

Corporate Art Collecting in Canada

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ABSTRACT

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This thesis is a study of the philosophy, initiatives and policies of Canadian corporations collecting art from 1840 to the present. These general aspects of corporate art collecting in Canada will be examined in Part I. In Part II, which is a survey of selected corporate collections, as the most immediate manifestation of this form of art patronage, my aim is to present a clear picture of the evolution and development of corporate art collecting in Canada.

The criteria used in the selection of corporate collections for this study were not based on a critical evaluation. Montreal collections were most accessible, both from the point of view of the art works themselves and of the curators, advisors or others involved with the collections. Other Canadian collections assembled by professionals in the field were selected in the hope that contact or correspondence with the experts in question would result in a significant analysis of the collection. The availability of written material such as catalogues assembled by public art galleries or by corporations owning the collections was also a consideration, as these suggested a more elaborate program.

Primary sources consist of information gathered from personal interviews and correspondence with curators of corporate art collections, professionals in the field of visual art, art dealers, and corporate tax experts. Inventory lists of art works or artists were also consulted whenever possible, although complete and accurate statistical data including the acquisition dates and original cost of individual works were often unavailable. This was due either to lost or incomplete documentation, or to the fact that some corporations considered this information to be confidential. Annual reports as well as intercompany memos were also reviewed.

Art and business periodicals were frequently consulted for this study, but in some cases the authors of the articles had little experience in the field, and as a result the material was not always dependable. There has been little critical evaluation of corporate art collecting in Canada. The art community, presently grateful and appreciative toward the new patrons is offering little criticism, and due to the relatively brief history of corporate collecting, art historians have not yet begun a full analysis of the situation.

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Foreward

"The love of arts and letters is often expressed through active encouragement and assistance of artists and writers by enlightened governments or by rich and powerful individuals."¹ Such patronage has exerted a significant influence on the development of artistic production in all periods of history and in many cases it has affected the attitude of society in general toward the arts.

Various conditions -- historical, cultural and socio-economic -- have a bearing on art patronage and these factors often determine who will assume the responsibility of supporting the arts. The private patron, the Church, the Government, and the museum have all played an important part at different periods and to varying degrees throughout art's history.

In Canada, due to the lack of private support, Government has been traditionally the arts' most active patron. With the exception of such early Canadian industrialists and entrepreneurs as William Cornelius Van Horne (1843-1915), William Hugh Coverdale (1871-1949) and James Stanley MacLean (1876-1967) and later Charles Shaw Band (1885-1965), Vincent J. Massey (1887-1967), Samuel Jacob Zacks (1904-1970) and Robert McMichael (1921-),² who all made substantial contributions to the advancement

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of the fine arts as collectors of Canadian works, and as benefactors to Canadian art institutions, the burden of financial support has been assumed to lie with the various levels of government. But more recently, the corporation has emerged as a major contributor to the support of the arts.

'Corporate' art patronage in Canada, not perhaps as it is recognized today, but in its earliest form, dates back to the mid-nineteenth century. It was the wealthy industrialists, the founders and presidents of large companies, banks, professional firms, publishing houses and newspapers who supported Canadian artists, and who were among the first collectors of Canadian paintings.³ Most of these acquisitions, however, were private art purchases, having little to do with the business establishments of the collectors. With the possible exception of "boardroom" portraits, the idea of having art in the office was inconceivable at the time.

When Montreal became the center of art activity in Canada during the 1880's, it was the wealthy and increasingly sophisticated businessmen who founded the Art Association of Montréal. In the following years (1890-1930), the AAM received gifts and loans from other affluent figures including Donald Smith, William Van Horne and Frederick Cleveland Morgan. President of the family-owned department store and a descendent of a family of traders, Morgan was responsible for the Art Association becoming the first

public museum of Fine Arts in Canada.⁴ As the financial center of Canada, Montreal in the late 1880's and early 1890's

... was already developing its own cosmopolitan atmosphere by serving as an international market place ... In this city were concentrated the Canadian contemporaries of America's Empire Builders ... it was not surprising that the pattern of benevolence which brought into being the many major art galleries and museums in the United States would be somewhat reflected within the next half century in Montreal.⁵

Generally speaking, however, a colonial attitude had prevailed in Canada and collections of Canadian art were few. Absentee landlords of the late 18th and early 19th centuries had apparently felt no responsibility to make contributions for the development of a native culture and any objects of historic scientific or aesthetic value were exported. Outside of Montreal and Quebec city, there were few collectors of native arts and crafts, Canadiana, or important paintings and sculptures. R.H. Hubbard reveals in The Development of Painting in Canada that there appeared to be more paintings by Kriehoff in England than there were in Canada.⁶

While the very first art collections were private undertakings, towards the mid-nineteenth century business as such took its first step towards support of the fine arts in Canada. Initially, corporations commissioned art for the purpose of advertising, and afterward the works became the establishment's property. During the late 1840's the Hudson's Bay Company, sponsored artist Paul Kane

in his travels across that company's territory. In the 1880's the Canadian Pacific Railway grew to be Canada's largest and most powerful privately-owned corporation, and appropriately Canada's first true corporate patron. Its support was extended not only to one artist but to many, and it had considerable effect on the development of Canadian art.

The early years of the twentieth century were for Canada an era of industrial expansion and development of its natural resources. There was an awareness of a growing national identity, and subsequently an interest in the history and culture of the country. Several corporate art collections emerged from this period, including those of Canada Steamship Lines, Confederation Life and the Royal Bank of Canada. As attitudes changed, corporations made outright purchases of art works which did not necessarily serve to illustrate corporate interests. Such was the case with the Canada Packers Collection.

In 1938, the Hudson's Bay Company employed a professional curator to bring together the artifacts of its collections which were described in 1922 as "relics of the fur trade and pioneer life with some Indian and Eskimo material, ships models furs, a diorama, and model forts."⁷

By the mid 1940's, Canadians were becoming increasingly aware of the need to develop further the art and culture of their country. 1945 saw the founding of

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the Canadian Arts Council, or the Canadian Conference of the Arts and in 1947 the Canadian Museums Association was formed. By the late '40's, one finds the beginnings the corporate involvement in several cultural domains including music and film. Imperial Oil, for example, sponsored the classic and award-winning film "The Loon's Necklace" in 1949.

In 1949, the Rt. Hon. Louis Stephen Saint-Laurent, then Prime Minister, appointed a Royal Commission on National Development in the Arts, Letters, and Sciences. In its 517 page report, produced two years later, the Massey Commission stated:

... that is desirable that the Canadian people should know as much as possible about their country, its history and traditions: and about their national life and common achievements; that is in the national interest to give encouragement to institutions which express national feelings, promote common understanding and add to the variety and richness of Canadian life, rural as well as urban.⁸

Although corporate involvement in the arts was a relatively new development in Canada at that time, it was acknowledged in the report:

One other very important fund of voluntary contribution must be mentioned. There is a certain mistaken tendency to dismiss disinterested projects of commercial companies as "just advertising". It is most fortunate for Canada that many companies are not satisfied with "just advertising" but have initiated well-planned and generous schemes to maintain good public relations by furthering the arts, the humanities and the sciences. Several companies are giving support to Canadian painters

and to the Canadian theatre; textile and chemical firms have given encouragement to many young Canadian singers; a bank is publishing original Canadian short stories, and a company in Western Canada maintains a small but excellent museum and publishes a scholarly historical journal. The publication of an important work on Canadian history was made possible by another firm; and we know of the generosity of many Canadian companies in awarding scholarships amounting in value each year to a very large sum. It gives us pleasure to refer to these enlightened and public-spirited ventures.⁹

Chapter I

Initiatives for Collecting

The role of patronage in the modern era implies a sympathetic understanding of art as an independent entity with its own inherent value. Throughout history however it is difficult to separate genuine love and appreciation for art from a generosity which is often kindled by the desire to assert power, social prestige and religious convictions.¹⁰ The 1950's saw increased demand for sincere interest from corporate patrons, interest motivated by concerns for art itself and not for its use in publicity.

The 1950's and '60's also saw the emergence of the city of Toronto as an important centre in Canada, financially as well as culturally, and for the purposes of this study, this development was critical to attitudes towards art patronage. In the introduction to Toronto Painting: 1953-1965, Barrie Hale writes,

Of that community, certainly, is the individual collector, and from the beginning of this period the public education carried out by the press and CBC radio -- crucially in the fifties by Robert Fulford -- had its impact upon him; there was a private education program going on, too, in studios and then little galleries, as young artists brought young collectors along, breaking them in gently, as it were, to the art of the day, so that gradually the pool of knowledgeable patrons of contemporary art widened.¹¹

The 1960's represent a significant development in

corporate art collecting in general and in the number of corporate collections in Toronto specifically. The budding interest in Canada's history and culture was given further impetus by the appointment of a Commission expressly designed to develop national participation in the Centennial Festival.¹² This, together with general growth in the Canadian economy, contributed to the emergence of corporate collections during this period. The Toronto Dominion Bank Collection of Canadian Art, for example, was begun in 1967, coinciding with the building of their new head offices in the T.D. Centre, Toronto and the occasion of Canada's centennial. Other collections include those of Dofasco, Norcen Energy Resources, MacMillan-Bloedel, Rothmans of Pall Mall Canada, Royal Trust, Crown Life Insurance, and Canadian Industries Limited, and Lavalin Inc. in Montreal.

In the late sixties, a need began to be felt for centralizing business involvement in the arts in Canada. The idea of co-ordinated corporate patronage however, had been first considered seriously in the United States: in 1965, in a report of the Rockefeller Brothers Fund, "The Performing Arts, Problems and Prospects" and again in 1966 in a Twentieth Century Fund Study, "Performing Arts and the Economic Dilemma." With these publications and the creation of the National Endowment for the Arts in 1965, came questions about the respective roles of government, foundation and the corporation with regards to support of

the arts, and the realization that the issue was a most important one. The New York Board of Trade and later Esquire magazine, began to honour selected corporations for their participation in the arts. These initiatives culminated in 1967 in the founding of the Business Committee for the Arts.¹³

In Canada, several business leaders participated, through informal discussions, in the development of a similar idea which culminated in June 1974 in a conference sponsored by the Canada Council on corporate support of the arts. The meeting was attended by chief executive officers from fifty of Canada's major corporations and by observers from twenty others. Later that month, Edmund C. Bovey, Chairman and Chief Executive Officer of Northern & Central Gas Corporation Limited, announced the formal establishment of a Canadian Council for Business and the Arts in August of that year.¹⁴

Mr. Bovey pointed out that, while the Council was not intended as a fund raising organization, it would undertake needed research on the financial requirements of the arts on a national basis. The most important aims of the Council for Business and the Arts in Canada (CBAC), as it came to be known, were to encourage business support of the arts, to stimulate contact and communication between the business and the arts sectors of the community, and to respond to government initiative in the cultural sphere.¹⁵

Presently, over one hundred and twenty corporations

are active in the CBAC, paying membership fees of five, hundred, one thousand, or two thousand dollars, depending on their income in order to communicate with one another through the Council's independent research service.¹⁶ Other

CBAC activities include the publication and circulation of a bi-monthly newsletter. The issues are sponsored by corporate members: Norcen, Alcan, Trans Canada Pipeline, and Sears, to name but a few. CBAC News features articles and brief reports on corporate activity in cultural areas: donations, underwriting of exhibitions and performances, sponsorship of competitions, as well as news about corporate art collections and art acquisitions. Although the CBAC is primarily concerned with Canadian business involvement in the arts, the cultural activities of American corporations are frequently reported.

The expansion of corporate art collections during the 1970's may be viewed in relation to two major factors. The shift of head offices from Montreal to Toronto, in many cases due to the political changes in Quebec in 1976, was one such contributing factor. Works of art served a specific decorative function in the new building. In the case of Canadian Industries Limited, for example, their relocation to North York provided the opportunity for the development of an extensive collection expressly for the new headquarters. Secondly, in Western Canada, the increased economic development and activity in the late 1970's and early 1980's was directly responsible for the proliferation of corporate art collections, such as

those of Shell Canada Resources, Petro-Canada, and Gulf, among others.

By 1979, in recognition of the part business had been playing in supporting the arts, the Financial Post collaborated with the Canadian Conference of the Arts and the CBAC to promote the first annual Financial Post Awards for Business in the Arts. The object of the Awards is both to encourage the corporate sector's participation in the visual and performing arts in Canada and to recognize those corporations who are already actively involved. There are three awards: one for a corporation which has been "particularly innovative" in supporting the arts; a second for a corporation which, "within its own community," has been a leader in the support of the arts; and a third for "sustained involvement" over a period of years by a corporation in any of the major categories of theatre, opera, dance, ballet, music or the visual arts. In addition, there is provision for "honourable mentions." The nominations for these awards are made by non-profit visual or performing arts organizations, and winners are selected by an independent panel of judges. Panel members for the most recent Financial Post Awards have included corporate executives and members of the artistic community. The award is a sculpture by William McElcheran, well-known for his portrait bronzes of businessmen.

Through the period we have discussed, Government has continued to be an active supporter of the arts.

Since 1964, the Canada Council, working in close cooperation with federal and provincial cultural agencies, has provided funding and grants for artists and has initiated several art programs across the country. Provincial and city funding councils have developed projects to support local artists and the National Museums Corporation has also contributed indirectly in these areas.

However, in the era of budget cutbacks, government support of artists and art institutions has been unable to keep pace with needs and operating costs. Canadian corporations have stepped in, spending large sums of money not only on the acquisition of Canadian works of art for their own collections but also on the exhibition of these works at home and across the country. Recently, corporations are also underwriting museum exhibitions of international and Canadian art such as Gauguin to Moore at the Art Gallery of Ontario in 1981, sponsored by Mobil Oil of Canada; and Morrice to Borduas: Painting in Montreal, 1900-1950, organized by the Edmonton Art Gallery extension services in 1982 and sponsored by Shell Canada Resources.¹⁷

While corporate involvement in the cultural sphere has been affected by the unfavorable condition of the Canadian economy in the late 70's and early 80's, many corporations are now continuing their sponsorship of performances and exhibitions and the development of their corporate collections. A recent survey by the Council for Business and the Arts in Canada showed that spending by 22

corporations totalled \$22.4 million in 1983-84, double the \$1.2 million spent by 21 corporations a year earlier. The money was used for art collections, exhibitions and commissions.

Presently, it appears that Montreal is regaining its position as a major economic center. In relation to the Canadian economic upturn during the last two years, new office complexes have been built and historically important building reconstructed to house corporate offices and financial institutions. Several new corporate collections are now being developed; most recently Air Canada and Alcan are particularly active in their art acquisition programs.

There are a number of initiatives for corporate art collecting in Canada, and generally speaking these relate to both philosophical and practical factors. The first group includes such notions as social responsibility and public relations, prestige, or a strong personal commitment on the part of a top level executive. The second includes financial benefits relating to tax laws and investment or the building of new corporate offices where art serves a specific decorative function. The notion that art collecting corporations in Canada (as elsewhere) contribute to the cultural development of their country or the community in which they function, has become an important aspect of corporate collecting. Since the 1960's particularly, involvement in the arts has come to be viewed as a most

favourable activity and perhaps a 'fashionable' one as well. As the corporation, being involved in finance, industry, and development, is often criticized by the public for 'capitalistic' interests and pre-occupation, corporate support of the arts in general and their acquisition of works by Canadian artists particularly, is perhaps intended to present a more favourable image.

That a number of corporations make their collections available to the public through exhibitions further supports this ideology. Canadian Industries Limited for example, has circulated over one hundred and ninety exhibitions in more than one hundred different cities and towns throughout Canada, including the smallest rural communities. C.I.L. has expressed that the exhibitions would bring to more people, particularly those living away from major cultural centers, an opportunity to view recent developments in Canadian art. At the same time, the value of this activity in terms of successful public relations promotes the image of C.I.L. as a good 'corporate' citizen.

That corporations are sponsoring outside museum exhibitions of Canadian art, again supports the idea that they wish to develop their cultural role. There are few instances where corporations receive direct rewards or commercial benefits from underwriting outside exhibitions, and this suggests that the value lies elsewhere. Canadian corporations who support the arts in this way demonstrate a belief that a creative, culturally enriched life is as

important to corporate bodies as it is to the individual Canadian, and that as major institutions of society, they wish to assume a certain amount of responsibility in this area. The public relations aspect then, becomes a very important part of underwriting museum exhibitions, but one might like to add that in the case of a few sponsors, the commitment was also based on an appreciation of the deeper cultural value of the exhibition or project itself.

In the case of the latter, the initiative often comes from a top level executive with a small or great interest in the arts. This executive recognizes the many values inherent to activities such as sponsoring art related projects or collecting works of art. The impetus to form a corporate collection is in many cases due to the personal commitment of top level executives who may have had some previous art experience such as assembling their own art collections. The continuing interests of presidents and executives including Bernard Lamarre of Lavalin Inc., H. Arnold Steinberg of Steinberg Inc., Allen Lambert of the Toronto Dominion Bank and Sam Abramovitch of United Westburne Industries to name but a few, remain an essential component of long-term efforts to successfully introduce art in the working environment.

As there are others in the business world who also have a genuine love and appreciation of cultural values, an art collection can add to the prestige of the corporations vis-a-vis their competition as well as in the eyes of their

wealthy stockholders. When chief executive officers and shareholders meet in their stately boardrooms, the fine Canadian oil painting hanging on the wall, which has greatly appreciated since its acquisition several years ago, implies that the company is making important, intelligent decisions. Also, art has traditionally been associated with the elite of society and, in collecting art works, corporations come to be viewed as themselves part of that elite, marked by good taste and cultural awareness.

Perhaps the most important initiative for corporate art collecting is the building of new office complexes. Initially, Montreal and Toronto, where many corporate headquarters were concentrated, were the major centres for corporate collecting and in the late 70's and early 80's, Alberta's expanding oil industry prompted similar activity.

Works of art serve a specific decorative function not unlike other decorative features needed to outfit a new building or office. Many corporations have expressed concern for the idea of creating a more pleasant working environment for their employees and believe that artworks contribute in this way. "Because most people really do spend as much time in their offices as they do at home, interesting surrounding are as important for a working environment as are modern office machines and equipment. Exciting, provocative works of art deserve to be an integral

part of the environment."¹⁸ It is important to add however that while 'lovers of art' might readily agree that art works would indeed create a more pleasant physical environment, many of the employees do not necessarily feel the same way. Much of contemporary Canadian works of art being bought by corporations are non-objective, and not all of it has been easily accepted by employees in the corporate environment. (This problem will be discussed at greater length in Chapter II) Generally speaking however and in relation to the often austere character of modern office architectures, the Art works do add a dimension of warmth and liveliness to the structural surroundings.

In many cases, employees are consulted about specific installations - those which relate to their personal offices or work areas. At Secal for example, they chose from a group of works previously selected by the art advisor. Corporations including Steinberg Inc., Teleglobe Canada, Air Canada and many others use a similar method in the distribution of their collections. Although policies do vary, the senior employees and top level executives generally have more options. Their offices tend to be spacious and more suitable for works of art as opposed to the smaller office or confined work area. Therefore the pieces tend in some cases to be of better quality. Art works installed in public areas, board rooms and on executive floors also tend to be the larger and again perhaps the more important pieces in the collection.

Security is a consideration too and obviously a factor in installation policies. Advisors will often make suggestions in order to establish a harmonious relationship between art works and the corporate environment.

The energy crisis, new office technology, cost awareness and contextual design considerations have all contributed to the development of today's office building, which also features continuous flow of space, plane surfaces and intentional lack of detail.¹⁹ Large scale paintings, in many cases only suitable for a museum space, fit easily in modern corporate boardrooms, lobbies, reception areas and lunchrooms. Flexible partitions, private offices and corridors suggest additional areas for smaller art works.

At the same time, this seemingly ideal situation remains somewhat ironic when one considers the problem of installation and preservation of the art. Since office complexes are not specifically built as 'museums', the nature of the space and conditions of the environment are oriented toward the needs of employees or visitors, not toward those required for the viewing and preservation of art works. In many cases installation may be considered a problem despite the availability of free space in the entrances, foyers, reception areas and board rooms. Given the cost per square feet of building which is approximately one hundred dollars, and the resulting need for economical use of space, long narrow corridors, lower ceilings and small offices are unavoidable. This situation usually

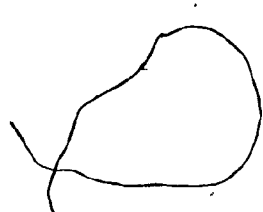
hinders the viewing of the work. But because employees frequent these areas often throughout their work day, and in relation to the idea of employee benefit, works are installed despite the unsuitability of the space for art.

There are problems of conservation as well. Many works in corporate collection suffer from heavy exposure to sunlight because of the huge expanses of glass curtain walls. Improper lighting conditions, lack of humidity-control, temperature factors and even human neglect are also unfavorable, but common conditions. Conservation does not appear to be an important or critical issue among most corporate collectors and subsequently they do not employ art conservators and installation experts who would bring the problems into view and act accordingly.

