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The Beaver Hall Group and its place in
the Montreal art milieu and the nationalist network.

Susan Avon

A Thesis
in
The Department
of
Art History

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

September 1994

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ABSTRACT

The Beaver Hall Group and its place in the Montreal art milieu and the nationalist network.

Susan Avon

The Montreal art milieu of 1920 was conservative in nature and the Beaver Hall Group was formed, in part, in response to that local art scene. Essentially an exhibiting society, its members sought freedom of expression.

The formation of the Group also coincided with a period in Canadian history when Canada was casting off its colonial ties to England. Consequently, a nationalist cultural agenda developed among members of the English-Canadian intelligentsia. One of the goals of this network was to strike a national note in Canadian art, an aspiration championed by the Toronto-based Group of Seven. Through the intermediary of Group of Seven member A.Y. Jackson, the Beaver Hall Group was affiliated with this movement. The Montreal Group, however, was short-lived (*circa* 1920-1922) and virtually disappeared from Canadian art historical texts until the late 1950s when it began to be presented as having consisted primarily of women artists. Research reveals, however, that while there was a large contingency of female members, history has largely ignored the male members who comprised the majority of the Group.

In this thesis, the 1920 Montreal art scene is depicted and the Beaver Hall Group is placed within both local and national cultural contexts. Also, the issue of the Group's membership is discussed and a revised roster of members is proposed.

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*Lovingly dedicated to
the memory of my mother,
Edith Avon.*

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INTRODUCTION

There is an elusive quality to the Beaver Hall Group. Although art critics and historians have awarded attention to the individual artists of the Group, and its female members in particular, little has been written about the Group itself apart from the cursory line or paragraph in the standard Canadian art history texts. These generally explain that several Montreal artists exhibited together in the early 1920s and were contemporaneous with the Group of Seven. Even more discomfiting are the inconsistencies and inaccuracies inherent in the Beaver Hall Group's historiography. The first of these is its name. It has been referred to both as the Beaver Hall Group and the Beaver Hill Group. The latter form stems from a travelling exhibition organized in 1966 by Norah McCullough, then Western Representative for the National Gallery of Canada. McCullough believed the group of artists, in search of studio space, had rented a mansion called Beaver Hill Hall. Her references to the Group in pre-exhibition correspondence are to the Beaver Hill Hall Group until Anne Savage, in a letter dated 22 April 1966,¹ explained that the "hall" no longer existed and that the studios were in a more humble edifice on the street named Beaver Hill, hence the subsequent

¹ National Gallery of Canada Archives, ref. 12-4-307, letter from Anne Savage to Norah McCullough.

appellation by McCullough: the Beaver Hall Hill Group. However, when the Group was active in the early 1920s, it was referred to as the Beaver Hall Group by both the English- and French-language presses.² This original form of address is used throughout this thesis.

This thesis situates the Beaver Hall Group and its members in the local art scene of the early 1920s. Artists and artisans have always received training in private studios, but Montreal also boasted two major art schools, several art clubs and associations, and a few respected dealers and galleries. This milieu is described in Chapter 1.

The location of the Group's studios on Beaver Hall Hill was not an arbitrary choice. Royal Canadian Academicians and young art students alike congregated in the area around Beaver Hall Square, recognized for many years as an artists' district. In Chapter 2, the area is described and the brief history of the Beaver Hall Group is presented within this context.

Perhaps the most elusive entity in the history of the Beaver Hall Group is its membership list. Described by McCullough as essentially a

² Reviews of the Group's exhibitions are reprinted in Appendices I, II and III.

group of "jolly good fellows,"³ its membership remains unclarified. The Beaver Hall Group does not appear to have kept records or, at least, if records were kept, they have not been located. No members of the Group remain living today and, while some artists were interviewed in the 1960s and 1970s after McCullough's exhibition,⁴ they readily admitted to failing memories with respect to events that took place forty-five to fifty years earlier, at the outset of their professional careers.

Apart from being the "jolly good fellows" introduced by McCullough, the members of the Beaver Hall Group came together in response to certain of their own needs. Their expectations were more complex than McCullough suggested when she stated that "[t]hey painted for pleasure, but not lightly." The period newspaper reviews reveal that the Group subscribed to the nationalist agenda promoted by the Group of Seven. This issue, as well as the issue of membership, is examined in Chapter 3. A possible roster is presented which includes twenty-eight

³ Norah McCullough, *The Beaver Hall Hill Group* (Ottawa: National Gallery of Canada, 1966) n.p.

⁴ In 1967, Arthur Calvin interviewed Anne Savage while completing graduate research for his Master's thesis in Art Education at Concordia University. Frances K. Smith of Queen's University interviewed André Biéler on several occasions in the late 1960s, and conducted a joint interview with Edwin Holgate and André Biéler in September, 1968. Charles Hill of the National Gallery of Canada interviewed Edwin Holgate and Liliás Torrance Newton on separate occasions in September, 1973.

members. Brief biographies and selected bibliographies on these members appear in Appendix IV. While the information therein is not exhaustive, it reveals that the majority of the Beaver Hall Group artists retained an active presence on the Montreal art scene for decades following the demise of the Group in 1922. Their active involvement in the schools, clubs and associations that continued to sustain the artistic community denotes a commitment to the arts that extended well beyond the short duration of the Group. The Beaver Hall Group was for many of its members an early demonstration of that commitment.

CHAPTER 1

THE MONTREAL ART MILIEU AND ITS ROLE IN THE FORMATION OF THE BEAVER HALL GROUP

The Beaver Hall Group came into being in the fall of 1920 and owed its origin to the enthusiasm of Randolph Hewton (1888-1960), Henrietta Mabel May (1877-1971), and Lilius Torrance Newton (1896-1980).¹ A house was rented on Beaver Hall Hill and over the course of the following eighteen months or so, a succession of artists converted its rooms into studios and held exhibitions, two of which were reviewed in the press.² According to subsequent historians,³ the Group's membership is said to have consisted mostly of women, notably Nora Collyer (1898-1979), Emily

¹ *National Gallery of Canada Archives*, ref. 12-4-307, letter from Anne Savage to Norah McCullough dated May 6, 1966. Also, André Biéler recalls the leadership of H. Mabel May in an interview with Frances K. Smith: *Frances K. Smith Papers*, Queen's University Archives, collection 3726.1, transcript of interview dated 21 September 21 1968.

² In January 1921, both the English and French presses reviewed what was termed the Group's first annual show: "Au Fil de l'Heure. Le Groupe Beaver Hall," *La Presse* 20 January 1921: 2; and "Public Profession of Artistic Faith," *The Gazette* 18 January 1921: 2. The following January, a review of another show appeared in the French-language press: "Des Artistes Qui Affirment de Beaux Dons," *La Presse* 21 January 1922: 2.

³ Norah McCullough, *The Beaver Hall Hill Group* (Ottawa: The National Gallery of Canada, 1966); Kathryn Kollar, *Women Painters of the Beaver Hall Group* (Montreal: Sir George Williams Art Gallery, Concordia University, 1982); Joyce Millar, "The Beaver Hall Group. Painting in Montreal, 1920-1940," *Woman's Art Journal*, Vol. 13, No. 1 (Spring/Summer 1992): 3-9.

Coonan (1885-1971), Kathleen Morris (1893-1986), Lillias Torrance Newton (1896-1980), Sarah Robertson (1891-1948), Prudence Heward (1896-1947), Mabel Lockerby (1882-1976), Henrietta Mabel May (1877-1971), Anne Savage (1896-1971) and Ethel Seath (1879-1963). The Group, however, is also known to have included a few male members, among whom were A.Y. Jackson (1882-1974), Edwin Holgate (1892-1977) and Randolph Hewton (1888-1960). Further research has indicated that several more individuals were associated with the Group; a common element linking most of the members was that all but a few had studied under William Brymner at the school of the Art Association of Montreal. However, in the interest of presenting in this chapter the Montreal artistic milieu out of which grew the Beaver Hall Group, the problematic issue of the membership is discussed in Chapter 3 where, in conjunction with Chapter 2, a description and subsequent history of the Group is addressed in detail.