The financial aspects of corporate art collecting are according to many businessmen secondary and minor considerations. In terms of investment and in comparison with conventional 'stock', art is a slowly appreciating, long term venture, particularly since many corporations often buy works by young emerging artists. Despite this claim, one curator along with others, estimates that their collection has risen in value between 20 and 25 percent a year since 1976. The curator has also expressed that it is sometimes difficult to buy works by certain artists because of extraordinary high prices.²⁰ In the United States evidence of the dramatic appreciation of contemporary art

is found in a recent annual report of the Chase Manhattan Bank. The bank carries its 9,577 piece collection on its books as an asset. In 1984 the cost was listed at \$8.97 million and the appraised current market values \$14.2 million.²¹

André Paradis, editor of Vie des Arts, points out a 3,000 percent to 8,000 percent increase in the value of certain pieces of Canadian art in the last twenty years.²² Reports have indicated that while the Dow Jones Industrial Index increased 18 percent from 1970 to 1975 for example, paintings and rare objects appreciated at an average of 40 to 45 percent during the same period. The work of some leading contemporary artists has increased fifteenfold in value since the 1960's, and only Chinese ceramics, Japanese prints, and gold have done better than modern painting.²³ A recent New York Times article reveals that "art - hitherto regarded as a passive source of wealth, a tangible but not very liquid asset - is being treated by some leading money center banks and smaller financial institutions as an instrument of high finance. Before the transformation is completed a painting could become more like a house - a piece of property to be enjoyed not only for its esthetic or emotional value, but for its borrowing power."²⁴ Sotheby's, Citibank and Chase Manhattan Bank among several others finance private collectors and dealers. There is little risk involved as in-house experts evaluate collateral and monitor fluctuation in the world art market. In most



cases too, the borrower's entire art portfolio is weighed in every loan. Interest rates vary accordingly but are rarely higher than two or three percentage points above prime.²⁵

However, the question of art as investment for corporations particularly in Canada is still linked to concerns about its liquidity. Many collectors do not believe in the notion of buying art to beat inflation or for a quick profit. That corporations 'rarely sell' their art acquisitions, supports the claim that investment is in fact a secondary and minor consideration. Corporations have on occasion deaccessioned works from their collections. Shell Canada Resources for example held an auction where employees bid on art works the corporation had bought over the years but no longer wished to keep in the collection. Private art dealers will often agree to 'buy back' an artwork purchased previously by a corporation and will in turn, exchange the work for another by the same artist. If art works are sold outright from corporate collections, the seller is required to pay taxes on one half of the capital gains.²⁶

The Canadian government's Cultural Property and Export and Import Act has however provided other alternatives for the few corporations who wish to dispose of art works from their collections. Any gift to a cultural institution is tax deductible and donors have a great deal of flexibility in assigning a value to their gifts. Even if the work has

appreciated, the corporation can avoid capital gains tax and make their gift one hundred percent deductible by assessing the work at way under market value. The institution however, may often try to negotiate a price somewhat lower than fair market value too, in order to benefit from the situation.²⁷

If the gift is of 'national importance' corporations may sell it to an eligible institution without having to pay any tax at all. In An Introduction to the Cultural Property Export and Import Act, Duncan Cameron explains that,

"some collectors ... build up collections which by their very nature and quality, are of interest to our custodial institutions. Objects formerly from these private collections are now preserved so that they can be shared and appreciated by future generations of Canadians as they appear in exhibitions and are made available for research."²⁸

Depending on the corporation's establishments, the location of its Canadian offices, etc., various tax benefit options including those mentioned above are applicable.²⁹

The Canadian government's capital cost allowance (CCA) system where art purchases are considered depreciable assets has also provided a financial initiative for corporate collecting. The present capital cost allowance system, introduced in 1949 as part of the new Income Tax Act which became effective in 1949, is designed to permit a taxpayer to deduct, for income purposes, the actual cost of the use of depreciable assets over one or more accounting periods. Art purchases, eligible for CCA in their

classification as 'furnishings and fixtures' are depreciable at the rate of 20 percent on the reducing balance.³⁰

Although the basic CCA system is very simple, a complex network of rules has been developed in order to accomplish specific policy objectives. Virtually every federal budget has contained measures implementing government policy through various amendments to capital cost allowances.³¹ For instance, to stimulate investment in new manufacturing and processing equipment, there was a period around 1971 when taxpayer was permitted to claim CCA based upon 115% of actual cost.³² Similarly, the government has provided certain regulations with the idea of encouraging interest and the support of young Canadian artists. In November 1981, a Canadian Department of Finance budget provision relating to the income tax rules governing the availability of CCA deductions for art work purchased by Canadian corporations provided that: CCA could be claimed only if the art work was a first time purchase, and created by a living Canadian artist. According to Minister of Finance Marc Lalonde:

"The deduction of capital cost allowance on purchases by corporations and professional firms of Canadian art will benefit all Canadian artists, and be of particular assistance to younger artists whose works have not yet gained wide recognition."³³

In June 1983, the provision was revised and the regulations applying to art work acquired after November 12, 1981, allowed for depreciability if the artist was a Canadian

at the time the work was produced. The new regulations do not contain the 'first purchaser' restriction, nor the requirement that the artist be living at the time of the purchase.³⁴

While regulations for CCA have been important for Canadian artists, they have not generally speaking, affected Canadian corporations. A Canadian corporation, reflecting the ideas and aspirations of the Canadian public, will in accordance with certain corporate philosophies, naturally sponsor their Canadian artists and play an active role in encouraging the art of their time. However, professionals in the arts community have expressed their concern about the exclusion of international art in corporate collections. Not only do international works in many cases upgrade the collections themselves, but by virtue of the outside influences they reflect, contribute to the development of art in Canadian cultural centres.³⁵ That the federal government has initiated such systems as capital cost allowance and the cultural property export and import act to encourage art support and development, suggests that government is still a most important patron of the arts in Canada and a necessary link between the art and business communities.

The Canada Council expenditure for grants and services for the period 1981-82 for example was approximately \$51,300,000 while Council for Business and the Arts in Canada members (who represent over 1/3 of the Financial

Post's top 300 corporations in Canada) gave an estimated 12.6 million dollars to the arts in 1981.³⁶ This expenditure included 2.1 million dollars for the sponsorship of exhibitions and commissions or purchases for corporate collections. The balance included donations to performing arts organizations, theatre, museums, art galleries, dance, opera, cultural centres, art schools, artists associations, films, festivals, historic restorations, public radio and television.³⁷

However, in terms of outright purchases of art works, corporations have contributed significantly more than government. In 1978, a particularly active year for corporate collecting in Canada, twelve reported spending a total of 1.4 million dollars on art acquisitions, commissions, and the exhibition of these works.³⁸ The Canada Council Art Bank, established in 1972 to develop a collection of art for use in federal offices and public buildings on a rental basis, spent \$603,300 for 718 works in 1978-79.³⁹

In the United States, the Business Committee for the Arts reports that corporate support is now more than double of that given by the federal government's National Endowment for the Arts, making American corporations the undisputed Medicis of this era. This report however, is not surprising, considering the long tradition of private patronage in the U.S. and of private foundations which were by-products of American industry. As the number of grants awarded by the government has been drastically

reduced in recent years, American corporations have stepped in to allocate some of their own funds directly to the arts.

It has been difficult to determine the amount spent on individual corporate collections in Canada. Generally speaking, this along with other relatively specific corporate expenditures is not usually public knowledge. A private individual may or not be able to obtain this information from the registrar or curator of the corporate collections (if there is someone in charge). More often than not however, corporate collectors prefer not to reveal the specific amount spent. Because in many cases, expenditure is recorded along with depreciation and other data, it is not easy to obtain this written information which many corporations consider confidential.

In reviewing the annual reports of the many Canadian corporations purchasing works of art for the office, one finds that there is no specific reference to these acquisitions. Rather, they are included in the section describing the fixed assets of the company. This main class is sometimes but not often subdivided into various smaller categories, one of them being furnishings and fixtures where the art works are included.

Whether or not the expenditure corresponds with the corporation's earnings or whether or not other factors determine the amount spent, is difficult to discern from the annual reports. Generally speaking, however, it appears that art acquisitions coincide with a move to new locations

or with a major renovation or expansion. As the company would require additional office 'furnishings and fixtures' they might also choose to buy more art. A consolidated financial review of Canadian Industries Limited from 1972 to 1981 for example, shows that the percentage of fixed assets in relation to their earnings was much higher in 1978 to 1979 than in other years. One can associate these results with the consolidation of the corporate executive and administrative offices in a new headquarters building in North York, Ontario.

Canadian large corporations' budgets for art acquisitions range from approximately \$100,000 to \$500,000 and generally speaking, one can say that initially these figures are relative to the corporations' financial standings. However, this expenditure is so minimal in comparison to corporate earnings that one must look elsewhere for reasons of fluctuation in the budget from year to year. For example, some members of the business community are cautious about supporting the arts during times of economic uncertainty. Buying works of art while laying off employees may generate ill-will both inside and outside the corporation. There are also practical reasons for varying the budget as in the case of a corporation which has been collecting art for many years. There may be a sufficient number of works installed and therefore acquisition are limited or stopped altogether.⁴⁰

Jeanne Parkin, one of Canada's most prominent art

advisors has suggested that corporations' interest in art is in many cases simply to cover walls and that when there are no additional walls to cover, the pace of collecting will slow down:

I don't think the budget really makes that much difference. The determining factor is really how many corporations are going to be building new headquarters. That has been the thrust - to cover the walls. There are very few corporations that look on a collection as something they're going to use as a public relations vehicle. So the real question is how many buildings are there left to do? If there are fewer and fewer headquarters to be built, then there will be much less collecting.⁴¹

Chapter II

Part I

Selecting Art for the Collections

Along with the interest in corporate art collecting has come the demand for art advisors to provide expertise. The extraordinary growth of this profession can be viewed in relation to the corporate real-estate boom in the 1970's together with an increasing awareness on the part of corporations of the benefits mentioned in Chapter I. In a 1979 survey carried out by the Council For Business and the Arts in Canada 64 out of 330 corporations surveyed had art collections and 27 used consultants. Five corporations relied solely on consultants for their art purchases.⁴² Advisors differ in philosophy, motives, qualifications and fees, and art consulting particularly in Canada is at this point in time, generally speaking a relatively new field in the process of defining its professional standards.

Arts and Communications Counsellors in Toronto, sister company to Ruder and Fine Arts, New York, is a diversified arts and public relations agency, established to provide a communications bridge between business and the cultural community. One area of specialization is the selection, installation and documentation of corporate art collections. Their clients in Canada include Benson and Hedges, Canada Development Corporation, Phillip Morris and

Polysar among others. The firm emphasizes that their job is to make recommendations. They look over the space a company has in mind, establish the kind of art they would like to buy and offer a proposal outlining what may be suitable for different areas.

Advisors from Arts and Communications Counsellors have realized that few companies want to gamble on unestablished talent and therefore, educating the client becomes part of their task. Nina Kaiden Wright, president of A & CC and Ruder & Finn, has had twenty-five years experience in the field and is well-connected within both American and Canadian art communities. Because of her expertise, clients are provided with a degree of confidence that they are making the right acquisitions when following her advice.

Arts and Communications Counsellors also specialize in the development of major corporate sponsored exhibitions such as "Viewpoint: Twenty-nine by Nine".⁴³ The firm has been involved in special projects created for public spaces including "Art in the Subways." As chief coordinator for art selections in the new Spadina Line, Toronto 1975-1978, they were responsible for selecting nine finalists from the four hundred applicants who presented the models or sketches for original artworks. Arts and Communications Counsellors have also handled marketing and publicity assignments for cultural institutions. In Toronto, these include, the Ontario College of Art, in 1976 to 1977;

O'Keefe Centre, in 1978-79; and Roy Thomson Hall, in 1982, where the firm was responsible for coordinating the opening of the new concert hall.

There are few 'noteworthy' consulting firms such as Arts and Communications Counsellors in Canada, and most advisors work independently. What distinguishes the qualified consultants from others is that they are recognized by their peers as trained professionals in the field of the visual arts. Some have worked as museum curators, are associated with a reputable public art gallery, or were previously involved in assembling other noteworthy collections. They may be currently active within the mainstream of art as teachers, scholars or critics and in many cases, well connected with both the Canadian and American art communities. The concerns of these professionals, unlike others in the field, extend beyond the sale of art works to corporations and many call their jobs curatorial. Because of their expertise, art professionals have become instrumental in assembling an art collection which is more likely to be of museum calibre. They are familiar with the work of established as well as younger artists, and are in a better position to recognize important and quality art.

Not only are they recognized by their peers, they are also respected by the corporate executives who employ them. The better corporate collections have become a testimony to these advisor/curators' reputation and ability to inspire trust in their clients and in many cases these

professionals are given considerable buying power.

Some advisors are responsible for in-house curatorial duties as well. In addition to selecting the art from private galleries or artists' studios and the presentation of selections for final acquisition to corporate executives or art committees, the advisor/curator may also oversee proper installation, documentation and conservation of the art works. In the case of Secal and Petro-Canada for example, the advisor was responsible for organizing in-house exhibitions of the corporate art collection and at Teleglobe Canada was responsible for co-ordinating lectures and discussions designed to educate the employees about art. These responsibilities may vary depending on the advisor and the corporation. That the most serious and important corporate collectors have sought the advice of a trained professional supports the view that there is an awareness of the difference between a qualified or unqualified advisor.

Corporate art collections assembled by professionals, generally stand out among others as including an exceptional choice of works. However, in some cases they also stand out because the works selected are by artists or a group of artists that the advisor has been known to favour all along. Although they cannot afford to be dogmatic about particular styles, artists or mediums, art advisors have their preferences and their tastes tend naturally to flavour the corporate art collection. Whether or not this is a positive or negative

factor can in some cases depend on whether or not the advisor is capable of assembling an exciting and well-coordinated selection of quality works of art. This situation however, not unique to corporate collections, is found to exist in private collections, museums and art galleries as well.

Many corporations have agreed that consultants give them a certain degree of confidence that they are making a wise acquisition and that when spending considerable sums of money for an expensive art work, it is well worth it to hire a consultant.⁴⁴ Corporations recognize their need for advice and guidance with respect to their art acquisitions and are therefore eager to hire consultants who readily offer their services. Unfortunately, many are not qualified to do the job.

It is becoming increasingly apparent that the best corporate art collections have been assembled by professionals, and those which have not tend to include works without quality or consistency, bought with little understanding. This may be due to a more acquiescent approach to art consulting common to the untrained advisor. With few exceptions, these are largely women who are wives of wealthy professionals or businessmen who become involved in art consulting after some experience as museum guides or after attaining a degree in art history. They are supposedly objective, well connected within both art and business communities and knowledgeable about the art market. But

more often than not, this isn't the case and as they have no professional training and little experience in the field of visual arts, the corporations, art collections and true professionals in the field all suffer the consequences.

Another alternative for selecting art works in corporate collections, most popular in the late 70's and early 80's, is the employee art committee. The members are in many cases chosen on the basis of their expressed interest in Canadian art. Shell Canada Resources a relative latecomer in the field of corporate collecting, was one of the first Canadian companies in 1976, to use an employee committee. The members are selected by other employees for a three-year term and are required to devote a number of hours per month attending instruction. Members of the art committee at Gulf Canada Ltd. take six months of self-directed preparation through reading and courses. Employee art committees are generally guided in this learning process by professionals from the local art museums, in-house advisors, outside consultants or commercial dealers.

Committees are open to presentations by free-lance consultants or in house curators and this can be a problem at times. Consultants in many cases, approach committees with little understanding or introduction and employees tend to be intimidated by them. Qualified curators have their difficulties too, having to deal with the often conservative preferences of the employees.

One of the biggest criticisms of corporate art

collections in fact, is that they tend to be too conservative and this may be a result of the use of employee committees whose members usually lean towards representational art, and who may be strongly opposed to non-objective art.

"The employees want something they can understand," says one committee member. "We tried to buy paintings that could be enjoyed without having a Ph.D. in Fine Arts."⁴⁵

The result of a survey carried out by the Council for Business and the Arts in Canada in 1979-80 (based on responses from sixty-four corporations) allows one to determine from the available data the percentage of figurative and non-figurative art in Canadian Corporate collections. They were asked to list the "5 most important artists" as well as the "5 artists who have the most works in the collection." From the responses one can determine that fifty-six percent of the art is figurative and forty-four percent non-figurative. The perhaps surprising high percentage of non-figurative art is due in part to the popularity of geometric non objective works by such artists as Gordon Smith, Claude Tousignant and Guido Mollinari who according to the survey are important to several corporations. In relation to developing trends in art, one could perhaps expect to find in the two years following the survey a low increase in the percentage of non-figurative work in the collections. Presently one expects that in the next year or two, the percentage of figurative art will be greater due to the more recent return to a figurative style.

Many art purchases for corporate collections, whether selected by advisors or employee art committees, are made through commercial galleries. One art dealer among others, considers the sales to amount to over one half of the gallery's income, and as such, art collecting corporations are important clients.⁴⁶ The expanding oil industry prompted the building of new headquarters, and consequently, the number of art galleries in Calgary also increased. Important dealers such as Walter Moos, Mira Godard and Theo Waddington, working out of Toronto and Montreal, opened branches of their galleries in the west as well. More recent business developments however, have created an ebb in the positive climate and less activity on the part of corporate collectors, forcing many of these commercial galleries to close.

However, there are a number of companies and consultants who rely heavily on the advice of art dealers. Galleries tend naturally to build corporate collections from their own inventories and as a result, some corporations are acquiring works by the same artists or group of artists. Similarly, when prints are bought, editions from the same series may be found in many collections. The only mitigating factors in such situations would be the variety in collection policies, or the advisor who might encourage their clients to consider making other purchases. Because of corporate interest in contemporary art, several commercial galleries are handling new and perhaps more

avant-garde work. Not only does this allow the more adventuresome corporate collectors to build collections which would stand out among others, but it also introduces and promotes the artist whose work is less well known.

The corporation's relationship with public art galleries is of a different nature. In many cases, companies have sought the advice of professionals from the local gallery or museum with regards to art acquisitions. In 1962, C.I.L. asked Even Turner, then director of the Montreal Museum of Fine Arts, to assemble a group of contemporary Canadian paintings to their collection. The T.D. Bank has been advised on several occasions by professionals from the Art Gallery of Ontario with regards to their art acquisitions. In the preface to the catalogue of the Shell Canada Art Collection, D.G. Lamb, writes "Encouragement and invaluable help also came from many outside sources. Lorne Rander, Duncan F. Cameron and the staff of the Art Department of the Glenbow Alberta Institute, Terry Fenton and Karen Wilkin of the Edmonton Art Gallery and Dr. Ann Davis of the Winnipeg Art Gallery all gave freely of their advice."⁴⁷

The question of who is qualified to advise corporations on their art acquisitions, or who should in fact be responsible for selections, still remains unclear, particularly in Canada. However, efforts are being made in the hope of clarifying the situation and coming to terms with some of the problems. The ten year old Corporate Art

Collectors Group(CAGG), provides a means of communication for people who select art for corporate collections in Canada. As their letterhead suggests, the Toronto based group considers themselves to be "a corporate association of corporate supporters of the visual arts". Members include approximately sixty people who collect for such companies as Dofasco, Norcen Energy Resources, INCO Ltd., C.N. and Lavalin, major banking institutions, as well as directors from commercial galleries including the Market Gallery in Toronto. Some of the members are professionals in the field of the visual arts. These include former museum curators and recognized art advisors. Corporate executives, general managers, communications and public relations officers as well as graphic designers are also members.

The group was originally formed in 1974 by executives of several insurance companies, who had met on occasion at art auctions and galleries. By 1978, the group expanded to include corporate collectors such as the Toronto Dominion Bank and by 1980, encouraged by Pat James, curator of the bank's collection, the group began to meet informally once a month. At luncheons sponsored by corporate members, discussions relevant to their collections and corporate collections in general are carried out, and guest speakers including William Kirby of the Canada Council Art Bank and Mary Lanier, president of the American Association of Professional Art Advisors, have addressed the group.⁴⁸

Although there has been an effort on the part of the Corporate Art Collectors Group to bring into view certain problems relating to Canadian corporate collecting, this organizations remains essentially a discussion group. There is at this time in Canada, no formal association, no regulatory body, no universally accepted code of ethics and no real consensus on how to solve the problems. The question of who is qualified to advise corporations on their art acquisitions is still unclear. As one can see from CACG members list, a variety of people are interested and actively involved in the field. Problems discussed earlier relating to conservation and installation for example, may perhaps be associated with the fact that many corporate art collections have not been handled by professionals trained in the field of visual arts.

In the United States there is an obvious awareness of this problem. The New York-based Association of Professional Art Advisors was set up in 1980 to define and maintain professional standards for the increasing number of people advising many corporations of their art acquisitions. Membership is limited to those with extensive experience in the field, and whose work reflects the highest ethical and aesthetic standards.⁴⁹

The responsibilities of the art advisor include the shaping of a unified collection, speaking before corporate and community groups on aspects of the collection or contemporary art in general, advising corporations on

art law and taxation, participating in the formation of corporate philanthropic policy, and organizing travelling exhibitions of the collection, as well as the many and usual chores of curating.⁵⁰ First president Mary Lanier, art advisor to Metropolitan Life, Phillip Morris, and other corporations has expressed a concern for the profession which lacked real identity. "We saw ourselves as isolated in the art world, caught between the usual professional categories. There were no standards for what we were doing, no guidelines."⁵¹

The founding of the AIAA suggests that only when a specific group of professionals make themselves known and carry out predetermined standards and objectives, will there be a solution to this problem. That major American collections are being handled by renowned museum professionals, curators, or by advisors who while less known, have other art world credentials supports this effort.

In Canada there are a comparatively small number of corporate collections assembled and handled by professionals in the field. Besides the fact that no formal group of professional advisors have made themselves known at this time, one must also consider the relative difference between American and Canadian corporations in terms of the scope of their art collections and the amount of money spent on acquisitions. Important American corporate collectors including such giants as Chase Manhattan Bank, Atlantic

Richfield Co., Joseph E. Seagram and Sons, General Mills and Ciba-Geigy among others, purchase the work of acclaimed international artists for their collection which often include over 8,000 works of art. Professionalism amongst advisors for such collections is a mandatory requirement. According to one curator, her job is similar to that of a 'director of a very small museum. I buy it, catalogue it, frame it and publicize it.'⁵²

Part II

Selected Corporate Art Collections in Canada

Chapter I: 1846-1950

Hudson's Bay Company

Canadian Pacific Railroad

Canada Steamship Lines

Confederation Life

Royal Bank of Canada

Canada Packers

In order to present a clear picture of corporate art collections in Canada, it is necessary to begin with their initiation in the early part of the nineteenth century and follow their development to the present time. The selected corporate collections have been divided into two parts. 1846 to 1950 encompasses the period when corporations commissioned art largely for the purpose of illustrating specific corporate interests, after which the works became their property. They also purchased works representing early images of Canada, executed by Canadian as well as European artists. The Canada Packers collection despite its early date is as will be explained, an exception in this group. The historical nature of the early collections along with kind of initiatives which prompted their inception distinguishes them from others developed after 1950. The corporate collectors discussed in Part II, Chapter I have

either stopped collecting, have sold the art works or have changed the direction of their collections.

The earliest example of corporate art patronage in Canada took place in 1846 and involved Sir George Simpson, General Superintendent of Hudson's Bay Company Affairs in North America, and artist Paul Kane. Simpson had the company's best interests in mind when offering Kane free passage from post to post as the paintings were sure to provide a vivid and faithful representation of the novelties of the west and of the Hudson's Bay Company territory.⁵³

A Toronto Exhibition in 1848, the first public one man show in Canada, included two hundred and forty sketches in oil and in watercolour, as well as Indian artifacts collected by Kane in his travels. The exhibition caused great excitement and success for the artist, who also received considerable attention from the press. At this time Kane probably met his second patron George Allan who purchased one hundred canvases in 1856.

Russell Harper points out in his monograph on Paul Kane that the exhibition had given Torontonians their first comprehensive look at the west, and that the showing must have been a factor in turning thoughts in Upper Canada to the promise of that region. At the same time he also suggests that Kane's exhibition may have been ironically an indirect cause of stirring up resentment against the Hudson's Bay Company, whose activities in the east attracted the attentions of American industrialists and later the

Canadian government, who similarly wanted to control the region.⁵⁴

During the 1880's, the Canadian Pacific Railway grew to be Canada's largest and most powerful, privately-owned corporation, and appropriately Canada's first true corporate patron of the arts.⁵⁵ In 1882, William Cornelius Van Horne, on behalf of the CPR, initiated an "artist free pass program" offering transportation to the northwest and return (after the transcontinental line was completed in 1885 this offer was extended to include the west coast and return) to any artist whose work would serve the promotional interests of the company.⁵⁶ This scheme was intended to produce a large number of first-hand accounts which would point out the abundance of opportunities available in the new frontier and thereby offer valuable visual documentation to support the CPR's mushrooming publicity plan aimed at inducing immigration and tourist traffic to the region.

As Van Horne's program unfolded, the CPR's patronage of the artist increased dramatically and it became evident that the plan's "raison d'être" was not wholly promotional. Commencing in the summer of 1886, many prominent members of the Royal Canadian Academy took an active interest in venturing westward to paint in the Rocky Mountains of Alberta and British Columbia. Their incentives to do so were enhanced not only by the desire to capitalize on the Canadian public's growing perception of the northwest

landscape as symbolic of the young Dominion's potential power and prosperity, but by the CPR's generous sponsorship. In addition to free transportation, several artists received complimentary room and board where company hotels existed and free telegraph service and letters of introduction to CPR superintendents in the mountains instructing them to assist in every way possible. They were also offered the exclusive use of railway cars for "on location" studios, photographs of northwest scenery to assist them in their work and detailed suggestions by Van Horne as to composition, format, and favourable sketching locations. There were promises for the purchase of the paintings upon return, and financial assistance for organizing the exhibition of their northwest paintings. RCA academicians L.R. O'Brien and J.A. Fraser, as well as celebrated American landscape painter Albert Bierstadt were among those in receipt of most, if not all, of these company benefits.

While some of their work, as well as that by other less extensively sponsored artists, was utilized in the CPR advertising campaign (providing illustration for brochures and exhibited in tourist and emigration agencies), many more pieces found their way into the private collections of company officials and their friends. Founding members of the Canadian Pacific Syndicate, George Stephen, Richard B. Angus, Donald Smith, and James Hill, together with W.C. Van Horne, Charles Hosmer (manager of CPR Telegraph), and company business associates Robert Reford (president of

Donald Steamship Lines) and James Ross (president of Dominion Bridge Company) ranked among the foremost art collectors and patrons in North America. Corporate profits in the hands of these railroad magnates and business leaders went into the building of private art collections rarely surpassed even in Europe. Van Horne's "free pass program" could therefore also be viewed as a vehicle by which to further the personal collecting concerns of those gentlemen involved.

Regardless of intent, the CPR's fine art patronage was so successful in attracting artists to the west, that by 1887, Rocky Mountain subject matter dominated Royal Canadian Academy, Art Association of Montreal, and Ontario Society of Art exhibitions. These exhibitions in turn further assisted the CPR "campaign" by promoting the company's image as "nation builder" and contributor to the development of Canadian cultural affairs. A record of Dominion artists directly or indirectly involved with the CPR reads like a near complete list of "who's who" in late nineteenth century Canadian painting. Van Horne's campaign was not only the first major example of corporate fine art patronage in this country, but it was also extremely effective in bringing about the first "widespread acceptance in Canada of myth of the land as a basis for a national art."⁵⁷

Beginning in the 1890's Van Horne's "program" moved into one final phase. That was the establishment of a permanent "corporate collection." Up until this time, the

CPR collection consisted largely of gifts from grateful 'sponsored' artists, and minor paintings that had been acquired with the intended use as studies for wood engraved promotional illustrations. In the 1890's, Canadian landscape painters such as William Brymner, John Hammond, and George Horne Russell were commissioned to complete large studio compositions for installation in various company offices and hotels. Distinguished portrait artists Robert Harris and Wyatt Eaton were among those hired by Van Horne to preserve on canvas, for the sake of prosperity, the images of dignified CPR board members who played a role of paramount importance in the shaping of this country. Clearly there is a major difference between the CPR's corporate collection and those developed after 1940, where paintings were collected for their merit as individual works of art and not as visual records preserved on canvas.

"The period prior to the Great Depression witnessed a tremendous surge of interest in Canadiana, especially the pictorial variety. A small group of collectors, some private, some institutional, searched the libraries and country seats of Great Britain for paintings, drawings and prints related to the history of Canada. Large numbers of watercolours and prints were located often still in their original portfolios and albums. Among these collectors W.H. Coverdale took a leading role."⁵⁸

In 1928 Canada Steamship Lines erected the new Manoir Richelieu at Murray Bay, Quebec with the idea of

developing the area into a fashionable winter and summer resort. Coverdale, who was president of the company during the late twenties, began collecting Canadian art for the hotel.⁵⁹ Gradually brought together during the late 20's, 30's and 40's, primarily for the purpose of decorating the public rooms and suites of the hotel, the collection as a whole numbered over 2,750 items.

Coverdale purchased works of art for Canada Steamship Lines from the artists directly, and through several dealers. The Old Print Shop, Kennedy and Co., and Milton L. Bernstein, all from New York, consistently received payment from the company for works in various mediums. There is also a record of purchase from 1947 of a watercolour by M. Sattler Thousand Islands 1855, from the Continental Galleries of Fine Arts, in Montreal. Most works were purchased through the company, but sometimes Coverdale used his own funds.

CSL acquisitions included paintings, watercolours, drawings, engravings, lithographs and maps, which portray a visual history of Canadian life, customs and environment during the seventeenth, eighteenth and nineteenth centuries. Some of the paintings include W.H. Barlett's W.C. View of Quebec, 1838, and Cornelius Krieghoff's Habitant Winter Scene 1847, Ice Cone, Montmorency Falls 1859 and New Years Day Parade, 1871 are among the many by this artist.

Watercolours include thirteen drawings by James Duncan (1806-1880) acquired by the company in 1941 from the

Dyneley Collection and Quebec in the Fifties a set of twenty watercolours by Denis Gale (1828-1903), among others. There are numerous engravings such as Smyth's St. Lawrence Set, Short's Quebec Set, and Ackerman's Quebec Set of four coloured engravings. Lithographs include Sproule's Quebec Set of 1932 in color, a large selection of the John James Audubon folios from The Birds of America and The Vividous Quadrupeds of North America, in addition to several series of Indian prints from such notable collections as George Catlin's 1844 North American Indian Portfolio. Aquatints include James Pattison's Cockburn's set of Niagara Falls and a View of Quebec from the South East by J.F.W. Des Barres from the "Atlantic Neptune." Coloured etchings includes Kriehoff's set of Winter Sports in Halifax, as well as works by James Peachy. Portraits and historical events were depicted by artists such as Charles Turner, James Watson, Richard Houston, Pierre Derrét and A. Boudan. Maps and plans are also included in the collection.

W.H. Coverdale also authorized the purchase of paintings and drawings of Great Lakes ships from all phases of shipping history, by George A. Cuthbertson. The company made possible the publication of the artist's book Freshwater, an authoratative history of the lakes, and sponsored exhibitions of Cuthbertson's work to "stimulate interest in the history of Great Lakes Shipping and in the hope of bringing to light material of antiquarian value."⁶⁰ The first show took place in 1928 at the Windsor Hotel in

Montreal. Many interested viewers wrote to Canada Steamship Lines, offering to loan or donate old pictures of famous lake vessels, and the company proposed to put the exhibition on tour in Canada and in the States.⁶¹ A catalogue with dates and descriptive paragraphs was written, and the artist himself toured museums and libraries with the exhibition.⁶² The showings of the "Company art collection" were highly publicized in Canada Steamship Lines newspaper CSL Chart and interesting remarks were made by the writers. A certain Charles Messer Stow wrote that "It is an impressive circumstance in these days, when the head of a commercial organization can see values in a proper perspective enough to desire to form such a collection and, furthermore, can convert his stockholders to the same viewpoint."⁶³

In the 1930's and 40's further developments including the cataloguing of many works in the collection, were carried out by Percy F. Godenrath, first curator of the W.H. Coverdale collection of Canadiana. He was also responsible for organizing exhibitions at the Manor Richelieu such as a Pictorial History of the Seige of Quebec 1759, shown in the Murray Room in 1940. During the period when the Manoir was temporarily closed between seasons, loan exhibitions were sent out to various galleries, museums and universities.⁶⁴

Canada Steamship Lines assembled another collection devoted to French-Canadian furniture and ornament for the furnishing of Hotel Tadoussac, also owned and operated by

the company during the 1940's. Some forty pieces including habitant furniture and ornamental carvings were combined with topographical images, domestic scenes and early maps from the Manoir Richelieu and loaned by Canada Steamship Lines Limited for Exhibition of Canadiana at the Museum of the Province of Quebec, from January 1942 to December 1942. Much of the Canadiana furniture was donated in 1966 by T. Rodgie McLagen, retired president of the company, to the residence of the prime minister of Canada, 24 Sussex Drive, Ottawa.

The Manoir Richelieu was sold in 1968 to Warnock Hersey International Ltd. of Montreal who sold the collection to the federal government for \$78,000 in 1970. Works from the W.H. Coverdale collection of Canadiana in Canada Steamships Lines offices in Montreal, which numbered approximately 200 items and the Cuthbertson collection became part of the Power Corporation Art Collection in Montreal, of which Canada Steamship Lines is a subsidiary.⁶⁵

The Confederation Life Collection began in 1927. To celebrate the 60th anniversary of Canada's confederation, the company commissioned artist J.D. Kelly to do a painting representing Canada's Diamond Jubilee. A historical and landscape painter, Kelly had been an active member in the Toronto Art Student's League, founded in 1887 and a chief contributor to the League's Calendar, issued yearly from 1893 to 1904. Kelly was also a founding member in 1904 of the Graphic Arts Club.

Canada's Diamond Jubilee was the first of many works by this artist and others including Rex Woods, H.B. Goodridge, B. Stapleton and T.W. Mitchel which were made into prints for the Confederation Life Association's calendar. There were forty-four commissioned paintings in all, each recording a historical event in Canadian history such as First Parliament of Lower Canada, a subject originally painted by Charles Huot and copied for the company by J.D. Kelly. Important historical information was also included in the calendar, explaining the significance of the scene depicted. The calendar was stopped at the end of 1958 when popularity for such items seemed to diminish.

In 1965, Confederation Life commissioned Rex Woods to copy Robert Harris's Fathers of Confederation. The company's "offer to restore the painting to the nation" was announced in the House of Commons on June 20, 1965."⁶⁶ The first exhibition of the art collection which is based on the paintings for the Calendar, took place in 1967 at the Sir John A. Macdonald House in London, England. The collection is presently on display at the Confederation Life Art Gallery and Archives of their Toronto head office.⁶⁷

The Royal Bank of Canada Art Collection began in 1929. Between 1929 and 1937, Assistant Manager G.W. MacKimmie acquired 300 historical prints for the bank, which served to decorate the new head office on St. James Street in Montreal. The works were purchased from major dealers of the period including Kennedy and Co. in New York, Brown and

Phillips in London, and Scott, in Montreal. The collection includes Quebec historical prints such as An East View of Montreal in Canada "drawn on the spot" by Thomas Patten and engraved by P. Canot. Considered to be one of the first prints of Montreal, it is one of the twenty-eight line engraved views of Canadian and American cities published in Scenographia-Americana by Thomas Jeffreys, London 1762. Quebec, A view from Levis, an aquatint in sepia engraving by James Peachy, (active in Canada 1781-1785) four lithographs c. 1838 from Coke Smith's book Sketches in the Canadas, six aquatint etchings depicting views of the continent by Fisher and Edy, from 1795, and View of the Pierced Island one of Six Views of the Most Remarkable Places of the Gulf and River St. Lawrence drawn by Captain Hervey Smith, and printed in Scenographia, published by T. Jeffreys London, 1760 are included among other Quebec prints. This collection was presented for the first time in 1982 at the Quebec government's gallery in Rockefeller Centre, by the Royal Bank.⁶⁸

The collection also includes three valuable elephantine size engravings among others by J.J. Audubon, 1849 lithographs by H.J. Warre, View of the Falls Montmorency, 1833, "Ice Pont - Between Quebec and Point Levi 1831 and Jesuit Barracks and Market Quebec 1829 by J. Cockburn, and Passengers and Mail Crossing the River, an 1860 lithograph by Cornelius Krieghoff.⁶⁹ The collection also features 54 mezzotint portraits of British members of parliament in

Lower Canada, British military and other important figures. These include Sir George Simpson 1857 by S. Pearce; Lord Rodney 1788 by Gainsborough; Rt. Hon. Earl of Durham, Sir William Grant, Mayor General George Murray 1841 among others by Sir Thomas Lawrence, and Sir George Prevost 1818 among others by Sir Joshua Reynolds.⁷⁰

In the years following 1937, little activity took place in relation to the bank's art collection. In the 1950's however, Royal Bank President Mure suggested that paintings by the artists of Canada's provinces be installed in the executive dining room. Fred Bridgen's Quidi Vidi Cove, St. John's Nfld. and Franklin Arbuckle's Seascape with City of Saint John, NB were included among others in this project. The 350 historical prints were installed for the most part in Royal Bank offices in Place Ville-Marie, Montréal, although a number have been transferred to the executive floors in Royal Bank buildings across Canada over the years. Due to reasons of insurance and security, the prints were not distributed throughout bank branches. The Royal Bank recognizes that the historical print collection is an important contribution to Canadian art. In addition to the number and rarity of some works, the collection provides a visual record, documenting nature and life in early Canada.⁷¹

With the completion of Royal Bank Plaza, Toronto in 1976, the bank made new art purchases, this time of works by contemporary Canadian artists. The first three

acquisitions included Trowakan, a painting by Rita Lentendre, Mermaid, a steel sculpture by Krystyna Sadowska, and Reflection, a 21 x 50 ft. tapestry by Mariette Rousseau-Vermette. A 1977 purchase included a painting by Gerhson Iskowitz among many others. During the two years, selections were made by a few bank executives from the Toronto Office "in a most casual way".⁷² In Toronto, the Royal Bank has also initiated Art venture, a program of professionally organized, juried exhibitions with cash awards. The bank asked the directors of more than twenty-five independent art schools and college art programs in Ontario to recommend the best works of their students for inclusion in the exhibitions. Cash awards of \$400, \$200 and \$100 were to be given to the top three presentations each month as selected by panels of professionals. Each exhibition or series of exhibitions includes works in four general categories: painting, sculpture, works on paper and experimental works. In announcing Artventure in 1978, W.D.H. Gardiner, Vice-Chairman of the Royal Bank said; "We recognized that students have no forum in which to display their work or earn recognition. Through Artventure we hope to provide Ontario's most talented young artists with significant exposure and credit for their work via a series of professionally organized group exhibitions in our Upper Banking Hall."⁷² In 1983, Artventure exhibitions were presented in Ontario art galleries, rather than Royal Bank Plaza. The Macdonald Gallery hosted a series of

exhibitions for that year. The jury responsible for selecting 1983 artists and award winners included Sandy Simpson of the S.L. Simpson Gallery, Toronto, respected artist and art educator Bruce Parsons and Ted Fraser, curator of the Art Gallery of Windsor.

In 1978, the bank resumed their collecting activities acquiring paintings, works on paper, sculpture and tapestry, for Royal Bank buildings across Canada. By 1984, the collection included approximately 1,000 works. J.A. Milburn, Royal Bank executive in Montreal has selected the art since 1978. Although he has had little experience in the field of visual arts, Mr. Milburn works without advisors or an art committee. Beverly Parker, an art history graduate is the registrar for the collection and is presently cataloguing all Royal Bank art acquisitions including the historical prints.⁷⁴ She also organized the exhibition "Quebec Historical Prints" mentioned earlier. Mr. Milburn's selections have included La Vielle Ferme by Suzor-Côté and Gatineau Farm by A.Y. Jackson, among other paintings by Q.J. Phillips, Robert Pilot, Cambell Tinning, Adam Sheriff Scott, John Little, Takao Tanabe and Allen Sapp, as well as prints by Inuit artists Teevee Jamasee and Anna Noeh.⁷⁵

Mr. Milburn's choice of perhaps more traditional art works, relates to the bank's long time interest in Canadian cultural heritage. Together with the historical prints, often 'traditional' office decor, pieces of pewter

and pottery, antique grandfather clocks, tea caddies and other early Canadian artifacts, the paintings reflect this interest. At the same time, the Royal Bank's wish to encourage and support contemporary Canadian artist working in all mediums, is demonstrated in projects such as Artventure.⁷⁶

The Canadian collection of Canada Packers Inc., was begun in the early 1940's by J.S. McLean, founder and chief executive officer of the company. He had great interest in art and begun his personal collection of Canadian art soon after the company was founded in 1927. He was inspired to collect "Canadians" by his friend Vincent Massey who had disposed of works by the "masters" which he had inherited from his father and grandfather and replaced them with works of Canadian artists. This was during the late twenties when discussions of paintings in Canada were concerned largely with the Group of Seven.⁷⁷

By the 1940's, the idea of collecting contemporary Canadian art for the office was still a most unusual one. In an article for Canadian Art in 1952, entitled "On the Pleasures of Collecting Paintings," J.S. Mclean explained how his collection developed and how it found its way to the office at Canada Packers. "I had not enough room in my own house to hang them all, so I began to think of using the wall space at the office. From Toronto, the project widened to include several other offices of Canada Packers. The experiment of hanging paintings at the office has

proved an unqualified success. At the beginning there were jokes from some members about the "old man's new fad".

"But the jokes were soon replaced by requests for more canvases from local managers who thought they had been allotted less than their share. If this recital should suggest to some other businessman the idea of purchasing Canadian paintings for his office, I can assure him he will find it a most gratifying experience. If on no other ground the resulting increase in the esprit de corps of the office will in itself justify the expenditure."⁷⁸

By the 1940's paintings were being bought specifically by and for Canada Packers under J.S. McLean's direction. He was advised on the art acquisitions by artists and friends A.Y. Jackson, Pasaskeva Clark and by art dealer and patron Douglas Duncan. Many of the paintings were purchased from exhibitions held at the Art Gallery of Toronto and the Picture Loan Society of that city, which explains why Ontario painters predominate.⁷⁹

In 1942, McLean commissioned Carl Schaefer to do a series of paintings about the operations at Canada Packers. "An underlying factor that may well have given the Schaefer commission added impetus was the romanticization of the worker during the war years. The production of goods had to be geared up drastically after the unemployment psychology of the Depression, and it was important that the worker at home be landed, as well as servicemen and women overseas."⁸⁰

Schaefer produced six watercolours done on location which were installed in the Toronto plant cafeteria. The

Schaefer commission was also a reflection of McLean's attitude towards art and artists. He wrote in 1952 that "the modest collector desires not so much to collect as to understand. He is aware, as are the artists who produce them, that the paintings which he owns cannot perhaps be ranked as masterpieces even of his own time, much less of all time. But that does not subtract from his pleasure in acquiring them. He values them as the work of honest and serious and competent artists of his own country."⁸¹

There are now approximately two hundred and fifty works in the Canada Packers Collection which includes oil paintings and works on paper dating from 1910 to the early 1950's. Artists include A.Y. Jackson, Paraskeva Clark, David Milne, Emily Carr, Lawren Harris, A.J. Casson and other members of the Group of Seven, their contemporaries and prominent artists of the 30's and 40's. Although as mentioned earlier, most of the works McLean collected were by Ontario artists, some of the "most highly prized items are by Montreal artists including works in order of their acquisition by Louis Muhlstock, Anne Savage, Marian Scott, Lillias Newton, Goodridge Roberts, Louise Gadbois, Stanley Cosgrove and Paul-Emile Borduas."⁸²

When J.S. McLean died in 1954, Canada Packers Inc. acquired 192 of 300 works he had collected personally. 138 are in the Toronto office and plant, and 54 are

installed in Winnipeg, Edmonton, St. John's and Vancouver locations. In a letter to H.O. McCurry (then director of the National Gallery of Canada), McLean expressed that "as Canada Packers has been my chief interest, and as the collection has been so fundamentally built into Canada Packers, my present view is that, if the senior offices wish to acquire them, that is the method of disposal which would best please me."⁸³

From 1954 until his retirement from Canada Packers in 1982, W.F. McLean's, J.S.'s son, assumed responsibilities relating to the art collection. He continued to buy works by contemporary Canadian artists, the last two purchases being works by Quebec artists Jean McEwen and Norman Laliberté. During this time, some of the paintings from the Canada Packers collection were exhibited in the Art Gallery of Ontario's exhibition The J.S. McLean Collection of Canadian Painting in 1968 to 1969, and in a national circulating exhibition entitled The Canada Packers Collection: Selected Oil Paintings and Works on Paper which opened at the art gallery in Feb. 1982 and continued until May, 1982.

Presently, there are no immediate plans for future acquisitions, and the direction which the collection will continue probably depends on the aims and objectives of the president. At this time, the number of works in the collection is more than enough to cover the walls of the various Canada Packer's office.⁸⁴

Part II

Chapter II

1950 to the Present

Canadian Industries Limited

Lavalin Inc.

Toronto Dominion Bank

Steinberg Inc.

United Westburne Industries

Teleglobe Canada

Bank of Nova Scotia

Shell Canada Resources

Société d'électrolyse et de chimie Alcan (SECAL)

Petro-Canada

Alcan

Air Canada

From the early 1900's onward, corporate collecting became increasingly popular. As attitudes changed so did the nature of collecting activities which evolved to include outright purchases of existing art by contemporary Canadian artists, and commissions which served to enhance the modern corporate environment. As explained earlier, the collections in Part II, Chapter II were selected on the basis of their accessibility both from the point of view of the art works themselves and of the curators, advisors or others involved with the collections. Other

Canadian collections assembled by professionals in the field were selected in the hope that contact or correspondence with the experts in question would result in a more significant analysis.

The CIL art collection began in 1962 with the company's move to its new head office building, CIL House in Montreal, and to mark their 100th year in business. At the request of CIL executives, Dr. Evan Turner, then director of the Montreal Museum of Fine Arts assembled a group of one hundred paintings. Forty were chosen to form the basis of a contemporary Canadian collection, by a jury whose members included Mr. Peter Allan, President of CIL, Mr. W.T.D. Ross, vice president, Mr. Alan Jarvis, a well known supporter of the arts in Canada, Mr. Richard B. Simmins, Director of Extension Services at the National Gallery, and Evan Turner, Chairman.⁸⁵

One of the original goals of the collection was "to maintain a representative collection of contemporary art and to incorporate artists who are representative of the present scene. A policy of acquisition and disposal have been established to ensure that the collection remains contemporary."⁸⁶ In the original collection, twenty paintings were representational, to a greater or lesser degree, and twenty were non-objective. Artists ranged from Harold Beament, A.J. Casson, Jean-Paul Lemieux, Arthur Lismer, and Goodridge Roberts to Jack Bush, Graham Coughtry, Marcelle Ferron, Rita Letendre, and Jean McEwen among others.

The company's policy to maintain such a balance is reflected in an exhibition presented by the Montreal Museum of Fine Arts in 1978, Painting from the CIL Art Art Collection. In that year, Russell Harper served as professional art advisor to CIL.