As noted above, the formation of the Beaver Hall Group in 1920 was partly in response to shortcomings in the contemporary Montreal art milieu. While the origins of the Beaver Hall Group are more complex than this suggests, this chapter will consider the conditions surrounding the formation of the Group and its place in the local art scene. In 1920, the Montreal artistic community was centered around its schools: the Art

Association of Montreal and the Monument National. The members of the Beaver Hall Group were predominantly English-speaking and therefore the art milieu described in this chapter is that of English Montreal.

Young artists had difficulty placing their work before the public in the 1920s. In all the major Canadian cities of that period, organized exhibition opportunities were rare. Among the few that artists could count on were the Royal Canadian Academy shows, the annual *Spring Exhibition* of the Art Association of Montreal, and the Ontario Society of Artists' shows. There were also the county fairs or provincial exhibitions such as the Canadian National Exhibition in Toronto where, as William Colgate observed, the artist competed "for public interest on terms of something less than equality with the products of the farm and the forge."⁴

Public exhibition opportunities for Montreal artists presented themselves in the form of the Art Association of Montreal's aforementioned annual *Spring Exhibition*, and the walls of the Arts Club, founded in 1912 to provide clubrooms for its members and to hold exhibitions. The Bibliothèque St-Sulpice held exhibitions for the French-speaking community, whose artists were also invited to exhibit with their Quebec City colleagues

⁴ William Colgate, *Canadian Art, its Origin and Development* (Toronto: McGraw Hill Ryerson, 1967) 22.

in shows held by the Société des artistes de Québec.⁵ There remained the more private realm of Montreal's then most notable art dealers, William Watson, William Scott and Sidney Carter who, while encouraging Canadian talent, had to cater to the prevalent taste of their patrons for European art in order to survive.

In light of the foregoing, when a few young artists decided to join forces and rent a house where they could have "discussion groups and put on exhibitions of [their] own,"⁶ it was not difficult to find other artists interested in joining the venture. Hence the Beaver Hall Group was formed.

THE SCHOOLS.

At the time of the Group's founding, despite the limitations previously mentioned, Montreal nevertheless had a strong and well-established artistic community supported by art schools, galleries, art associations and an art market, albeit a small one, all of which were greatly influenced by the traditional values of the Royal Canadian Academy. Naturally, the Academy exerted its influence on the training of artists.

⁵ Jean-René Ostiguy, *Modernism in Quebec Art, 1916-1946* (Ottawa: National Gallery of Canada, 1982) 15. The Société des artistes de Québec was founded in 1916.

⁶ Charles Hill, National Gallery of Canada Archives. Tape recording of interview with Edwin Holgate 20 September 1973.

During the first two decades of the twentieth century, Montreal had two major schools of art and design: the École des arts et manufactures and the school of the Art Association of Montreal. The first was provincially funded and the latter was a private organization funded by membership fees and donations.

The Art Association of Montreal grew out of the Montreal Society of Artists, founded in 1847 by laymen and painters, including artists Cornelius Krieghoff and William Sawyer. It was incorporated on April 23, 1860 and its aims were to foster the arts by holding annual exhibitions and by establishing a school of design.⁷ At first, collectors dominated the Art Association's membership and rented space once a year to show their collections and the works of the few artist members.⁸ These exhibitions were held in the Mechanics Hall of the Mercantile Library Association located on St. James Street and continued to be held there until the Association obtained a building of its own on Phillips Square in May, 1879.⁹ From its

⁷ Rosalind M. Pepall, *Construction d'un musée Beaux-Arts/Montréal 1912/Building a Beaux-Arts Museum* (Montreal: Montreal Museum of Fine Arts, 1986) 19.

⁸ Laurier Lacroix, "Artists' Organizations," *The Canadian Encyclopedia*, vol. 1 (Edmonton: Hurtig Publishers, 1988) 130.