Shortly after forming the collection, management decided that the art work should be made available to the general public, in the hope that this would bring a greater awareness of the achievements of Canadian artists. Over one hundred and ninety exhibitions have been held in more than one hundred different cities and towns throughout Canada, including the smallest rural communities in mining and pulp and paper towns. In 1982 CIL received an honorable mention at the Financial Post Business in the Arts Award, for innovative support.

In 1979, the company relocated its headquarters in North York, Toronto. At the same time as the new building was being designed, plans were being made to assemble a collection of art especially for it. It would include commissioned works for the board room, reception areas, cafeteria, and public spaces, as well as works on paper for other areas. The commissioning process, "really stemmed from our wish to have an intimate relationship between the building on the one hand, and the art incorporated in it on the other hand."⁸⁷

Artists were invited to look at the building plans and models and were given samples of interior fabrics;

colours and materials used. They were asked to submit proposals for an art work in a space best suited for their particular art form, keeping the criteria in mind. Twelve pieces were chosen by William Boyle, then executive director of Visual Arts Ontario, with an art committee of several company executives.

In the four reception areas are Angelo di Petta's ceramic mural, Karyn Morris's hard blown leaded glass panels, a cloud configuration of laminated plywood and white fiberglass by Don Proch and woven tapestry panels by Joanna Staniszkis. In the cafeteria there are free standing wooden sculptures by Nubuo Kubota inspired by Japanese woodcuts.

There has been some discussion of the idea that these commissions and others at CIL silenced the controversy between 'art' and 'craft'. Every work, be it of wood, glass, clay, or fibre, is an example of the artists' imaginative use of medium and idea, with the materials being a secondary consideration, and selected because of the original idea.⁸⁸ The CIL collection in Toronto is also exceptional in that it is the first instance in Canada of a corporation commissioning so many large scale works in mediums other than painting. In March 1982, the company received a Financial Post Business in the Arts Award for this project.

In addition to the commissioned art, there are 200 works on paper, collected by William Boyle from across the country, including limited edition etchings, lithographs,

serigraphs, mixed media drawings and pastel on paper works by artists such as Jack Cowin, Bob Evermon, Doc Proch, Katherine Surridge and Ken Lockhead among others. CIL's investment in art was one percent of the total cost of building: A figure used often in business, and previously by the federal government.⁸⁰

The art collection at Lavalin Inc. a Canadian owned and Montreal based engineering and consulting firm began in 1966, due to the initiative of chief executive officer Bernard Lamarre. He and his family have had a great interest in art and have a collection of international art in their home. When Lamarre entered the Lavalin firm in 1955, there were four or five works by Krieghoff but it wasn't until 1966 that the company began to acquire works by living Canadian artists.

These were selected by Lamarre in a more or less casual way until 1977, when the firm asked Leo Rosshandler, deputy director of the MMFA until 1976, to be the consultant for the collection. Although Mr. Rosshandler has given the collection organization and direction he explains that "Bernard is the motivator. He buys with me, sometimes alone here or when he is on a trip. In strict conformity with corporate structures...there's full accountability, with a budget, insurance, etc. The collection was built brick by brick and if we miss an artist in the collection, then we miss him. We don't have to justify ourselves to the art world."⁹⁰

There are 400 contemporary works by Canadian

artists, ninety percent are paintings, five percent sculpture, and the balance are works on paper and tapestries. Based on the work of living artists, the focus is primarily, but not entirely on works from the 50's and 60's, as the collection also includes more recent work from the 70's and 80's. In front of 1130 Sherbrooke St. W. where Lavalin has its head office, one sees Robert Russell's Totem a tall sculpture made of B.C. wood. In the lobby are works by Micheline Beauchemin, Charles Gagnon and a tapestry by the Viennese artist Friedrich Hundertwasser. Works by artists from across Canada including Jack Bush, Alex Colville, Ken Danby, Toni Onley, Michael Snow are installed in offices, reception areas, and much of the space used by Lavalin employees.

The company has also assembled a separate collection of contemporary Canadian graphic art works entitled Prints and Plates. "The unusual graphics collection comprises not only a considerable number of Canadian prints, but also includes the very plates from which these prints were pulled. Thus it is possible to view side by side the paper which bears the imprint and the plates bearing the artist's carved or etched."⁹¹ "The idea came from Bernard," says Mr. Rosshandler. "He didn't want to collect multiples, just originals and that was an original way of thinking. We pay the artist for the only print and the plate which is scored against further use."⁹² The prints and plates have also been the subject of an exhibition organized by Leo Rosshandler entitled Prints and Plates, 23 Quebec

Printmakers.⁹³

Upon returning from its exhibition circuit, the prints and plates will be hung on the walls of the Lavalin offices. They will provide a cultural and aesthetic dimension to the work place. Lavalin employees will have direct access to the best Canadian art has to offer. An anecdote may be appropriate here; the employees who assisted in preparing this exhibition have been so affected by the prints they saw being assembled that they have decided to acquire some for their own homes. Art in the working environment does indeed provide a culturally enriching experience.⁹⁴

The prints and plates in the Lavalin collection are only one part of the company's ongoing art program. Lavalin sponsored showings of The Art of Cinema Animation in 1982 at the Montreal Museum of Fine Arts where Lamarre is a member of the executive committee and chairman of its Canadian art acquisition committee. There have also been exhibitions at Man and His World, organized by Leo Rosshandler and funded by Lavalin, including Forum: Young Quebec Abstract Painters: recent Quebec art's vision of nature, in 1980 and Fire and Fibres: Quebec Ceramists and Weavers in 1981.

New Image Alberta, a collection of paintings by Alberta artists, was assembled by Valerie Greenfield, curator of the Art Gallery of the Alberta College of Art for a circulating exhibition which opened at the gallery in October 1982.

In the same year, Lavalin joined with Fennell, Cochrane Associates Ltd. of Regina to form Fennell, Cochrane,

Lavalin. To mark the opening of their new offices at 3303 Hillside Street, Regina, an exhibition of twenty works from the Lavalin Collection went on display for public viewing from February 17-26, 1983. The paintings were selected from various Lavalin offices across the country.⁹⁵

Lavalin's art program which includes "the building of a substantial Canadian collection, and the sponsoring of travelling exhibitions intended to acquaint all of Canada with the work of artists from a given province,"⁹⁶ is an ongoing phenomenon. Each year, a sum is set aside by the corporation to spend on the art program; expenditure is based on a fraction of a percentage of its total billings, amounting to approximately \$600,000 in 1982.⁹⁷

The Toronto Dominion Bank collection of Canadian art began in 1962 when President Allen Lambert asked Martin Baldwin then director of the Art Gallery of Ontario, to advise him on the acquisition of works by Canadian artists of the twentieth century. Dr. Baldwin worked with an informal committee of bank personnel under the chairmanship of the president. During this period the bank acquired paintings by Goodridge Roberts, Lawren Harris, A.Y. Jackson, J.E.H. MacDonald, A.J. Casson, Marc-Aurele Fortin, Emily Carr and David Milne.

The focus of the collection changed in 1964 because of the relocation of the bank headquarters to the Toronto Dominion Centre in Toronto. Designed by architect Mies Van der Rohe, the centre provided "a modern building ideally

suites to a contemporary collection."⁹⁸ Between 1964 and 1968, the year of Martin Baldwin's death, the bank purchased works by artists including Paul Emile Borduas, Jack Bush, Harold Town, Claude Tousignant, Guido Molinari, Jean McEwen, Michael Snow, Gershon Iskowitz, Jean Dallaire, Gordon Smith, Takao Tanabe and Paul Fournier.

At the same time, the bank began a print collection "to ensure that the quality of art in all office and reception areas of the new bank building were consistent with that of the executive floors."⁹⁹ Prints were also installed in major bank branches as a point of interest, and where possible, in the more neutral areas where they could exist in their own right. This was made possible with the help of architectural plans, installation measurements and relevant instructions forwarded to the branch along with the art work. The bank was advised by Jules Heller, then Dean of the Faculty of Fine Arts at York University and an expert in the field of printmaking, and Mario Amayo, then Chief Curator of the Art Gallery of Ontario, who introduced the committee to works by artists such as Jack Chambers, Greg Curnoe, Gordon Rayner, Jacques Hurtubise, Yves Gaucher, Kenneth Lockhead, and Ivan Eyre.

In 1971, the bank's collecting activities were continued at Pacific Centre in Vancouver, the first in a series of major building developments, coinciding with their expansion westward. It was decided that local artists

would be supported whenever possible, and the bank sought the advice of Doris Shadbolt, curator of the Vancouver Art Gallery, in selecting the work of young west coast artists. Guided by Mario Amaya, the committee chose sculptures by Roy Kiyooka, Gary Lee-Nova, Gathie Falk and Glen Lewis, and painting and prints by Tony Onley, Claude Breeze, Michael Morris, Brian Fisher, Don Harvey, Allistair Bell and others. The bank's selection of work by these regional artists received much attention. Vancouver Sun critic Joan Lowndes wrote;

Most of the 20 artists represented had known for weeks that their works had been placed in the Tower on approval. As they waited for a final decision they fluctuated between hope and skepticism, many saying that the bank would never accept anything so radical. But the bank did.¹⁰⁰

By 1972, the size and level of activity in the collection suggested the need for curatorial personnel. Arthur Emperori, then curator of the Hart House Collection, was responsible for many aspects of the bank's collection as well as acquiring original prints for the branches. Since 1975 there has been a full-time curator to ensure proper maintenance and development of the collection. Presently Pat James, an Art History graduate of Queen's University, is responsible for the selection and distribution of the graphics and all custodial matters.

For divisional offices, Edmonton, Calgary, Regina and Halifax, the bank has collected works by local artists, as well as by those from other parts of Canada. At times,

earlier acquisitions originally installed in the Toronto Head Office were also shared, with the newer locations. A hard-edge Takao Tanabe landscape Summer Cloud (1967), purchased in 1968, and a later stained canvas by the artist entitled The Land 29 1973, purchased in 1976, were both installed in Edmonton along with works by Otto Rogers; Art McKay, Lyndall Osborne, Gary Olson, Yves Gaucher, David Bolduc among others. In Calgary are large paintings by Ron Bloore, Bruce O'Neill, Sandy Haeseker, Barbara Roe Hicklin, Ivan Eyre and Joan Willsher-Martel. The divisional headquarters have comprehensive selections of work by Alberta printmakers. A 16 foot canvas by Bill Perehudoff is installed in the main branch in Regina, and in Saskatoon, a painting by Dorothy Knowles and prints by Derek Besant.

During this time, the earlier installations were revealed, new works integrated and others redistributed in order to update the collection and to provide a change for the employees of the bank. In this period the Toronto Dominion published an illustrated catalogue which was essentially a record of their acquisitions during the past fifteen years. Chairman Allen Lambert explains in the introduction that "the task of selecting the works for reproduction has been difficult. Regrettably, but for obvious reasons, the number is limited. The selections have been made primarily to illustrate the breadth and balance of the collector, ... there are artists whose work we would like to have included but could not."¹⁰¹

He also explains how and why the bank developed their collection and acknowledges the invaluable efforts of the professionals involved.

The Toronto Dominion also has a collection of Inuit art, developed to honour Canada's Centennial. Once again it was Allan Lambert who engaged experts in the field to form an advisory committee. Co-chaired by M.F. Feheley and C.S. Band, two leading collectors of Inuit art, the group included George Swinton, author of books on the subject and then professor at the University of Manitoba, Mrs. Alma Houston whose husband Jim had initiated the modern eskimo movement, William Larmour of the Department of Indian and Northern Affairs, Martin Baldwin, and several other experts.

Members of the committee travelling north and across Canada from 1965 to 1967, collected over 1,000 pieces. These included carvings in soapstone and bone, ivory miniatures and graphics covering the period 1949 to 1967. The Eskimo art was combined with the earlier purchases for use in the Head Office, Divisional Offices and Branches across the country, and a full catalogue (now out of print), with an essay by George Swinton, was published.¹⁰²

The Steinberg Inc. Art Collection began in 1972, when the company renovated their corporate headquarters in Alexis Nihon Plaza in Montreal. \$36,000 was spent from 1972 to 1973 on the acquisition of a group of art works for the executive board room and several executive offices. Paintings were selected during this period by Steinberg

President Mel Dobrin, himself an avid collector of Canadian art, with a personal collection of works by such artist as Cornelius Krieghoff, J.W. Morrice, Emily Carr, David Milne and painters from the Group of Seven. His selections for the company, bought from Montreal art dealers Klinkhoff and Kastel included works by Harold Beament, F.S. Coburn, T.H.Garside, John Little, Arthur LLOY, H.J.Simpkins, Emile Lemieux, H.Leslie Smith, John Walsh, Bruce Ledain, Kathleen Daly, Sam Borenstein, Albert Cloutier, Henri Masson, Gordon Pfeiffer, and M.A.Fortin. Mr. Dobrin also lent works from his personal collection for installation in several executive office. These included paintings by the same group of artists. In 1978 an additional \$15,000 was spent on works by Marcel Fecteau, Sam Borenstein and Stanley Cosgrove for executive areas of Miracle Mart Offices, also owned by Steinberg Inc.¹⁰³

In 1973, the idea of forming a contemporary collection of Canadian works on paper for the company was initiated by H. Arnold Steinberg. As opposed to the earlier purchases, part of a one-time project, the acquisition of contemporary works would constitute an ongoing art program. Mr. Steinberg has expressed that these works would fulfill a different need, that of junior employees and general office staff who had generally speaking, seen little of contemporary art. A comprehensive collection of works on paper, rather than a smaller group of expensive paintings, would better serve to fill requirements for art in all Steinberg offices. At

the same time, the company's collecting activities would be beneficial to artists and art galleries in Canada.¹⁰⁴

That Mr. Steinberg has a great interest in modern and contemporary art, as well as being a knowledgeable and reputable collector himself, has been the most important factor in the development of this corporate collection. His personal collection includes works by Picasso, Braque, Giacometti, Matisse, Adolfe Gottlieb, Helen Frankenthaler, Kenneth Noland, Jean-Paul Riopelle, Paul-Emile Borduas, Yves Gaucher, Guido Molinari, Rita Letendre. Many of these works have been loaned to museums and public art galleries in North America and in Europe.¹⁰⁵

Subsequently he personally selects all the art for the corporate collection from Canadian art galleries or from artists' studios. Over \$350,000 has been spent since on the Steinberg Inc. Art Collection which includes 850 works. There are 46 paintings, including a major canvas by Jack Bush. April Blue Rose, 1970, purchased in 1981, while works on paper make up the balance of the collection. Over 200 artists are represented, with approximately one half working in Quebec. This relates to the fact that Steinberg is a Quebec-based corporation, wishing naturally to support the artists of the province. And, as Mr. Steinberg resides in Montreal, Quebec art is most accessible to him. Artists from Ontario, western Canada, and the Maritimes are also represented. Included among many in the collection are Pierre Ayot, Ed Bartram, Jack Bush, Louis Comtois, René Derouin, Kosso Eloul, Chris

Finn, Yves Gaucher, Ronald Headland, Jacques Hurtubise, Flemming Jorgenson, Chris Knudsen, Fernand Leduc, Jean McEwen, Shirley Ng, Tony Onley, William Perehudoff, Don Proch, William Ronald, Robert Savoie, Sylvia Safdie, Pierre-Léon Tetreault, D.C. Umholtz, Bill Vazan, Robert Wolfe, Irene Whittome and Russel Yuristy.

Work in the various printmaking techniques such as etching, lithography, serigraphy, as well as drawings and mixed media works make up the collection. They are installed in four locations in Quebec and two in Toronto. There is no reference to a particular theme such as regionalism and in the distribution of the works in Steinberg office, employees have an opportunity to view work by artists from various parts of Canada. Future plans in fact, include a major relocation and exchange of works from all divisions, with the idea of showing employees the entire collection over a period of time. Since 1981 Steinberg has employed a part-time curator, responsible for carrying out such projects as well as the installation, general maintenance and documentation of the collection.

United Westburne Industries Ltd. begun buying contemporary paintings and sculpture in 1974. Once again the initiative came from company executives who had great interest in art. Chairman of the Board John Scrymgeour and his late partner Bill Atkinson had in fact bought works for the company prior to 1974, beginning the collection with a group of late Impressionist paintings, Rodin bronzes

and early 20th century sculpture. At the end of 1976, Mr. Scrymgeour and executive vice-president Sam Abramovitch, also an art lover and collector, decided to make a more formal commitment corporate art collecting and hired Karen Wilkin, a well-known curator of contemporary art, who had spent most of the 70's as Chief Curator of the Edmonton Art Gallery, to advise them on the collection.¹⁰⁶

Over one hundred pieces including paintings, works on paper and six sculptures make up the Westburne Collection which is installed in two Montreal locations; two in Toronto; one in Calgary, one in Richmond B.C. and soon Hamilton as well. Both Wilkin and Abramovitch emphasize a personal approach to collecting at Westburne and see it as being "one of the few corporate collections in Canada with the idiosyncracies and biases of a private collection."¹⁰⁷

Mr. Abramovitch, involved with Montreal's cultural avant-garde since the 40's has a special interest in Quebec art which is well represented in the Westburne Collection by such artists as Charles Gagnon, Jean McEwen, Yves Gaucher and Ulysse Comtois. Karen Wilkin's knowledge of Toronto painters and Western Canadian artists, as well as her modernist concerns in general, are reflected in her preference for such artists as Jack Bush, Gerson Iskowitz, David Bolduc, Dorothy Knowles, William Perehudoff, Carol Sutton and Robert Christie. Abstraction pervades, Wilkin explains, because "there have been more outstanding abstract artists in Canada (as elsewhere) in recent years."¹⁰⁸

That Westburne will purchase several works by one artist, tracing development or change as their art evolves and including works in various mediums, also relates to the 'personal' approach to collecting. There are not less than seven works by Dorothy Knowles for example and these date from 1974 to 1980. David Bolduc is represented by 5 pieces, in mediums including pencil, collage and lithography, acrylic and collage on canvas, acrylic on paper and acrylic on canvas, dating from 1975-1981.

In the catalogue, Selections from The Westburne Collection, Karen Wilkin writes: "It's interesting that even though the original intention was to assemble a group of individually superior works, the result of Westburne's approach to collecting is a good cross section of Canadian painting in recent years. There are conspicuous omissions and possibly capricious inclusions, which is part of what gives the collection individuality and character; however the cumulative effect of this group of pictures by new Canadian artists, their colleagues and predecessors, is to allow us to see the evolution of major concerns and notions of what painting can be."¹⁰⁹

Clearly, the Westburne acquisitions are more intimately bound with important art concerns than with ideas relating to art in the corporate environment. There is little emphasis placed on educating the employees about art other than exposing them to the works themselves.¹¹⁰ There are no lectures, cultural programs or employee art

committees, all of which became a part of many corporate art collections developed in the later 1970's and early 1980's. Nevertheless, except for exhibitions, the art works belong in the offices for the use and pleasure of the employees, who have almost at this point in time accepted even the most abstract works as a happy part of their working environment.¹¹¹

The idea of having a corporate art collection at Teleglobe Canada was first conceived in 1976. President and chief executive officer Jean Claude Delorme was a major force behind the project. Originally more involved in the area of performing arts as first president of Montreal opera, and a key figure in the development of Place des Arts, Mr. Delorme headed the five member jury of arts and business people chosen by the Council for Business and the Arts in Canada and the Canadian Conference of the Arts of the 1982 Financial Post Awards for Business in the Arts, at Roy Thompson Hall.

The original collection at Teleglobe consisted of 97 works chosen by three outside advisors, Andrée Paradis, Pierre Desjardins and Henri Barras who selected work by Quebec and Ontario artists including David Bolduc, Marius Dubois and Graham Condon.¹¹² Co-ordinator of Cultural Activities, Noreen Corrigan, became responsible for the art collection in 1981 and clearly outlined the proposals of Teleglobe with regard to their art acquisitions program in a number of intercompany letters or memos in March 1982.

The main objectives were to create opportunities for employees to increase their awareness and appreciation of the visual arts in Canada, to enhance the staff's work area with paintings, drawings, prints and sculpture, and to provide support and encouragement to young Canadian artists at the outset of their careers by buying their work.

Teleglobe art acquisitions are selected by a committee and the role and responsibilities of committee members have been outlined by Ms. Corrigan. They are to arrive at final decisions on the purchase, loan and rental of works for the collection, based on the recommendations of the co-ordinator. Members should be aware of new trends in Canadian visual arts which would be discussed in meetings and lectures organized by the co-ordinator. They would also participate in visits to art galleries, museums, artists' studios and workshops and recommend an annual budget. Other responsibilities include the maintenance of the collection, location and relocation of the works, insurance and registration, labelling, storage, research on art and artists as well as preparing exhibitions of new acquisitions. Whether these tasks, which in many cases require some professional expertise, are in fact carried out by committee members is unclear, and it seems that much of the curatorial work is the co-ordinator's responsibility. The nine Teleglobe employees on the committee presently include an office supervisor, a designer, a personal staffing advisor, a policy and planning manager, a supervisor

in network control, a legal advisor, a real estate and facilities designer, a receptionist and the co-ordinator. If necessary and when in line with budget provisions made for this purpose, the committee may call upon the advice of outside experts.

The co-ordinator, who acts as secretary and the only permanent member, is responsible for committee records, for submitting an annual budget, making recommendations and proposals for the acquisition and loan of art work and ensuring that corporate policies are implemented in the areas of cultural and leisure activities. The Art Acquisition Committee is responsible to the President and Chief Executive Officer.

There are approximately 160 works by 100 Canadian artists from across the country in the collection. As there were previously more works by Quebec and Ontario artists, efforts in 1983 to 1984 have been on acquiring art from Western Canada, and the Atlantic provinces. The collection is installed in Teleglobe Canada offices in Quebec, Ontario, the Atlantic Provinces and British Columbia. Paintings are also located at satellite earth stations such as the one in Lac Cowiehan, Vancouver Island.

The co-ordinator has organized exhibitions of the collection, set up by company employees on location. Contemporary Prints by Quebec Artists in December, 1982 and From Sea to Sea, December '83, which included work by twenty-five artists from across Canada, were held in Montreal,

and thirteen peices were shown in Toronto, January 1983 in an exhibition entitled Selections from the Teleglobe Canada Collection.¹¹³

Although the Bank of Nova Scotia's most immediate contribution to the visual arts in Canada is their current contemporary Canadian collection, 19th and 20th century portraits of Bank Executives, engravings as early Canada, as well landscape paintings and watercolours, were purchased by the bank beginning in 1832. These include Robert Field's portrait of William Lawson (1808-1816) Robert Harris's portrait of Thomas Fystie (1875) E. Wyley Grier's portrait of Charles Archibald (1920) and William Gish's Hon. Mather Byles Alman portrait (1861-1862). Other works such as Beach at Palling, n.d. by Edward Seago, a set of Halifax engravings from 1764-1777 by Richard Short, as well as Study of a Girl in a Classical Landscape (1800) by John Russell, are also part of the Historic Art Collection which includes over 350 works. Many remain in Halifax, home of the bank's first head office, while others are installed in General Office in Toronto. Several of these works including Fields' William Lawson portrait, and Edward Seago, English Landscape's have been frequently loaned to outside exhibitions, such as the Robert Field exhibition organized by the Art Gallery of Nova Scotia.¹¹⁴

Separate from the Historic Art Collection, is the current Fine Art Collection developed in 1976 with the

opening of Scotia Centre in Calgary. A program was initiated by the Bank

to introduce coherency into the collecting of fine artwork to be displayed throughout the system. Phase I is designed to meet the needs of corporate affairs, meeting rooms, and publicly accessible areas in our Canadian regional office buildings; branches in these buildings are also being considered. Phase I will benefit other branches.¹¹⁵

The artworks, combined with the individual architectural design of the buildings would contribute to a more pleasant and stimulating environments for employees and visitors and the purchase of the works would help to support the Canadian art community.

Five hundred paintings, works on paper, tapestries and sculptures are included in the collection. Final policies regarding acquisitions, display and conservation are made by the Bank's fine art committee whose members include a varying number of top level executives and the president.

The Bank identified four areas of involvement in the Fine Art Program which include the acquisition, display storage and care for the works. These responsibilities are co-ordinated through the bank's archives. Corporate archivist Mrs. J.E. Nokes, is trained in the field of the visual arts and also acts as advisor and curator for the collection. The Bank of Nova Scotia is probably one of the first corporate collectors in Canada to link their art and archival programs. The liason supports their

consideration of the fact that both require proper documentation and conservation. It also suggests that the bank has realized an art collection's many values in addition to its decorative element (which appears to have been a most important initiative) and these values merit proper attention.

Essentially, guidelines for the fine art collection dictate that artworks chosen would add and compliment the architectural surroundings, characteristic of each location. In many cases too, a regional emphasis and a commitment to local art scenes becomes apparent. For example, the main branch interior in Brunswick Square, New Brunswick is constructed of wood in a way suggestive of both the careful woodwork of generations of ships built in the Maritimes and the quality of wood available to do it.¹¹⁶ At the same time, paneled partitions near an entrance in the bank featuring sailing images, becomes a backdrop for Christopher Pratt's Untitled Tapestry, 1977. The Brunswick Square collection also includes such works as Tom Forestall's Delaps Cove, Bruno Boback's Saint John Harbour, William Kurelek's Soviet Ship UnLoading Cuban Goods and Edna Myer's Self is a Sea, among others.

Again in Vancouver Centre, built in 1977, special emphasis is placed on works by artists living and working in British Columbia. The collection includes examples of North West Coast Indians art such as Jimmy Johnny's 6 foot Totem Pole and Lucy's stone cut The Family Speaks of

the Owl. Works by Jack Shadbolt, Claude Breeze, Toni Onley, E.J. Hughes and Ken Wallace also in the collection again complement architectural characteristics as in this case, the ceiling, which features a forest of suspended glass decorations.

The fine art collections in Winnipeg (1979) and Saskatoon (1980) both include the work of leading Western Canadian artists, "distinguished by their ability to represent the Canadian landscape in its natural, social and metaphysical vastness."¹¹⁷ The Winnipeg collection features the major painting Coulee 1976 by Ivan Eyre, as well as works by such artists as Ken Lochhead, Takao Tanabe, Gordon Smith, Otto Rogers, Nicholas Houghton, Derek Besant, Alexandra Haeseker, and William Perehudoff. In Saskatoon, works by David Denyse, Medrie MacPhee, Ian Serr and R. Wayne Eastcott, on canvas and on paper are included among numerous other artists from Western Canada. Scotia Place in Edmonton, completed in 1982, features new work by Barbara Balachey, David Bolduc, Judy Gouin and David Pugh.

The Bank of Nova Scotia regularly loans works from the fine art collection for exhibition in public art galleries and museums. Most recently, works by Ivan Eyre, Derek Besant, Alexandria Haeseker, and Jack Chambers have been loaned. In 1982 a painting by Ulysee Comtois was shown in his retrospective at the Musée d'art contemporain in Montréal. A work by William Kurelek was part of the exhibition Kurelek's Vision of Canada, the 1983 show

organized by Joan Murray of the Robert McLaughlin Gallery in Oshawa. The two-year circulating exhibition will have been on view in fourteen communities in ten Canadian provinces.


The major initiative for the Shell Canada Art Collection which began in 1976, was the building of Shell Centre in Calgary. An employee Decor and Art Committee, appointed early in that year, worked along with architects and decorators initially to ensure that the centre would become a pleasant place to work in. As a natural extension of office landscaping, the purchase of art works followed, an art acquisition budget was provided and the committee enlarged to include eleven members.¹¹⁸

One thousand Shell employees were invited to respond to a questionnaire designed to determine their art preferences. The result was a strong bias in favour of representational work. Guidelines for the collection which included the purchase of Canadian art by both established and younger living artists were provided, and it was decided too that help from outside sources would be invaluable. The committee's decision to maintain a balance between the purchase of representational and abstract works, came as a result of the often opposing views on the part of Shell employees and professionals trained and working in the field of the visual arts. In addition to employee members and an in-house art advisor, others involved on several occasions with the art collection included

professionals from the Art Department of the Glenbow Alberta Institute, the Edmonton Art Gallery, the Winnipeg Art Gallery, and the Canadian Arctic Producers Limited.¹¹⁹

In a report to the president, Art Committee Chairman Basil Shammass wrote in 1981 that over \$400,000 was spent on the acquisition of over 800 works of art and \$300,000 on administration and exhibition of the collection. In addition to paintings, the collection includes works on paper in various mediums, and a few pieces of sculpture. Work by West Coast artists, artists from Eastern Canada and a large collection of art from Alberta, features the country's established and lesser known artists such as Barbara Balachey, Claude Breeze, Robert Christie, Yves Gaucher, Lise Gervais, David Bolduc, Graham Coughtry, Edna Myers, William Perehudoff, Bill Lobchuk and others.

The initial idea of improving the work environment and stimulating interest in the visual arts among Shell employees, also included sharing the Shell Collection with the general public. By 1978 the Shell Canada Gallery was established on the Mezzanine of Shell Centre, for the purpose of presenting parts of the company collection as exhibitions. Five years as an Art Collector was assembled for viewing for Shell employees and for the Calgary public in recognition of the company's fifth anniversary as an art collector. The exhibition was also made available to residents of Red Deer, Alberta in October and in November



1981. Approximately 400 employees visited the Shell Canada Gallery on a regular monthly basis and 300 Shell employees and their guests turned out for the opening of the Montreal Artists exhibition in late November of 1980.

There have also been outside circulating exhibitions of the collection, organized by public art institutions such as the Edmonton Art Gallery. And, as part of Alberta's 75th anniversary celebration, an exhibition of works on paper from the collection was organized by Alberta Culture and toured nine Alberta cities and towns during the centennial celebration. Shell president, J.M. McLeod wrote that "although our art would normally be hung throughout our Calgary offices, it should, to the greatest extent possible, be made available for viewing by the public. We hoped that it would thereby stimulate additional interest which would ultimately accrue to the benefit of our artists and to the Canadian public generally."¹²⁰

In 1983, Shell announced the completion of "The Shell Canada Collection." Having met its original objective, further acquisitions would be limited to specific selection to "round out" particular aspects of the collection. The company also announced its intention to close the Shell Canada Gallery which had hosted over twenty-five exhibitions.¹²¹

The art collection at Secal, in Montreal, was begun in 1979, prompted by an interest in art on the part of top executive members and the renovation of the

company's offices. It was decided that since Secal was a Canadian company, their collection would be one of Canadian art, and as the parent company Alcan was a progressive, modern concern, it seemed appropriate to concentrate on contemporary art, encouraging as it were, the creative energy of the art of the times.¹²²

Practically speaking, contemporary art was also selected because of the unavailability of important works by masters of traditional and historical Canadian art such as Krieghoff, Morrice and Tom Thomson, as well as the extra-ordinary high prices. By concentrating on the outstanding artists of the present, one could select works of the highest quality at a time when they are most accessible at the lowest prices. Rather than geography, subject or style, the main criteria for the collection, was to select 'outstanding', quality works of art. The focus was, on the 'best of the newer artists' and their work is set in context by the art of more well-known artists who have also influenced the younger group.¹²³ The plan was to eventually buy more than one work by each artist and include the different mediums in which they have worked so as to document their progression. The collection was to be a selective group of works chosen the same way a museum might choose them.¹²⁴

A five member art selection committee was appointed, chaired by W.A.Redman, chief administrative officer and vice-president of Secal. A mandate and guidelines were

drafted, and Karen Wilkin was selected to advise on the collection in collaboration with Arts and Communications Counselors of Toronto. In her ongoing position as advisor for the Westburne Collection, Ms. Wilkin remains in contact with vice-president Sam Abramovitch alone. At Secal she had to take into consideration the tastes and opinions of others on the committee. The choice of works included in both collections although many overlap, indicate the difference incurred by the two policies of selection.

Secal also emphasized the idea that the collection would benefit the employees by enhancing and enriching their environment. The employees play an important role in relation to the collection by being part of the art committee. Members are chosen for their expressed interest in art. The committee was responsible for approving the works presented to them by the art advisors. At Westburne on the other hand, little emphasis is placed on establishing a working relationship between the art professional and the employee. Ms. Wilkin's responsibilities there include selecting art for the collection and organizing exhibitions of the work. Her position at Secal from Oct. 1980 to June 1981 appears to have been a most challenging one as the committee had little or no experience with contemporary art. In order for them to understand what this professional wanted to achieve in terms of an important and worthwhile art collection, the committee needed more than a simple presentation of the individual art works. They had to be

presented with the idea of art itself.¹²⁵

One way in which Secal introduced the art works to all company employees was by installing new acquisitions in large conference rooms or other open spaces. On these occasions, employees were able to choose the work which would hang in their office or surrounding area. Interested participants would complete forms by indicating their first and second choices from the works on exhibit. A drawing was held to determine the distribution of the art works. The response to the exhibitions, known as 'vernissage' was not unlike one occurring in an art gallery or museum situation. Everyone received an invitation, but those who actually attended and participated were employees involved with the art committee, those who had heard about 'vernissage', from other staff members, or those who worked on the floor where the exhibition was held. Some people were intimidated by the situation as they were experiencing contemporary works of art for the first time. Others became so involved with the idea of the exhibition that they wanted to choose from the larger works already installed in other areas of the building.

A catalogue was written by Karen Wilkin for the November 1980 exhibition Vernissage: our corporate collection. She explained the concerns of the modernists, included short biographies on the artists and their work and offered a good word of advice about how to approach the new works of art

... it means approaching each work of art the way you would a new acquaintance, without preconceptions of what it should look like, or be like. If you allow a picture to make itself known to you, over a period of time, like a new acquaintance you will almost certainly find many things which will surprise you, interest you and give you pleasure, and the acquaintance, in time will become a friend. 126

There are approximately 100 art works in the Secal collection. Paintings by artists from across Canada include Jean McEwen's Cellure Noire 1959, Ulysse Comtois's La Côte Flurie, 1979, Jack Bush's Allargendo 1979, Joseph Drapell's Fire Dance 1975, Douglas Hayne's Emerald Soreech, 1979, Dorothy Knowle's Road to the North, 1979, and Toni Onley's Valley Farm, from the early 70's. Mixed media works on canvas and on paper include Pink and White Spaces 1979 by Robert Christie, Orion Passage 1979 by Paul Fournier, From the Equinox Series No. 2, 1979 by Katja Jacobs, Contre Jour Series No. 5 1979 by Peter Krausz, and House in the Country n.d. by Goodridge Roberts, among others. Collage, such as Seals of Time V 1976 by John Fox, Standard Time 1977 by David Bolduc and Lake Window # 5 1979 by Allan Wood are also included in the collection. Douglas Bentham's Cascade 1979-80 an aluminium sculpture made specially for its location in Secal offices, was the first work in this medium to be included in the collection of contemporary art.

Since the winter of 1981 and due to budget restraints, Secal has not made any new acquisitions. Anne Laroche, who is currently managing the collection has expressed however that the company considers their art program to be an

ongoing one. In order to remain visible and active in the visual arts, and to demonstrate their support and encouragement, Secal continues to loan works from the collection for exhibitions across Canada and abroad.¹²⁷

In 1980 Petro-Canada began collecting art with the idea of embellishing their new headquarters in Calgary. Along with many other corporate collectors, this company expressed that having an art collection contributed to their image as a good patron of Canadian art. They have emphasized that their support is extended towards art galleries in Canada too as they purchase works from dealers across the country.

The collection includes 800 painting and works on paper by living artists from all parts of Canada. As of October 1982, Ontario was represented by 60 artists, Alberta by 50, British Columbia by 35, Saskatchewan by 28, Quebec by 18, and the Maritime provinces by 25 artists. Works by 12 Inuit artists from Holman Island, Baker Lake, Cape Dorset and Belcher Island and other areas are also included in the Petro Canada collection. Although the focus is on contemporary art paintings by Lorne Bouchard, A.J. Casson, A.Y. Jackson, J.E.H. MacDonald, Robert Pilot and Goodridge Roberts have been acquired by Petro Canada. The majority of works, representing new and current developments in Canadian art, are by artists such as David Alexander, David Bolduc, Ken Christopher, Lynn Donoghue, John K. Esler, Chris Finn, Betty Goodwin, Jacques Hurtubise, Cornelia

Johnson, Chris Knudsen, Ken Lochhead, Landon MacKenzie, Jean McEwen, Joanna Nash, Toni Onley, Don Proch, Gordon Rayner, Michael Snow, Serge Tousignant, David Umholtz, Arthur Verner, Joyce Wieland and Russel Yuristy among many others.

The art works are selected for their inherent value as individual pieces, and not necessarily to trace the development in a particular artists career, nor to follow a definite theme. Curator of the Petro-Canada collection Art Historian Monique Westra, is responsible for selecting the art works. Final acquisition decisions are however, subject to approval by an art committee comprised of several executive members. In order for the curator to assemble a worthwhile and important collection of quality works, she must successfully guide and advise the committee on art purchases.

There is a definite concern for the idea of educating the general staff at Petro-Canada about art and for stimulating their interest in the company collection. The curator has set up exhibitions of the art works, initially in various open spaces of the office and more recently, in an area designated as an art gallery at Petro-Canada. Works are displayed as they would be in a museum, more densely hung as compared to the sparseness of corporate installations, and museum type labels are included to provide relevant information. Employee response was very positive, and in addition to 'art seminars' organized by

the curator, the exhibitions did in fact encourage great interest in the corporate collection.¹²⁸ The general public was also invited to view the art works and exhibitions in the art gallery are advertised by Petro-Canada in the press.

The Alcan collection began in 1983 with the idea of embellishing the new world headquarters in Montreal. Further impetus was given by executive members who had also initiated the idea of forming an art collection for Secal, a branch of Alcan, in 1979. This company, unlike many others in this study, has a collection which does not focus on contemporary Canadian art, but includes works by artists from across the globe, and from many different periods.

All Alcan subsidiaries were asked to choose a work of art from their region, and donate it to the new building in Montreal. No specifications were given regarding subject matter, medium or period and the choice and quality of the work depended on the executives responsible in each region. The interests were broad and the selections were representative of art forms inherent to each country or each culture. The result was an eclectic collection, including works in various mediums ranging from paintings, works on paper, antique and modern sculpture, masks, carvings, ceramics and tapestries.

The art is grouped according to region, in relation to the eight floors of Maison Alcan. Art from the United

States and Canada including Terra Nova 1983, engraved doors of anodized aluminium and stained pine by Lucie Laporte and Joseph Marcel, Dorothy Knowles's oil on canvas Road to the North, 1979 and Robert Rauschenberg's 1983 print Hot Shot is installed on the sixth floor. Latin American and Caribbean Art, as seen in Coca Chewer c. 800-1200 A.D. a precolumbian sculpture, attributed to the capable culture of Southern Columbia and Bernard Stanley Hoyle's Ritual Revival Ceremony 1983 an oil on canvas from Kingston, Jamaica. On the fourth floor, three portraits in lithography, by Kathe Kollwitz of Germany, tapestry in mixed fabrics - Les Femmes, Les Enfants, Le Chevalier by Joanna Wynnykiw of France, and La Digue 1983, an oil painting on canvas by George Laporte of France, are included among others to represent Europe. Art from the Far East is installed on the third floor including Ko-omote: Noh Mask, a Japanese mask by Seiryu Okita of Hiroshima, Magnolia, a 1964 watercolour by Horin Fukueji of Yonezawa City, Japan, a Korean Double Chest c. 1860 of pear wood with iron fittings, and a Kakiemon Ware colour vase with patterns of chrysanthemum, produced by Kakiemon Sakaida XIII. On the second floor, designated for art from Australia and New Zealand, is a bark painting by Thompson Utigirri Narcanorlike, of Australia entitled Kadulmi the Kangaroo of the Ubar, among other works. The first floor features the art of Africa and includes carved, painted and beaded masks of the Bobo culture, Dogon Culture and

Yoruba Culture, two 1983 watercolours by Gordon Vorster of South Africa, a cotton wall hanging from the Ivory Coast, and carved wood panels depicting Danse Villageoise and Conseil de Justice on either side from Africa 1960.

Historically important works are displayed in the north corridor of each floor. Special cases, simple and unobtrusive, have been designed to blend in with the environment, while conserving and protecting the more valuable or fragile pieces. Large plain niches in the stairwell will also provide a space for art works.

For the ground floor plaza and reception areas, Alcan commissioned works of Canadian art, placing an emphasis on the more primitive modes. Included here is Norman Laliberté's Banner of Canada 1983 in wool and mixed textiles, and Tony Hunt's Sun Mask, Kwagith tribe 1983, in painted red cedar and copper. With a budget supplement, additional works will be purchased for the Canadian part of the collection.

Alcan employs a part-time curator for the collection which presently includes seventy-five art works. Joanne Mead, an art history graduate and freelance art consultant, worked along with architects and designers for Maison Alcan. One gets a feeling that the space was indeed designed with art works in mind and the environment and overall effect is a warm and tranquil one with little reference to the image of an office space.

Employees seem to appreciate the environment in general, and the art works specifically. The response has been positive since the earliest installations were made, as opposed to the often negative reactions of employees to contemporary canadian art works. The public too, has shown great interest in this unique collection, and Alcan unlike many other corporations will offer guided tours of the art collection as well as an extensive catalogue.¹²⁹

Air Canada's relocation in 1983 to the new headquarters building - Place Air Canada, in Montreal, was the major initiative for beginning the collection of contemporary Canadian art. As the corporation had been giving serious thought to this idea since 1982, art works were an important consideration when designing and decorating the interior space. The smaller, intimate areas are particularly well-suited to the works on paper, while large paintings are easily installed in the more open areas. The wall background throughout is intentionally neutral so as not to interfere with the art.

During the late 1970's Air Canada had acquired a number of art works, selected by secretaries for the executive offices. Many of these were prints purchased through La Guilde Graphique in Montreal, by such artists as Norman Laliberté and Kittie Bruneau. From 1979 to 1983 Air Canada borrowed paintings from the Canada Council Art Bank. This experience was an important one which encouraged Air Canada executives to realize that having a corporate collection meant more than simply installing works for decorative purposes.

Since 1983, Air Canada has employed a full time

curator. Thérèse Dion, who had worked at the Art Bank for a number of years, is responsible for the selection, installation, conservation and documentation of this corporate collection. Experience and knowledge in the field of contemporary Canadian art, in addition to her familiarity with current trends and innovative galleries, has enabled this curator to select quality works by promising young artists. Once the selections have been made they are presented to a jury, comprised of two vice presidents and an executive secretary. Most pieces have in fact been approved by the jury although on occasion their lack of experience with contemporary art left them feeling slightly uneasy about certain works.

A most immediate part of Air Canada's policy for the collection is that the employees be content with the art in the office and develop a very general understanding of perhaps unfamiliar trends. The curator plans to organize discussions and lectures about the artists and the variety of mediums they employ and to present works from the collection as exhibitions on location at Place Air Canada. Seventy new print acquisitions were installed temporarily for the opening of the new building.

Presently there are over 300 works on paper including limited edition prints, drawings, paintings, mixed media, and photographs, 5 paintings on canvas, and 1 sculpture. These are being installed throughout Air Canada office space. The art is framed with careful attention paid

to conservation needs, and will soon be accompanied by simple museum-type labels including relevant information about the work and origins of the artist.

As a crown corporation, Air Canada has always been particularly concerned with the idea of encouraging and supporting young Canadian artists. The contract with the Art Bank reflects this interest which is now carried over to the corporate collection where the focus is on new work by emerging Canadian artists. Although other collectors have expressed similar aims, these are rarely carried out to the same extent as they have been at Air Canada. Several examples among many include a rare mixed media on paper by installation artist David Moore, Topology 1 and 2, a work in ink on hand made paper by John Heward, an oil and pastel on paper by Paola Ridolfi; L'attente and l'apres-midi, two works in charcoal, pastel and chalk on Japanese paper by Peter Krausz, and Betty Davidson's White Wedding - circa 1928, a small mixed media work in which the brides stand out in relief due to the numerous layers of painted white fabric creating their forms. The collection also includes work by Ola Van Schaonovan, David Alexander, Catherine Perehudoff, Suzanne Dubuc, Francine Simonin, Robert Savoie, Bill Laing, Joey Morgan, Elizabeth Angalectuk among several Inuit artists. The curator is presently gathering information and details for a complete edited catalogue of the Air Canada collection.¹³⁰

Conclusion

Corporate Art collecting in Canada has evolved considerably since its origins in the 1840's. The collections are no longer a rarity but have become for many an integral part or extension of the corporate scheme of things. Generally speaking, there is an increased awareness and wider recognition of art as important to the culturally enriched society, and this attitude has perhaps contributed in part to the development of corporate art collecting. The initiatives and reasons for purchasing works of art for the office have also changed. Until the 1950's (with the exception of the Canada Packers collection in the 30's) most corporate art acquisitions were historical in nature and served to illustrate because of the promotional value of the works, specific corporate interests. But by the 1960's works by contemporary Canadian artists came to be appreciated in and for themselves.

The motivating factors which have prompted corporations to collect art are not only important initiatives, but also continue in many cases to have a long term effect on the direction and quality of the collection. The examination of selected corporate collections has revealed that the interest and solid commitment on the part of top level management is crucial to the success of the collection. In these cases the person or persons

responsible often have a genuine appreciation for and knowledge about art..

To them, the corporate art collection is a means of achieving a variety of ends. Practically speaking, it serves a decorative function by enhancing the working environment and financially, the art works are carried on the books as depreciable assets. By collecting contemporary works of art, employees on all levels and the general public who may frequent the building during the working hours are given the opportunity to experience the art of their time. Having an art collection also enables corporations to extend financial support to the artistic community. In return the patrons are viewed favourably by the public they serve because of this activity.

The corporate commitment to art continues ideally in the selection and maintenance of the collection. The degree of professionalism in which this is carried out, again relates to the continuing interest of the project's motivating force. The serious collector has in most cases opted for true professionalism and the expertise of a qualified curator or advisor to assemble and maintain the art works.

The corporation that has chosen to engage a professional, trained in the field of visual arts is the one who subsequently acquires important and quality works of art for the collection. This corporation is also in a

better position to deal with problems of installation, conservation and general maintenance, all of which are an important part of corporate collecting.

The continuing interest of top level management is an essential component of long term efforts to introduce art in the working environment and true professionalism among corporate curators is important to the successful growth and development of corporate art collecting in the future. While general economic conditions have and continue to set the pace for most corporate collectors, other factors such as financial and public relations benefits are perhaps less important in relation to the future of this form of art patronage.

Since the 1840's, corporate art collecting has continued to provide a necessary source of fine art patronage to artists and the art community in Canada. At the same time, the corporate collectors who may indeed have a genuine love and appreciation for art, and who have recognized the many values inherent to their collection, have also been rewarded for their efforts.

Endnotes

¹ Encyclopedia of World Art, Vol. XI (New York: 1959-1968), p. 118.

² R.H. Hubbard, The Development of Canadian Art (Ottawa: National Gallery of Canada, 1963).

³ George Allan (1822-1901) of Toronto, paid \$20,000 to Paul Kane (1810-1871) in 1852 for one hundred canvases. Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), p. 59.

George Brown (1818-1880, editor of the Toronto Globe is thought to have been one of the early collectors of Canadian pictures in Upper Canada. He bought works by J.A. Fraser (1838-1898), L.R.O'Brien (1832-1900), W.Armstrong (1822-1914), F.A. Verner (1836-1928) and Henri Perré (1828-1890). Personal Interview. Blair Laing, Toronto, 5 April 1983.

Allan Gilmour (1816-1895) of Ottawa collected Canadian paintings, many of which were loaned to the first exhibition of the Canadian Academy of Art in 1880. George Drummond (1829-1910) and Andrew Wilson of Montreal, collected works by Allan Edson (1840-1888) as did J.C. Baker, a banker from Stanbridge, P.Q., who made possible the artist's first trip to England in 1864. J.C. Baker also bought paintings of the eastern townships landscape by R.S. Duncanson (1817(22)-1872) in the same year. President of the Dominion Bridge Company, James Ross (1848-1913), collected paintings by Homer Watson. Between 1859 and 1863 from his studio in Montreal, William Notman sold works by Toronto and Montreal artists to other leading collectors such as Thomas Rimmer, S.E. Dawson, W.F. Kay, C.H. Frothingham and John Popham. In Quebec City during the early 1850's, James Gibb and John Budden were Cornelius Krieghoff's best friends and patrons: Dennis Reid, Our Own Country Canada (Ottawa: National Gallery of Canada, 1979).

⁴ Archie Key, Beyond Four Walls: The Origin and Development of Canadian Museums (Toronto: McClelland & Stewart, 1973), p. 117.

⁵ Ibid.

⁶ Ibid, p. 120.

⁷ Report of the Royal Commission of National Development in the Arts, Letters and Sciences, 1949-1951 (Ottawa: Edmund Cloutier, 1951), p. 4.

⁸ Ibid, p. 73.

⁹ Archie Key, Beyond Four Walls, p. 151.

¹⁰ Encyclopedia of World Art, Vol. XI (New York 1959-1960), p. 118.

¹¹ Barrie Hale, Introduction to Toronto Painting - 1953-1965 (Ottawa: NGC, 1972), p. 7.

¹² A.K., p. 175.

¹³ Susan E. Wagner, ed. A Guide to Corporate Giving in the Arts (New York: American Council for the Arts, 1979), p. 3.

¹⁴ Canadian Council for Business and the Arts, Release, no. 1, June 20, 1974, n.p.

¹⁵ Ibid.

¹⁶ The Council for Business and the Arts in Canada, The Council for Business and the Arts in Canada (Toronto, July 1982), n.p.

¹⁷ Other Canadian Exhibitors at Canadian public art galleries sponsored in full, or in part by Canadian corporations include:
Changing Visions: The Canadian Landscape; A travelling exhibition organized by the Edmonton Art Gallery and the Art Gallery of Ontario. Made possible by a grant from Reed Paper Ltd. and coordinated by Arts and Communications

Counsellors, February 13, 1976 - April 17, 1977.

To Found a National Gallery. The Royal Canadian Academy of Arts 1880-1913. A travelling exhibition organized by Charles Hill, National Gallery of Canada, and made possible by funding from Imperial Oil Limited. March 29, 1980.

10 Canadian Artists in the 1970's A travelling exhibition (Europe) organized by the Art Gallery of Ontario, and made possible by financial assistance from Northern Telecom Ltd, the Canada Council, and Cultural Affairs Division, Department of External Affairs, Canada. September 1980-July 1981.

Viewpoint: Twenty Nine by Nine A travelling exhibition organized by the Art Gallery of Hamilton, and made possible by financial assistance from Allstate Foundation of Canada and the Ontario Ministry of Culture and Recreation from the proceeds of Wintario. January 8, 1981 to 1982.

F.H. Varley: A travelling exhibition organized by Christopher Varley and the Edmonton Art Gallery, made possible by financial assistance from Canada Development Corporation and the National Museums of Canada. October 16, 1981 to November 13, 1982.

Kurelek's Vision of Canada. A travelling exhibition organized by the Robert McLaughlin Gallery, made possible by financial assistance from the Mutual Life Assurance Company of Canada and the National Museums of Canada. November 20, 1982 to December 2, 1984.

Lunenburg County Artists A travelling exhibition organized by the Lunenburg Art Gallery, and made possible by financial assistance from Maritime Telegraph and Telephone Company

Limited. May 22, 1982 to February 1983.

Atlantic Print Exhibition An exhibition organized by the Art Gallery of Nova Scotia, made possible by financial assistance from Shell Canada Resources Limited May 20 to July 26, 1982.

Maurice Cullen, 1866-1934 A travelling exhibition organized by the Agnes Etherington Art Centre and made possible by financial assistance from the Molson Companies Limited and the National Museums of Canada, September 26, 1982 to January 22, 1984.

From the Heart: Folk Art in Canada A travelling exhibition organized by the National Museum of Man and made possible by financial assistance from the Allstate Foundation of Canada. May 1983 to 1985.

Colville A travelling exhibition organized by the Art Gallery of Ontario and made possible by financial assistance from Norcen Energy Resources Limited. September 1983 to 1985.

As most corporations consider their sponsorship of outside exhibitions to be separate from their art collecting activities, the relationship between Canadian museums and Canadian corporations will not be explored further in this study.

¹⁸ Sam Abramovitch quoted in introduction to Karen Wilkin, Selections from the Westburne Collection. (Edmonton Art Gallery, 1982), pp. 6-7.

¹⁹ Harry Ala-Kantti, "Design Trends in Office Buildings," The Canadian Architect (April 1983), p. 13.

²⁰ Michael Ryval, "The Art of Art Consulting," The Financial Post Magazine (July, August 1981), p. A22.

²¹ Marilyn Bender, "High Finance Makes a Bold Bid for Profits on Art," The New York Times, 3 February 1985. Sec. 3, p. 26.

²² John Bentley Mays, "Good Art May Drown in Corporate Cash Flow" Toronto Globe and Mail, Sat. April 1980, p. 26.

²³ Michael Asti-Rose, "The Corporate Medicis" Canadian Business (April 1979), p. 98.

²⁴ "High Finance Makes a Bold Bid for Profits in Art," p. 1.

²⁵ Ibid.

²⁶ It is interesting to compare the balance sheets of various corporations with those of investment companies who buy art solely for that purpose and not for use within their office environment. 'Objets d'art' are described as investments, considered to be marketable securities and the amounts spent on their acquisition and disposal are specified. Also, works of art purchased by investment companies are naturally sold at a profit, fifty percent of which becomes taxable capital gains.

²⁷ Michael Asti-Rose, p. 98.

²⁸ An Introduction to the Cultural Property Export and Import Art prepared by Duncan Cameron for Arts and Culture Branch. (Department of Communications, Government of Canada, 1980), p. 37.

²⁹ Ibid., p. 41

³⁰ W.A. MacDonald, G.L. Conkwright, Income Taxation in Canada (Scarborough: Prentice-Hall Canada Inc. 1980), pp. 21, 020-21.

³¹ Ibid.

The major policy difference between the tax depreciation policies of the U.S. and Canada is exemplified by their comparative use of special rules to influence business

investment decisions. Such fiscal tools have not been used in the U.S. to nearly the extent that they have been used in Canada.

The special regulations pertaining to the purchase of art works by Canadian corporations is perhaps one example of such tools. However, the notion of federal budgets containing measures implementing government policy is common to both countries as well as others. In the introduction to Art Inc., American paintings from corporate collection, Mitchel Douglas Kahan writes "Since art collecting and commissions usually come under the general heading of business expenses rather than charity, the actual cause for the surge in patronage in the late thirties and early forties must be sought elsewhere. The federal government itself may have been the inducement. By 1940, the various federal arts projects had become a well-known part of the American cultural scene. Although they had recently been fighting for their survival and were, in fact, soon to be dismantled, the value of the projects seem to have infiltrated the business world. Corporate executives, like artists themselves and the American public, begun to think of art as somehow valuable to their own efforts, whether directly, in the form of illustration or indirectly, by its stimulating presence, p. 14-15.

³²Income Taxation in Canada, pp. 21,202 - 21,021.

³³Marc Lalonde, quoted in "Capital Cost Allowance for Canadian Art" Department of Finance Canada Release 87-99, Ottawa, 9 June 1983.

³⁴Marc Lalonde quoted in Department of Finance Canada Release, Ottawa, June 9, 1983 83-99 Capital Cost Allowance for Canadian Art.

³⁵Interview with Karen Wilkin, Toronto, 25 November 1982.

³⁶Telephone conversation with Bill Kearns, Canada.

Council, Ottawa, 16 January 1984.

³⁷ The Council for Business and the Art in Canada, Release, 24 September 1982, n.p.

³⁸ "Corporate Art Collecting in Canada" (Council for Business and the Arts in Canada, Toronto, 1980), n.p.

³⁹ The Canada Council 22nd Annual Report 1978-79 Supplement (Canada Council Information Service, Ottawa) p. 79.

⁴⁰ I was unable to determine the budgets for selected corporate art collections in this study because this information was not accessible to me. It was considered confidential by corporations. My conclusions have been derived from conversation with member of the business community over a long period of time. These included executive accountants, tax experts and budget directors. They all agreed that the expenditure was a drop in the bucket and each offered an opinion about why fluctuation occurs.

⁴¹ Jeanne Parkin, quoted in "Corporate Art Collections" n.a. Canadian Interiors (April 1982), p. 23.

CBAC survey results also support this view. Out of 64 companies who collect art, 17 begin collecting at the time of a move to new premises. In 9 cases, the collection grew out of plans to redecorate existing offices and 5 companies felt that a collection would enhance the work environment.

⁴² "Corporate Art Collecting in Canada" Council for Business and the Arts in Canada: Toronto, 1980, n.p.

⁴³ "View Point: Twenty-nine by Nine" was an eighteen month tour of twenty-nine artists' work, funded at a cost of \$200,000 from the Allstate Foundation of Canada and \$67,000 from Ontario's Ministry of Culture and Recreation.

The exhibition opened at the Art Gallery of Hamilton, Ontario in January 1981.

⁴⁴ Michael Ryval, "The Art of Art Consulting", The Financial Post Magazine (July/August 1981), p. A10.

⁴⁵ Ibid., p. A121.

⁴⁶ Interview with Peter Day, Mira Godard Gallery, Toronto 5, April 1983.

⁴⁷ D.G. Lamb in Chairman, Shell Canada Art Collection, Management Committee.

⁴⁸ Telephone conversation with Bob Cheetham, Canadian National Railway, 16 January 1984. Mr. Cheetham is a member of the Corporate Art Collectors group.

⁴⁹ Bruce Wolmer, "Corporate Art Collecting is Different" Art News (May 1979) p. 110.

⁵⁰ Ibid.

⁵¹ Mary Lanier, quoted in "Corporate Art Collecting is Different", p. 110.

⁵² "A Fortune Portfolio", Fortune, March 21, 1983. p. 119.

⁵³ Sir George Simpson to Hudson's Bay Company Posts, Fort Frances -Lac à la Pluie, 31 May 1846. From J. Russel Harper, Paul Kane's Frontier (Toronto, University of Toronto Press, 1971), Appendix 10, p. 327.

For a list of the paintings see J. Russel Harper, Appendix 4, p. 32.

⁵⁴ Ibid., p. 29.

⁵⁵ For a comprehensive study of the CPR in the role of fine art patron, see Pringle, D. Allen, Artists of the Canadian Pacific Railroad: 1881-1900 M.A. Thesis, Concordia University, Montreal, 1983. The section on the Canadian Pacific railroad in this study of corporate art collecting in Canada is based on Mr. Pringle's research.

56 Dennis Reid, Our Own Country Canada (Ottawa, National Gallery of Canada, 1979), p. 6.

57 D.Allen Pringle

58 Public Archives of Canada, The W.H. Coverdale collection of Canadiana, an exhibition of selected paintings, drawings and prints (Public Archives of Canada, Ottawa), n.p.

59 The original Manoir Richelieu was rebuilt after a fire in 1928.

60 "Exhibition to Stimulate Interest in Marine History, exhibition of Marine pictures by G.A. Cuthbertson under the auspices of Canada Steamship Lines," CSL Chart 2, no. 9 (1928), p. 2.

61 "Valuable addition to CSL collection as a result of first public showing in Montreal" CSL Chart 2, no. 11 (1928), p. 6.

62 "Cuthbertson on Tour," CSL Chart 2, no. 13 (1928), n.p.

63 Charles Messer Stow. "Finest collection of Canadiana," CSL Chart 17, no. 5, n.d. p. 6.

64 In 1942, Canadiana: an exhibition of historical prints, watercolour drawings, oil paintings and maps, was shown under the auspices of Maple Leaf Fund Inc. at the Grand Central Art Galleries in New York City. Other parts of the collection were exhibited at University of Western Ontario, the Art Association of Montreal, the National Gallery of Canada, the Winnipeg Art Gallery, at the Museum of the Province of Quebec, Quebec City and at Le Musée Regional Laure Conan, Quebec.

65 The collection of art at Power Corporation in Montreal began in the early 1960's as a result of art interests on the part of executive members Peter Thompson, Howard Wert, and Arthur Gill. At this time the corporation purchased oil paintings by the Group of Seven.

When Paul Desmarais became president in 1968, he

continued the acquisitions. A large collection of works by Kreighoff were purchased as well as works by Vlaminck, F. Sherriff Scott, Utrillo, J.W. Morrice, and other well-known painters. Demarais also was a friend of Jean-Paul Lemieux who he knew from Charlevoix, Québec, and there are several important works by the artist at Power Corporation.

Personal interview with Frank Knowles, Power Corporation, Montreal, March 1983.

⁶⁶ Confederation Life Association, Confederation Gallery of Canadian History (Toronto: Confederation Life Association, n.d.), n.p.

⁶⁷ Personal interview with W.H. Richardson; Archivist, Confederation Life Association, Toronto, and April 1983.

⁶⁸ Beverly Parker, "Notes on Quebec Historical Prints" These notes accompanied the Royal Bank's exhibition Quebec Historical Prints 1982, shown at the Quebec Government Gallery in Rockefeller Center, N.Y.

⁶⁹ The majority of the Royal Bank's collection of historical prints have been documented in the following references. Mary Allodi, Printmaking in Canada, (Toronto: Royal Ontario Museum, 1980), Charles de Volpi and P.S.Winkworth, Montreal A Pictorial Record, (Montreal: Dev. Soc, 1954) Lawrence Lande. The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University (Montreal: McGill University Press, 1965), George F. Spendlove, The Face of Early Canada, (Toronto: Ryerson Press, 1958).

⁷⁰ These works and others are included as part of an inventory list prepared by the Royal Bank of the historical print collection.

⁷¹ Personal interview with Beverly Parker, Registrar, Royal Bank art collection, Montreal, 8 March 1984.

72 Ibid.

73 "A Banking Hall becomes an Artventure" CBAC News 2, no. 2 (March April 1978), n.p.

74 Beverly Parker found a catalogue at the Royal Bank's Place Ville Marie Office, Montreal dating from 1943. This earliest catalogue entitled Canadian Historical Prints, Early Views, Portraits and Maps, includes photographs, biographies and short notes. Although prepared by the Royal Bank, the author remains unknown to the registrar.

75 Personal interview with J.A. Milburn, Royal Bank Executive, Montreal, March 1983.

76 "Royal Bank Art" (pamphlet for Royal Bank Art Collection Royal Bank of Canada, n.d.)

77 J.S. McLean, "On the Pleasures of Collecting Paintings" Canadian Art 10 no. 1 (October 1952), p. 7.

78 Ibid., p. 6.

79 J.S. McLean, "On the Pleasures of Collecting Paintings".

80 The J.S. McLean Collection of Canadian Painting (Toronto: Art Gallery of Ontario, 1968), p. 10.

81 J.A. McLean "On the pleasures of Collecting Paintings", p. 7.

82 Ibid., p. 7.

83 J.S. McLean to H.O. McCurry, 7 January 1953, quoted in The Canada Packers Collection Selected Oil Paintings and Work on Paper (Art Gallery of Ontario: 1982), p. 9.

84 Telephone conversation with Bill Burgess, Canada Packers Toronto 16, February 1984.

85 The paintings originally selected for the CIL collection were first presented by the Montreal Museum of Fine Arts in an exhibition entitled CIL Art Collection: Contemporary Canadian, from February 27 to March 25, 1961.

⁸⁶Winston Smillie, quoted in "The CIL Art Collection" December 10, 1981, p. 4-5. Mr. Smillie also explains how the policy was carried out. "our advisor, Michael Greenwood, leading authority on Canadian art, reviews our collection once a year and submits a report listing the names of Canadian artists from whom a painting should be acquired and the paintings should be removed. If the advisor locates a painting during his visit to various exhibitions, which he considers should be added to the collection, it is forwarded to Toronto for viewing and decisions by members of our art board."

⁸⁷David Braide, CIL senior vice-president, quoted in "Why Corporate Art" Canada's Contract Magazine (July/Sept: Sept. 1982), p. 23.

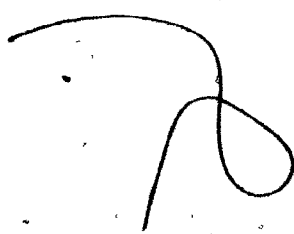
⁸⁸Susan Himel and Stephen Weir, "The Corporate Collector, CIL Breaks New Ground" Ontario Craft (Fall 1982), p. 15.

⁸⁹Public Works Canada Annual Report 1976-77, p. 22.

Public Works Canada Annual Report 1977-78, p. 16.

In 1964, a Fine Arts program, developed through Public Works Canada, was authorized to spend a sum equal to 1% of a building construction contract for fine art. The project involved exploratory discussion with the architect, review and approval by the Advisory Committee on fine arts, and finally the purchase of the work. Over \$6,000,000.00 was committed for the acquisition of more than 500 works by artists from across Canada. The program however was abandoned in 1979, due to budget restrictions.

⁹⁰Leo Rosshandler, quoted in Lawrence Sabbath, "Ordinary Lamarre builds impressive corporate collection" The Gazette, 31 July, 1982. Sec. D. p. 7.



91 Leo Rosshandler, Prints and Plates, 23 Quebec Printmakers Montreal: Design Service Lavalin Inc. n.d.), p. 4.

92 Leo Rosshandler, quoted in Lawrence Sabbath, op.cit.

93 Prints and Plates, 23 Quebec Printmakers was first presented at Man and His World in June 1982. The exhibition travelled to Calgary, Toronto, Halifax, Ottawa, Hull, Winnipeg and Moncton. From 1981-82 this collection or selections from it were also seen in New York at the Maison de Quebec and at the Boston Public Library. The catalogue written by Leo Rosshandler includes examples of intaglio, etching, the relief process, lithography and serigraphy as well as biographies of the artists represented in the exhibition.

94 Leo Rosshandler, Prints and Plates, p. 5.

95 Denise Bail, "Some Companies Still in Art Market" The Leader Post Saskatchewan, Regina, 17 February 1983, n.p.

96 Bernard Lamarre, quoted in New Image Alberta, assembled by Valerie Greenfield for Lavalin Inc. Alberta College of Art Gallery October 1982, p. 3.

97 "Some Companies still in Art Market"
In addition to information gathered from sources mentioned above, a personal interview with Leo Rosshandler, Montreal, 1983 was most valuable to the section on the Lavalin collection.

98 Allen Lambert, Introduction to The Toronto Dominion Bank Collection of Canadian Art, n.d. n.p.

99 Toronto Dominion Bank, "Corporate Profile" The Canadian Collection.

100 Joan Lowndes, quoted in "Corporate Profile".

101 Allen Lambert, Introduction to the Toronto Dominion Bank Collection of Canadian Art, n.d.

102 In 1972, a selection from the Eskimo Collection was the subject of an exhibition in San Francisco at the M.H. de Young Memorial Museum. (Exhibition Chairman Budd Feheley's selection of 198 sculptures and 128 prints was based on the quality of the works and their ability to travel. Restoration specialist John Peters was called in to inspect the collection, turn in condition reports and make any necessary repairs). In 1974, twenty-five sculptures were shown at the Toronto Dominion Bank in London, Ontario and in 1978, sixty carvings and thirty prints from the collection were installed by Pat James for an exhibition entitled The Art of the Inuit - Tradition and Innovation. This show was held at the Toronto Dominion Centre (on the fifty-fifth floor, which serves as a gallery space open to the public for continuing exhibition of works from the collection).

103 Personal interview with Bernice Ouéllete, secretary to Mel Dobrin, Steinberg Inc., Montreal, 15 March 1984.

104 Personal interview with H. Arnold Steinberg, Montreal, 15 March 1984.

105 Ibid.

106 Personal interview with Sam Abramovitch, Montreal, April 1983.

107 Karen Wilkin, Selections from the Westburne Collection, (Edmonton: The Edmonton Art Gallery 1982), p. 15.

108 Karen Wilkin, p. 18.

109 Karen Wilkin, pp. 20-21.

110 Personal interview with Karen Wilkin, Toronto, 6 April 1983.

111 The Westburne Collection and individual works from it, have been loaned on many occasions to outside exhibitions. Selections from the Westburne Collection, curated by Karen

Wilkin for the Edmonton Art Gallery, began in July 1982 and was shown in seven museums and art galleries across Canada. Westburne has also donated art and purchase funds to the Edmonton gallery. Individual work loaned for exhibition include Spanish Light 1976 for David Bolduc: Recent Work, a circulating exhibition organized by the Sir George Williams Art Galleries in 1979; Algonquin Reflection I, 1978 by K.M. Graham for The Heritage of Jack Bush: A Tribute, a circulating exhibition organized by the Robert McLaughlin Gallery in 1981, Striped Tower 1967 by Jack Bush, shown at the 1968 exhibition Noland, Olitski, Louis, Stella at Scarborough College, University of Toronto; and A Tangle of Roses 1976 by Dorothy Knowles exhibited in 14 Canadians: A Critic's Choice, at the Smithsonian Institute in 1977.

112 Personal interview with Noreen Corrigan, Montreal, March 1984.

113 ~~Ibid.~~

114 Personal interview with Jane Nokes, Toronto, 6 April 1983.

115 Bank of Nova Scotia, The Bank of Nova Scotia Fine Art Collection, Calgary Scotia Centre, 1976 (Bank of Nova Scotia 1976) introduction n.p.

116 Arnold Edinborough, "Banking on the Visual Arts" Canadian Banker and ICB Review Vol. 89 No. 5 (October 1982), p. 53.

117 Bank of Nova Scotia, The Bank of Nova Scotia Fine Art Collection, Saskatchewan, 1980 (Bank of Nova Scotia, 1980) introduction, n.p.

118 D.G. Lamb, Preface to The Shell Canada Art Collection (Shell Canada Resources Ltd., 1980), n.p.

119 Ibid.

- 120 J.M. MacLeod (Introductory Note) to Five Years as an Art Collector (Shell Canada Resources, 1981), n.p.
- 121 Shell Information Service, 26 September 1983.
- 122 Karen Wilkin, Vernissage, Our Corporate Collection (Montreal: Société d'électrolyse et de chimie Alcan ltée, 1980), pp. 2-3.
- 123 Ibid, p. 3.
- 124 Ibid, p. 2-4.
- 125 Personal interview with Karen Wilkin, Toronto, 6 April 1983.
- 126 Karen Wilkin, Vernissage, p. 6.
- 127 Personal interview with Anne Laroche, Montreal, January 1983.
- 128 All information for the section on the Petro-Canada Art Collection came from a personal interview with curator Monique Westra, Montreal March 1983, and an inventory list provided by her.
- 129 Personal interview with Joanné Meade, Montreal, October 1983.
- 130 Personal interview with Thérèse Dion, Montreal, December 1983.

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Appendix I

The lists of the names of the artists represented in thirteen corporate collections are transcribed here as a research tool. They were provided during the course of the research in 1984 and although the titles of the works, date, medium, size and date of acquisition are not given, they serve as a checklist to identify the artists collected.

CANADA PACKER'S COLLECTIONARTISTS

Alfsen, John
Atkins, Caven
Bennett, J.
Bergman, H.E.
Binning, B.C.
Brittain, Miller
Britterlin
Brooker, Bertram
Brooks, Leonard
Bush, Jack
Carmichael, Frank
Carr, Emily
Casson, A.J.
Clark, Paraskeva
Comfort, Charles
Cogrove, S.
Comtois, U.
Courtice, R.K.
Ero, Reno
Flynn, Bernard
Fogt, Mimi
Forster, M.
Goldsmith, Sydney
Harris, Lawren
Haworth, B. Cogill
Haworth, Peter
Hewton, R.S.
Holgate, E.
Housser, Yvonne
Humphrey, Jack
Jackson, A.Y.
Kettle, H.G.
Killins, A.G.
Kuutsco
Lemieux, Jean-Paul

Lewis, Wyndham
Lismer, Arthur
Lukeman, Edward
Macdonald, J.E.H.
Macleod, Pegi Nichol
Macnamara, Gordon
Mason, Raymond
McEwen, D.
McLaughlin, Isobel
Milne, David
Panton, L.A.C.
Plaskett, Joseph
Rivera, Diego
Roberts, Goodridge
Savage, Anne
Schaefer, Carl
Scott, M.
Stewart, James
Surrey, Philip
Thomson, Tom
Varley, F.H.
Wilson, York

C-I-L Art CollectionArtists

Adams, Glenn
Allen, Ralph
Bellefleur, Léon
Blom, Wim
Bloore, Ronald
Bobak, Bruno
Boyle, John
Breeze, Claude
Brown, D.P.
Caiserman-Roth, Ghitta
Chaki, Yehouda
Colville, Alex
Connolly, Reynald
Coughtry, Graham
Danby, Kenneth
Debassige, Blake
Dumas, Antoine
Eyre, Ivan
Ferron, Marcelle
Fisher, Brian
Fox, John
Girard, Claude
Green, Art
Harris, Lawren P.
Harrison, Ted
Haynes, Douglas
Hayward, Chris
Hughes, E.J.
Humphrey, Jack
Hurtubise, Jacques
Hushlak, Gerald
Iskowitz, Gershon
Jarvis, Donald
Juneau, Denis
Kurelek, William
Landsley, Patrick
Lemieux, Jean-Paul
Letendre, Rita
Lindner, Ernest
Lochhead, Kenneth
Macdonald, Jock
MacLean, Vickie

Marshall, Roz
Mayrs, David
McEwen, Jean
Molinari, Guido
Morriseau, Norval
Nakamura, Kazuo
Nocoll, Marion
Onley, Toni
Pellan, Alfred
Pfeifer, Bodo
Pflug, Christiane
Phillips, Myfanwy
Pratt, Christopher
Rayner, Gordon
Riopelle, Jean-Paul
Roberts, Goodridge
Rock, Geoffrey
Rogers, Otto
Romanow, Willis
Samila, David
Scott, Louise
Shadbolt, Jack
Slipper, Gary
Smith, Gordon
Smith, Jori
Snow, Michael
Spickett, Ronald
Surrey, Philip
Tanobe, Miyuki
Taylor, Brian
Tousignant, Claude
Town, Harold
Urquhart, Tony
Villeneuve, Arthur
Wainwright, Barry
Warkov, Esther
Wildman, Sally
Wilson, R. York

Lavalin CollectionArtists

Aitkens, Peter
Alleyn, Edmund
Ardequin, C.J.
Arman, Fernandez
Ayotte, Léo
Axan, Cayu
Baillargé, François
Baker, Colin
Barbeau, Marcel
Beament, Tib
Beauchemin, Micheline
Beaudoin, Lucie
Beaulieu, Paul
Béland, Luc
Béliveau, Paul
Bellefleur, Léon
Belley, Irénée
Bercovitch, Myrna
Bergeron, Suzanne
Blackwood, David
Blain, Dominique
Bloore, R.L. (Ronald)
Bobak, Bruno
Babak, Molly Lamb
Boisvert, Guy
Boisvert, Gilles
Bolduc, David
Borduas, Paul-Emile
Bouchard, Simone M.
Boogaerts, Pierre
Bougie, Louis-Pierre
Brandtner, Fritz
Breeze, Claude
Bruneau, Kittie
Bureau, Henri
Bush, Jack
Cantiene, Graham
Cantin, Roger
Cardinal, Marcelin
Caron, Paul
Carr, Emily
Cavalli, Roger
Chaki, Yehuda
Charbonneau, Monique
Cicansky, Vic

Cloutier, Paul
Colville, Alex
Comtois, Louis
Comtois, Ulysse
Corbeil, Wilfrid
Corbett, P.
Cornet, Lucienne
Cosgrove, Stanley
Cousineau, Sylvain P.
Cowin, Jack
Craven, David
Dallaire, Jean
Danby, Ken
Daoust, Carl
Daudelin, Charles
De Clausade, Paul
De Foy Suzor-Cote, Marc-Aurèle
De La Dordogne, Georges
Delfosse, Georges
Demers, Denis
Derouin, René
Desnoyers, François
De Tonnancour, Jacques
Donaldson, Marjory
Dumouchel, Albert
Dupuis, Luce
Dyonnet, Edmond
Eppelle, Gérard
Eyre, Ivan
Falk, Gathie
Feist, David
Feito, Luis
Ferron, Marcelle
Ferron, Monique
Florucci, Vittorio
Flancer, Ludwig
Fortin, Marc-Aurèle
Fournelle, André
Fox, John
French, Michael
Gagnon, Charles
Gagnon, Renée
Gaucher, Yves
Gauthier, Christiane
Gauvreau, Pierre

Lavalin Collection - Artists (cont'd)

Gervais, Lise	Laviolette, Claude
Gheerbrant, Gilles	Leduc, Fernand
Giguère, Roland	Leduc, Ozias
Gingras, G.E.	Legaré, Joseph
Gingras, Micheline	Leger, F.
Gladu, Gilles	Lemieux, Jean-Paul
Gnass, Peter	Lemire, Christiane
Godwin, Ted	Lemonde, Serge
Goodwin, Betty	Lemoyne, Serge
Gordon, Russell	Leroux-Buillaume, Janine
Goulet, Claude	Le Sauteur, Claude
Gray, Jack	Letendre, Rita
Grier, Eldon	Lindsay, Doreen
Guitet, James.	Little, John
Haeseker, Alexandra	Lochhead, Ken
Hall, John	Lui, Andrew
Hamel, Théophile	Lyman, John
Haworth, Bob Cogill	Macleod, Pegi Nicol
Heward, John	Maltais, Marcelle
Heward, Prudence	Masson, Henri
Heyvaert, Pierre	May, Maybel
Horvat, Miljenko	Meads, Arthur
Houde, François	Menses, Jan
Hundertwasser, Friedrich	Merola, Mario
Hurtubise, Jacques	Milburn, Marilyn
Iskowitz, Gerson	Mill, Richard
Jackson, Alexander Young	Molinari, Buido
Jaque, Louie	Mongeau, J.B.
Jasmin, André	Montpetit, Guy
Jauran (Rodolphe de Repentigny)	Morin, Jean-Pierre
Jones, Kent	Moreau, Danielle
Johnstone, John Young	Mousseau, Jean-Paul
Juneau, Denis	Myers, Edna
Keller, Terry	McEwen, Jean
Kipping, Brian	McKay, Art
Klasen, Peter	Nadeau, Marc-Antoine
Klunder, Harold	Nair, Indira
Knudsen, Chris	Ness, Herbert
Kurelec, William	Onley, Toni
Lach, Freidlene	Overfield, Richard
Lafleur, Pierre	Pellan, Alfred
Landori, Eva	Pelletier, Louis
Landry, Lise	Pepper, Beverley
Langlois, Denis	Perehudoff, William
Laporte, Lucie	Perrigard, Hal Ross
Larose, Ludger	Pfeiffer, Gordon
Lau, Tin Yum	Philippon, Denise
	Piche, Reynald

Lavalin Collection - Artists (cont'd)

Picher, Claude	Tarmowska, Barbara
Plamondon, Antoine S.	Tatossian, Armand
Poissant, Gilbert	Tatin, Robert
Pratt, Christopher	Tetreault, Pierre-Léon
Pratt, Mary	Texlecor, Paul
Pratte, Fernande	Thauberger, David
Prévost, Antoine	Tombs, Robert
Pugh, Dave	Tounissoux, Françoise
Rajotte, Yves	Toupin, Fernand
Redgrave, Felicity	Tousignant, Claude
Reppen, Jack	Tousignant, Serge
Reusch, Kina	Town, Harold
Richard, René	Tremble, Léo-Paul
Riopelle, Jean-Paul	Tremblay, Richard May
Ristvedt-Handerek, Milly	Trepanier, Josette
Roberts, Goodridge	Trudeau, Yves
Robin, Gilles	Urquhart, Tony
Roblin, Richard	Vaillancourt, Armand
Rogers, Otto	Van Schoonhoven, Oia
Rousseau, Albert	Vermette, Claude
Rousseau-Vermette, Mariette	Villeneuve, Arthur
Roussil, Robert	Wertheimer, Esther
Rusk, Sue	Whittome, Irene
Safdie, Sylvia	Wyczolkowski, Lesek
Savoie, Robert	Wyse, Alex
Savoie, Roméo	Zerafa, Ronald
Saxe, Henry	
Scott, Henry	
Scott, Robert	
Segal, Seymour	
Seize, Yves-Louis	
Shadbolt, Jack	
Simpkins, Henry	
Simonin, Francine	
Smith, Jeremy	
Smith, Jori	
(Smith, Nancy	
Snow, Michael	
Sorensen, David	
Spalding, Jeffrey	
Sparkuhl, Rudy	
Squires, Gerry	
Staniszkis, Joanna	
Tait, Sylvia	
Talbot, Michèle	
Tanobe, Miyuki	

Bank of Nova Scotia Fine Art CollectionArtists

Ayot, Pierre	Ouchi, Eugene
Bartram, Ed	O'Neil, Bruce
Bobak, Bruno	Porter, Ed
Ballachey, Barbara	Pratt, Christopher
Bolduc, David	Pelham, Richard
Besant, Derek	Pugh, David
Breeze, Claude	Perehudoff, William
Colville, Alex	Palchinski, John
Comtois, Ulysee	Pitseoluk
Denyse, David	Rawlyk, Mary
Eyre, Ivan	Riopelle, Jean-Paul
Eastcott, R. Wayne	Rogers, Otto
Forrestall, Tom	Roberts, William
Gouin, Judy	Shadbolt, Jack
Humphrey, Jack	Smith, Gordon
Hayward, Chris	Smith, Jeremy
Hughes, E.J.	Serr, Jan
Haeseker, Alexander	Shines, Jerry
Harvey, Donald	Sturdee, Vivian
Heywood, J.C.	Tetreault, Pierre
Hoskinson, Cathrin	de Tonnancour, Jacques
Hurtubise, Jacques	Tanabe, Takao
Haughton, Nicholas	Tamasauskas, Otis
Haynes, Doug	Turner, Richard
Jarvis, Don	Tousignant, Claude
Knowles, Dorothy	Wallace, Ken
Kurelek, William	Wise, Jack
Knudsen, Chris	Young, Robert
Laing, Bill	
Lochhead, Kenneth	
Lapointe, Frank	
Bobak, Molly Lamb	
Livey, Lorna	
Lucy	
Mayor, Robin	
Myers, Edna	
McEwen, Jean	
MacPhee, Medrie	
Myren, Ron	
McCall, Ann	
Manning, Jo	
Onley, Toni	
Osborne, Lyndal	

Retro-Canada Art CollectionArtists

Adaskin, Gordon	Cowin, Jack
Aleekuk, Agnes	Cowley, Reta
Alexander, David	Crockford, Duncan
Altwerger, Sandra	Crouch, Lynn
Andrews, Stephen	Curnoe, Greg
Andrews, Sybil	Dabinett, Diana
Anguhadluq, Luke	Dalby, Robert
Arts, Alexis	Danci, Max
Ballachey, Barbara	Davidson, Reg
Barnie, William	Davidson, Robert
Barry, A. Meredith	Debassige, Blake
Bartram, Ed	De Heush, Lucio
Bates, Maxwell	Dempsey, Bob
Baxter, Iain	Dennis, Eva
Beardy, Jackson	Denyse, David
Beatty, John W.	Derouin, René
Bergeron, Fernand	Devine, William Andrew
Besant, Derek	Devlin, Joyce
Best, Stephen	Dick, Beau
Bieler, André	Dick, Simon
Blackwood, David	Donoghue, Lynn
Boehrsen, Sylvia	Droham, Walter
Bolduc, David	Drum, Sydney
Bouchard, Lorne	Dumanowski, Stephanie
Breeze, Claude	Dymond, Eric
Bribant, Gene	Eason, Diane S. (Dyen)
Brink, Anat	Enns, Maureen
Brown, Norman	Esler, John K.
Buller, David	Ewart, Peter
Bush, Jack	Fafard, Joe
Bushman, Leo	Falk, Gathie
Butler, Sheila	Farquhar, Susan
Campbell, Colleen	Ferris, Kerry
Cardinal-Schubert, Joane	Finn, Christopher
Casson, Alfred Joseph	Foo-Fat, Dulcie
Charlie, Frank	Ford, Susan
Chopra, Chander	Forrestall, Tom
Christie, Robert	Forsyth, W.
Christopher, Ken	Fouquet, Monique
Cicansky, Victor	Game, Robert
Coleman, John	Gamble, Erik
Cook, Louise	Gissing, Roland
Cook, Walter	Glyde, H.D.
Coughtry, Graham	Godwin, Ted

Petro-Canada Art Collection - Artists (cont'd)

Goodwin, Betty	Lamm, E.R.
Gorris, Susan	Lapointe, Frank
Graham, Kay	Lawley, Douglas
Gouin, Judy	Laycock, Brent
Grandmaison, O.N. (Rick)	Legris, Peter
Haeseker, Alexandra	Lavasseur, Suzelle
Haines, Frederick S.	Lobchuk, Bill
Hambleton, Jack B.	Lochhead, Ken
Harbuz, Ann	Lucy
Harrison, Ted	MacDonald, J.E.H.
Hassan, Jamelie	Mackenzie, Cynthia
Hay, Gilbert	Mackenzie, Hugh
Healy, Julia	Mackenzie, Landon
Heine, Harry	MacPhee, Medrie
Henderson, Bill	Malkin, Melvyn
Henderson, James	Manning, Jo
Henderson, Mark	Martin, Ian
Herold, Hans	Martin, Ron
Heywood, J. Carl	Matthews, Michael
Hicklin, Barbara	Melynychuk, W.
Holland, Patricia	Merekith, John
Holman, Don	Merkur, Sharon
Hopkins, Tom	Michener, Robert
Horne, Francis	Mitchell, Charles
Hurtubise, Jacques	Mitchell, Connie
Hutchinson, Leonard	Mitchell, Janet
Ide, John	Morin, Madeleine
Irwin, Borck	Morrisseau, Norval
Iskowitz, Gershon	Moulding, Allan
Jackson, A.Y.	Mowatt, Ken
Janvier, Alex	Mulcaster, Winona
Johnson, Cornelia	Murray, Bruce
Johnston, Frances-Anne	McCargar, W.C.
Kakegamic, Josh	McCarthy, Doris
Kalvak, Helen	McDougall, Clark
Kavik, Davidee	McEwen, Jean
Keeley, Shelagh	McGeorge, Pauline
Kenojuak	McInnes, Harvey
Kerr, Illingsworth	McInnis, R.F.M.
Kigusiuq, Janet	McKay, Art
Kingmeata	McVeigh, Don
Kinnear, John	Nanogak, Agnes
Kipping, Brian	Nash, Joanna
Klunder, Harold	Nelson, Frank
Knowles, Dorothy	Nicoll, Marion
Knudsen, Chris	Norris, Joe
Koonark, Moses	Oberheide, Heidi
Kuananee, Timothy	Ohoveluk, Mona
Laing, William J.	Oklaga, François

Petro-Canada Art Collection - Artists (Cont'd)

Olson, Gary	Smith, Russell
Onley, Toni	Snow, John
Oonark, Jessie	Spickett, Ron
Osborne, Lyndal	Stevenson, William Leroy
Oudendag, Egbert	Szilva, Joseph
Parsons, William	Tait, Norman
Patterson, Richard	Tamasauskas, Otis
Paul, Tim	Tan, Yin
Perehudoff, Catherine	Tanabe, Takao
Perehudoff, Rebecca Jean	Tascona, Tony
Perehudoff, William	Tatossian, A.
Perreault, Wilf	Thauberger, David
Perrot, Stanford	Thronsbury
Phillips, W.J.	Thorpe, L.
Pilot, Robert	Tombs, Robert
Pitseolak	Tousignant, Serge
Plangg, Werner	Townsend, Martha
Plaskett, Joseph	Trudeau, Angus
Poole, Leslie	Turner, Jack D.
Poznanski, Helga Roht	Umholtz, David
Pratt, Christopher	Verner, Arthur
Pratt, Mary	Wainio, Carol
Proch, Don	Watanabe, Jane
Pugh, Dave	Wieland, Joyce
Rabena, Glen	Wittasalo, Shirley
Rausch, Darrel A.	Williams, Colin
Ray, Gail	Williams, Saul
Rayner, Gordon	Willsher-Martell, Joan
Reid, Barbara	Winton, Jan
Ripplinger, Henry	Wong, Vivianne
Ritchie, Bill	Wood, Karl E.
Roberts, W. Goodridge	Wood, Robert E.
Robinson, Clifford F.	Wright, Don
Rodríguez, Lupe	Yuristy, Russell
Rogers, Otto	Zaun, Jutta Neumann
Rutherford, Erica	Zednik, Jane
Sapp, Allen	
Sarafinchan, Lillian	
Scherman, Tony	
Schwarz, Judith	
Serr, Jan	
Shadbolt, Jack	
Shepherd, Reginald	
Shives, Arnold	
Shostak, Peter	
Shuebrook, Ron	
Smith, Gordon	

Power Corporation of Canada Fine Arts CollectionArtists

Audubon, J.J.	Lismer, Arthur
Beatty, J.W.	MacDonald, J.E.H.
Bellefleur, Léon	Mackie, Stella Cox
Barduas, Paul-Émile	Maillol, Aristide
Bouchard, Lorne	Manzu, Giacomo
Brymner, William	Martin, T. Mower
Carr, Emily	Milne, David
Casson, A.J.	Minguzzi, Luciano
Coburn, F.S.	Moore, Henry
Colville, Alex	Morrice, James Wilson
Cosgrove, Stanley	O'Brien, Lucius
Cresswell, W.N.	Phinney, Robert
Cullen, Maurice	Pilot, R.W.
Dallaire, Jean	Remington, Frederick
Dawson, Montague	Renoir, Pierre Auguste
Delfosse, George	Riopelle, Jean-Paul
Eaton, Wyatt	Riordon, Eric
Fazzini, Pericle	Roberts, Goodridge
Fitzgerald, L.L.	Robinson, Albert H.
Fortin, M.A.	Rodin, Auguste
Fox, John	Rouault, Georges
Gagnon, Clarence	Russell, Horne G.
Garside, Thomas	Sandham, H.
Grandmaison, Nicholas de	Scott, Adam Sherriff
Greco, Emilio	Scott, Henry
Harris, Lawren	Sisley, A.
Hébert, Phillippe	Smyth, Coke
Hennessey, Frank Charles	Surrey, Philip
Hewton, R.S.	Suzor-Coté, Marc Aurèle de Foy
Holdstock, A.W.	Thomson, Tom
Holgate, Edwin	Todd, Robert C.
Humphrey, Jack	Utrillo, Maurice de
Hunter, W.S.	West, Benjamin
Jackson, A.Y.	Whitefield, E.
Johnston, Franz	
Joseph, Guinta	
Jouvancourt, Hugues de	
Kane, Paul	
Kauba, C.	
Kriehoff, Cornelius	
Larose, Ludger	
Lemieux, Jean-Paul	
Little, John	

Royal Bank Historical Print CollectionArtists

Audubon, J.	O'Brien
Andrews, G.	Penny, C.
Beechey, W.	Paxton, R.
Bardwell, T.	Parkyns, G.
Brierly, W.	Peachy, W.
Beaufoy, B.	Purser, W.
Burns, M.	Patten, T.
Bennett, W.	Pickersgill
Bouchette, W.	Patterson, A.
Bartlett, W.	Romney, J.
Bellin, M.	Ruseel, S.
Cook, N.	Smyth, C.
Clark, W.	Stuart, C.
Condy, N.	Sproule, R.
Cockburn, J.	Scmak, H.
Dove, T.	Shepherd, T.
Dillon, R.	Strong, H.
Dowman, J.	Short, R.
Durrie, G.	Semdley
Duncan, J.	Schetky, J.
Eager, W.	Scully, K.
Fisher, G.	Tweedie, W.
Fildes, L.	Turner, J.
Faden, W.	Vernon, H.
Guerin, T.	Warre, H.
Gainsborough, T.	Walton, C.
Gordon, G.	Walsh, E.
Holland, S.	West, B.
Houston, R.	Walker, R.
Hoppner, J.	Williams, C.
Hamilton, H.	Whitefield, E.
Higgins, W.	
Hickman, W.	
Krieghoff, C.	
Killany, A.	
Karoly, A.	
Kasimir, L.	
Kolmer, A.	
Lawrence, T.	
Luscombe, H.	
Lycleton, W.	
Leizelt, B.	
Murray, J.	
Notman, W.	
Nash, J.	

Due to the unavailability of complete inventory lists, and because some prints remain anonymous, this list is incomplete.

Sécal CollectionArtists

Adair, Margot
Bentham, Douglas
Besant, Derek
Bolduc, David
Bush, Jack
Caiserman-Roth, Ghitta
Cameron, Alex
Christie, Robert
Clarke, Ann
Comtois, Ulysse
Cowley, Reta
Donoghue, Lynn
Drapell, Joseph
Dumouchel, Albert
Feist, Harold
Fournier, Paul
Fox, John
Gagnon, Charles
Gagnon, Pnina
Gamble, Eric
Gaucher, Yves
Gauvreau, Pierre
Graham, K.M.
Haynes, Douglas
Hopkins, Elizabeth
Jacobs, Katja
Jaque, Louis
Juneau, Denis
Klunder, Harold
Knowles, Dorothy
Krausz, Peter Thomas
Lemieux, Jean-Paul
Lochhead, Kenneth
Marshall, Rox
Masson, Henri
McEwen, Jean
Mead, Ray
Mill, Richard
Mitchell, Janet
Morin, Michel
O'Neil, Bruce
Onley, Toni
Perehudoff, William
Plotek, Leopold
Poole, Leslie
Ramirez, Gerardo
Riopelle, Jean-Paul

Ristvedt-Henderek, Milly
Roberts, Goodridge
Scherman, Tony
Scott, Robert
Smith, Gordon
Solomon, Daniel
SurrIDGE, Katherine
Sutton, Carol
Tanabe, Takao
Tremblé, Leo Paul
Villeneuve, Arthur
Walker, Joy
Wallace, Keh
Wood, Alan

Shell Canada Art CollectionArtists

Bachinski, Walter	Lobchuck, Bill
Ballachey, Barbara	Lochhead, Kenneth
Barbeau, Marcel	Mackie, Helen
Bell, Leland	Marois, Laureat
Bergeron, Fernand	May, Margaret
Bolduc, David	McCall, Ann
Bolt, Ronald	McKee, John
Bowles, Rowell	McVeigh, Don
Breeze, Claude	Mulcaster, Wyona
Bruneau, Kittie	Myers, Edna
Camping, Simon	Newman, Brian
Chenier, Richard	Oberheide, Heidi
Christie, Robert	O'Neil, Bruce
Christopher, Ken	Parker, William
Climo, Lindee	Perehudoff, William
Coughtry, Graham	Perrault, William
Dalby, Robert	Plaskett, Joe
Davis, Wayne	Pugh, Dave
Deacon, Peter	Rathie, Elaine
Dickson, Jennifer	Rayner, Gordon
Donaldson, Marjorie	Reeder, Joseph
Donoghue, Lynn	Rheaume, Jeanne
Drum, Sydney	Ringress, Charles
Esler, Ken	Ristvedt-Henderek, Milly
Epp, Ed	Rogers, Otto
Evermon, Bob	Rosi, Fred
Ford Susan	Scaeffe, Carl
Foulds, Don	Scott, Susan
Gaucher, Yves	Siebner, Herbert
Gervais, Lise	Smith, Jori
Gordon, Russell	Snow, John
Hammond, Charlotte	Sutton, Carol
Hardy, Greg	Tahedl, Ernestie
Harrison, Allan	Tetreault, Pierre
Higdon, Cliff	Thierfelder, Vivian
Hutchison, Leonard	Tondino, Gentile
Jacobs, Katja	Turner, John D.
Janvier, Alex	Tymoshenko, Fred
Kahn, Isabel	Umholtz, David
Kerwin, Claire	Van Wyk, Dirk
Dottman, Donald	Vickers, Roy
Kupcznski, Stanley	Washburn, Lawrence
Lafreniere, Robert	Webb, Ken
Laycock, Brent	Williams, David
Lindzon, Rose	Woolnough, Hilda

Steinberg Inc. Art CollectionArtists

Altwerger, Sandra
 Ayot, Pierre
 Akulukjuk
 Alikatuktuk
 Anguhadlug
 Arseneault, Claude
 Guttman Bain, Freda
 Barry, A.M.
 Bartram, Ed
 Boogaerts, Pierre
 Bealy, Allan
 Beament, Tib
 Beef, Jo
 Bell, Allistair
 Belley, Irene
 Benjamin, Antony
 Black, Sam
 Blouin, Helene
 Bougie, Louis Pierre
 Briansky, Rita
 Bruneau, Kittie
 Bonet, Jordi
 Bush, Jack
 Bigelow, Robert
 Birt, Christopher
 Boisvert, Gilles
 Borenstein, Sam
 Beament, Harold
 Bouchard, Denise
 Bergeron, André
 Boisvert, Louis
 Caiserman Roth, Ghitta
 Cameron, Alex
 Cloutier, Claire
 Colton, Mamie
 Cornet, Lucienne
 Comtois, Louis
 Condon, Wanda
 Cowin, Jack
 Cosgrove, Stanley
 Coburn, F.S.
 Cloutier, Albert
 Calado, Carlos
 D'Allegrat, François
 Derouin, Rene
 Desaulniers, Louis
 Dickson, Jenifer

Dickenstein, Barbara
 Dumouchel, Albert
 Desjardins, Benoit
 Daly, Kathleen
 Dupond, Elisabeth
 Dutkewych, Andrew
 Dery, François
 Dupont, Michel
 Eloul, Kosso
 Esler, John K.
 Fecteau, Marcel
 Forcier, Denis
 Fortier, Michel
 Finn, Christopher
 Fortin, M.A.
 Gagnon, Pnina
 Gaucher, Yves
 Genush, Luba
 Gersovitz, S.V.
 Gouin, Judy
 Gilbert, Jean Pierre
 Garside, Thomas
 Harvey, Donald
 Headland, Ronald
 Heywood, J.C.
 Holman, Donald
 Hudson, Susan
 Hunt, Katherine
 Hurtubise, Jacques
 Horvat, Miljenko
 Jaque, Louis
 Jacob, Alain
 James, Geoffrey
 Jamasie, Teevee
 Jorgensen, Flemming
 Josephee
 Kerwin, Claire
 Knudsen, Christian
 Kowalsky, R.A.
 Kuiper, Lidi
 Karpik
 Kalvak
 Kigusiuk
 Kudluarlik
 Kukliiyaut
 Lacroix, Richard

The Steinberg Inc. Art Collection - Artists (Cont'd)

Lake, Suzy	Pelzer, Craig
Laing, Shayna	Proch, Don
Laliberte, Norman	Pitsuilak
Landori, Eva	Plotek, Leopold
Leathers, Winston	Pilot, R.W.
Leclair, Michel	Pfeiffer, Gordon
Leroux-Guillaume, Janine	Paquin, Dominique
Leduc, Serge	Prescott, Yves
Leduc, Fernand	Riopelle, Jean Paul
Letendre, Rita	Rubinovitch, Danielle Blanchard
Lobchuck, Bill	Raab, George
Lussier, Paul	Ronald, William
Little, John	Rodriguez, Lupe
Lloy, Arthur	Safdie, Sylvia
Lemieux, Emile	Sanders, Benita
Ledain, Bruce	Savoie, Robert
Lemoine, Serge	Simons, Lucie
Lindsay, Doreen	Simpkins, H.J.
Laing, Bill	Smith, Gordon
Ladouceur, Cucie	Skelly, Elizabeth
Laporte, Lucie	Smuttylo, Allan
Lavoie, Raymond	Steinhouse, Tobie Davis
McCall, Ann	Snow, John
McEwen, Jean	Swartzman, Roslyn
Maki, Sheila	Schumacher, Alma
Manning, Jo	Smith, H. Leslie
Marcoe, Leonard	Sutherland, Joan
Marois, Laureat	Simonin, Francine
Myers, Edna	Sebelios, Helen
Mangulins, Shanie	Taira
Morelli, François	Tascona, Tony
Mahady, W.E.	Tetreault, Pierre Leon
Masson, Henri	Tousignant, Claude
May-Brind, L.	Tousignant, Serge
Maher, Cluny	Thauberger, David
Nadeau, Marc Antoine	Tombs, Robert
Nolte, Gunter	Tookoome
Ng, Shirley	Umholtz, D.C.
Nouakeel	Vazan, Bill
Ondaatje, Kim	Vilder, Roger
Onley, Toni	Van der Heide, Bé
Ouchi, Eugene	Wales, Shirley
Pellan, Alfred	Walker, Robert
Perehudoff, William	Whittome, Irene
Phillips, Don	Wolfe, Robert
Pichet, Roland	Wong, Anna
Piddington, Helen	Walsh, John
Porter, Ed	Webb, Kenn
Pratt, Christopher	Young, Robert
	Yuristy, Russell

Tele globe Canada Art CollectionArtists

Beauvais, Francine	Letendre, Rita
Bellefleur, Philippe Lacelin	Lindzon, Rose
Benic, Lorraine	Lussier, Paul
Besant, Derek Michael	Mah, William
Blackwood, David	Malenfant, Nicole
Bolduc, David	Marois, Laureat
Bolt, Ron	McCall, Ann
Bourbonnais, Luc	Merkur, Sharon
Cantieni, Graham	Milburn, Marilyn
Cass, Robin	Mill, Richard
Cloutier, Paul	Moses, Chérie
Comtois, Louis	Mulcaster, Wynona
Coutellier, Francis	Munro, Ross
Couvreur, Daniel	Nadeau, Marc-Antoine
Delorme, Marcel	Nerenberg, Arona
Drainville, Sylvie	Onley, Toni
Dubois, Marius	Piche, Reynald
Dumas, Antoine	Poirier, Claude
Duncan, Margaret Waywell	Puley, Lorayne
Esler, John K.	Rajotte, Yves
Ferron, Marcelle	Richard, Danielle
Forget, C.	Richard, Hélène Roy
Gagnon, Pnina	Robert, Louise
Gauvreau, Pierre	Ross, Graeme
Gerin, Denyse	Roy, Mario
Godin, Raymonde	St-Amour, Pierre
Gouin, Judy	Saxe, Henry
Hamasaki, Kazuo	Scherman, Anthony
Hopper, Christine Ross	Scott, Louise
Horvat, Miljenko	Segal, Sheila
Houghton, Nicholas	Soulikias, Paul
Hurtubise, Jacques	Steinhouse, Tobie
Jaque, Louis	Tanabe, Takao
Jarnuszkiewicz, Jacek	Tarondo, Daniel
Jorgensen, Flemming	Tiengo, Luigi
Lacroix, Paul	Toupin, Fernand
Lacroix, Richard	Tousignant, Claude
Lagace, Michel	Trudel, Hélène
Laliberte, Normand	Vazan, Bill
Lanthier, Jean	
Laporte, Lucie	
Leblanc, France	
Leclerc, Clément	
Leclerc, Gisèle	

Toronto Dominion Bank Collection of Canadian ArtArtists

Adams, Jane
Allen, George
Allen, Ralph
Allsop, Judith
Altwerger, Sandra
Ambroise, Jean
Anderson, John
Andrew, David
Apostoll, Eve
Archambeau, Robert
Ayot, Pierre
Bain, Freda Guttamn
Baker, Art
Barry Anne Meredith
Bartram, Ed
Bates, Pat Martin
Beament, Tib
Beeton, William
Beland, Luc
Bell, Alistair
Benjamin, Anthony
Bergeron, Fernand
Bervoets, Hendrikus
Besant, Derek
Betinville, Henry
Bieler, Andre
Bieler, Ted
Bienvenue, Marcella
Bikkers, Rudolf
Blackwood, David
Boisvert, Gilles
Bolt, Ron
Bonet, Jordi
Boning, Jan
Bougie, Pierre
Bourguignon, Michel
Boyd, James
Boyle, John
Brayer, Yves
Bruce, Robert
Bruneau, Kittie
Buyers, Jane
Balzar, Joan
Beatty, John William
Bellefleur, Léon
Benazon, Opura
Bloore, Ronald

Bobak, Bruno
Bolduc, David
Borduas, Paul-Emile
Breeze, Claude
Brooks, Leonard
Brown, D.P.
Bush, Jack
Carr, Emily
Cattell, Ray
Casson, A.J.
Chambers, Jack
Clapp, W.H.
Clark, Paraskeva
Coburn, F.S.
Collier, Alan Caswell
Colville, Alex
Curnoe, Greg
Cain, Wendy
Caiserman-Roth, Ghitta
Cameron, Alex
Campbell, David
Cantieni, Graham
Cetin, Anton
Charbonneau, Monique
Charette, John
Cloverson, Ian
Compernot, Lucien
Coupey, Pierre
Daillaire, Jean
Drapell, Josef
Daglish, Peter
D'Allegret, François
Danby, Ken
Davis, Richard
Deacon, Peter
Derouin, Rene
Desaulnier, Louis
Desrosier, Normand
Deutsch, Peter
Devlin, Joyce
Dickson, Jennifer
Donnelly, K. Coburn
Drum, Sydney
Duck, Adele
Dugas, Marc
Duman, Antoine
Dumouchel, Albert

The Toronto Dominion Bank Collection of Canadian Art-Artists
(Cont'd)

Dunsmore, Henry	Gifford, Brent
Durr, Pat	Giguere, Roland
Etrog, Sorel	Gilbert, Ian
Ewen, Paterson	Gladstone, Gerald
Eyre, Ivan	Goodwin, Betty
Eastcott, Wayne	Gouin, Judy
Eckert, Ron	Guerin, Gus
Eloul, Kosso	Guillaume, Janine Leroux
Epstein, Max	Haeseker, Alexandra
Elser, John K.	Harris, Lawren
Evermon, Bob	Haworth, Bob Cogill
Falk, Gathie	Haworth, Peter
Filipovic, Augustin	Hodgson, Tom
Fisher, Brian	Horne, Mercedes
Fitzgerald, Lionel Lemoine	Houston, Donald MacKay
Forster, Michael	Hughes, E.J.
Fortin, Marc Aurele	Humphrey, Jack
Fournier, Paul	Hurtubise, Jacques
Fox, John	Hague, Libby
Franck, Albert	Hall, Barbara
Frick, Joan	Harder, Rolf
Fairhead, Pat	Harrison, Michael
Faminow, Bolly	Harvey, Donald
Featherston, William	Hayano, Keiichi
Feldman, Paul	Hayden, Michael
Ferron, Marcelle	Heller, Jules
Field, Saul	de Heusch, Ludio
Finn, Christopher	Heywood, Carl
Fortier, Michel	Holman, Don
Foster, Velma	Holmes, Reg
Foulger, Richard	Hoskinsin, Cathrin
Funabashi, Zenji	Hovadic, Jaroslav
Gaucher, Yves	Howlin, John
Gervais, Lise	Howorth, E.J.
Godwin, Ted	Hudson, Susan
Goulet, Claude	Hunt, Katherine
Graham, K.M.	Iskowitz, Gershon
Griffith, Julius	Ikedda, Msauo
Gagnon, Charles	Jackson, Alexander Young
Gagnon, Pnina	Jarvis, Donald
Game, Bob	Jickling, Jim
Gecin, Sindon	Jorgensen, Flemming
Genush, Luba	James, Cecil
Gersovitz, Sarah	Janvier, Alex
Gibbs, Len	Jaque, Louis
	Joel, Jack

The Toronto Dominion Bank Collection of Canadian Art
Artists -(cont'd)

Jones, Myrna	MacDonald, J.E.H.
Kingissepp, Andres	MacDonald, Manly
Kiyooka, Roy	Masson, Henri
Knowles, Dorothy	May, Mabel H.
Kobayashi, Reimi	McEwen, Jean
Korner, John	McKay, Arthur
Kahn, Anita	Meredith, John
Kiyooka, Harry	Milne, David
Klunder, Harold	Molinari, Guido
Knox-Leet, Wendy	Morris, Michael
Koeneker, Deborah	Maartense, Gertrude
Kurelek, William	Mackie, Helen
Kyba, Angeline	Magons, John
Lacroix, Richard	Maki, Sheila
Lee-Nova, Gary	Manning, Jo
Lemieux, Jean-Paul	Manolo
Letendre, Rita	Marion, Gilbert
Lewis, Glenn	Markgraf, Peter
Lin, Chien Shih	Marois, Laureat
Lindzon, Rose	McCall, Ann
Lisner, Arthur	McLaren, Norman
Lochhead, Kenneth	Merkur, Sharon
Lorcini, Gino	Moli, Gilbert
Ladocha, Jiri	Montpetit, Andre
Lafreniere, Roger	Montpetit, Guy
Laing, Bill	Morin, Madeleine
Laliberte, Norman	Morrisseau, Norval
Lam, David	Moulding, Allan
Lamarche, Antoine	Myers, Edna
Lambert, Lucie	Nakamura, Kazuo
Lander, John	Nichol, Marion
Landori, Eve	Nadeau, Marc
Langstatd, Robert	Nichols, Jack
Lapointe, Frank	Noel, Jean
Lash, John	Oberheide, Heidi
Lau, Tin Yum	Odjig, Daphine
Lax, Thomas	O'Hagan, Duane
Laycock, Brent	Ohe, Katie
Leathers, Winston	O'Keefe, Judith
Leclair, Michel	Olson, Gary
Leduc, Fernand	Ondaatje, Kim
Levine, Les	Onley, Toni
Livey, Lorna	Osborne, Lyndal
Lobchuck, William	Osicka, Peter
Lovejoy, Margot	Ouchi, Eugene
Lukas, Dennis	Palmer, Herbert S.
Lyons, Jamie	Palmer, Frank

The Toronto Dominion Bank Collection of Canadian Art
Artists (Cont'd)

Panabaker, Frank
 Panton, L.A.C.
 Perehudoff, William
 Phinney, Robert E.
 Pilot, Robert Wakeham
 Plasket, Joseph
 Pachter, Charles
 Page, Robin
 Palchinski, John
 Palumbo, Jacques
 Paterson, Robert
 Payton, Evelyn
 Pellán, Alfred
 Penck, Antoine
 Perrin, Bruce
 Petit, Gaston
 Petry, Nancy
 Pflug, Christiane
 Phillips, Don
 Piddington, Helen
 Poliquin, Jean-Noel
 Pollock, Jack
 Porter, Edward
 Pratt, Christopher
 Pratt, Mary
 Proch, Don
 Rayner, Gordon
 Riopelle, Jean-Paul
 Roberts, Goodridge
 Rogers, Otto
 Ronald, William
 Ralyk, Mary
 Raphael, Shirley
 Rapinchuk, Peter
 Rawlyk, Mary
 Reynolds, William D.
 Rifat, David
 Robert, Louise
 Ross, William
 Rutherford, Erica
 Samilá, David
 Scott, Marion
 Shadbolt, Jack
 Sinclair, Robert
 Smith, Gordon

Smith, John Ivor
 Snow, Michael
 Spickett, Ronald J.
 Stohn, John
 Sakowski, Robert
 Samson-Mott, Catherine
 Samuelson, Ken
 Sanders, Benita
 Saunier, Hector
 Savage, Roger
 Savoie, Robert
 Sawai, Noburu
 Scott, Campbell
 Sewell, Richard
 Shekter, Bonnie
 Shiner, Jerry
 Shives, Arnold
 Silverberg, David
 Silvester, Roger
 Simons, Lucie
 Snow, John
 Spencer, James B.
 Squires, Gerry
 Stathacos, Christianne
 Steele, Bob
 Steinhouse, Tobie
 Storm, Hannelore
 Street, John
 Swartzman, Roslyn
 Tanabe, Takao
 Tascona, Tony
 Timmas, Oswald
 Tousignant, Claude
 Tousignant, Serge
 Town, Harold
 Tremblay, Gérard
 Trottier, Gérald
 Tymoshenko, Fred.
 Tait, Sylvia
 Tamasauskas, Kazys
 Tetreault, Pierre
 Thepot, François
 Thurlbeck, Ken
 Toman, Paul
 Tomlinson, Noreen

The Toronto Dominion Bank Collection of Canadian Art
Artists - (Cont'd)

Tremblay, Michel
Urquart, Tony
Umholtz, David
Van Bantum, Henri
Van Vliet, Claire
Venor, Robert
Wagschal, Marion
Wallace, Ken
Willsher-Martel
Wilson, York
Wong, Paul
Wade, Nicholas
Wainwright, Barry
Walker, Joy
Watson, Mary Anne
Webster, Kay Murray
Webster, John
Wheeler, John
Will, John
Wilson, Tony
Wong, Anna
Woolnough, Hilda
Wright, Don
Wright, Doug
Yates, Richard
Young, Robert
Zander, Hans
Zurosky, Louise

The Westburne Collection of Contemporary Canadian ArtArtists

Bentham, Douglas
Bolduc, David
Bush, Jack
Christie, Robert
Christopher, Ken
Clarke, Ann
Comtois, Ulysse
Cowley, Reta
Donoghue, Lynn
Drapell, Joseph
Drouin, Michèle
Fauteux, André
Feist, Harold
Farron, Marcelle
Fournier, Paul
Gagnon, Charles
Gaucher, Yves.
Graham, K.M.
Haynes, Douglas
Iskowitz, Gershon
Jacobs, Katja
Keller, Terence
Knowles, Dorothy
Krausz, Peter Thomas
Leduc, Fernand
Lochhead, Kenneth
McEwen, Jean
Mead, Ray
Meredith, John
Molinari, Guido
Myren, Ronald
O'Neil, Bruce
Onley, Toni
Perehudoff, Catherine
Perehudoff, William
Plotek, Leopold
Ramirez, Gerardo
Reynolds, Allan
Ristvedt-Handerek, Milly
Rogers, Otto
Scherman, Tony
Scott, Robert
Singer, Judith
Smith, Gordon

Solomon, Daniel
Sutton, Carol
Voyer, Monique
Wallace, Ken
Walker, Joy