⁹ Montreal Museum of Fine Arts Library, "History of the Art Classes of the Art Association of Montreal." Unpublished essay in the file: *School of Art and Design up to 1972 (inc.)*, 1978: 1.

beginnings the Association had offered rented space to artists and to art scholars to give lessons and conduct lectures,¹⁰ but it was not until it secured its own premises that it began offering art classes, these being held in the building's basement beginning in October, 1880.

Reports of the Association's annual financial statements were published in *The Gazette*. Information gleaned from these reports places membership in the first decade of the century at approximately 800. Although the Association usually ran in the black, it was reported that in 1921, despite a greatly increased membership of 1,400 members, there was an annual deficit of over \$4,000.¹¹

Although it was the Association's founders' original intention to establish a school of art and design to satisfy a growing need for designers to improve the quality of Canadian-made goods,¹² the first programme took a traditional fine-art approach. From its inception until the late 1930s, the School looked to the Royal Canadian Academy for its teachers.¹³ The first

¹⁰ "History of the Art Classes of the Art Association of Montreal," 1.

¹¹ "Art Association has 1,400 members," *The Gazette* 1 February 1922: n.p.

¹² "History of the Art Classes of the Art Association of Montreal," 3.

¹³ "History of the Art Classes of the Art Association of Montreal," 1.

classes were taught by three academicians: William Raphael (1833-1914) taught figure painting and drawing, Aaron Allan Edson (1846-1888) taught landscape composition, and Van Luppen (dates unknown) taught clay modelling. However, the young school was found to be financially impractical and classes were discontinued in 1882.¹⁴ Undaunted, the school re-opened in October, 1883 under the direction of Robert Harris (1849-1919) and remained under his tutelage until 1886 when he decided to leave for Europe. He was replaced by William Brymner (1855-1925), under whom the art classes flourished until his retirement in 1921.¹⁵ It is significant to note that Brymner taught most of the members of the Beaver Hall Group and his considerable influence on the work of these and many other Montreal artists of the time warrants a synopsis of his career as an educator.

Brymner began his career studying architecture at the federal government's architectural office in Ottawa. He was sent to Paris to assist in the installation of the Canadian exhibition at the 1878 Paris *Universal Exhibition* and enrolled in the Académie Julien where he was instructed by

¹⁴ "History of the Art Classes of the Art Association of Montreal," 2.

¹⁵ The overall character of Harris's classes are reported in a letter-style report from Harris to the Art Association of Montreal Council dated Montreal, June, 1884 and copied in its entirety in "History of the Art Classes of the Art Association of Montreal," 6-8.

William Bouguereau and Tony Robert-Fleury.¹⁶ Upon his return to Canada in 1886, he was elected a full member of the Royal Canadian Academy and became head of the Art Association school. Recognized as a superb craftsman, Brymner stressed excellence in drawing. He instituted a traditional academic art education programme in which the student began by drawing simple blocks and gradually advanced to small anatomical parts and finally to the full figure, drawn from casts of classical sculpture. The student progressed from pencil drawings to painting in oil, and then to rendering the figure in clay before reaching the final stage, the advanced drawing and painting classes, using the live model, taught in the school's earlier years only by Brymner.¹⁷ However, Brymner never imposed his personal style; his students were never discouraged from following European trends in painting.

By 1900, the senior drawing and painting classes given at the school were considered to be at the highest level of instruction available in Montreal. They were under the supervision of the Royal Canadian Academy and were taught by Brymner and fellow academician Edmond Dyonnet

¹⁶ Janet Braide, *William Brymner, 1855-1925. A Retrospective*. Kingston: Agnes Etherington Art Centre, 1979.

¹⁷ "History of the Art Classes of the Art Association of Montreal," 11.

(1859-1954).¹⁸ Also teaching at the school and exerting influence over many art students was Maurice Cullen (1866-1934), one of the first to treat the Canadian landscape in an impressionist style. Many members of the Beaver Hall Group took outdoor sketching classes with Cullen. At about the same time that the Beaver Hall Group held its first exhibition, in January, 1921, Brymner, in fact, decided to retire from the school. During the week following the reviews of the show, *The Montreal Daily Star* carried the headline: "William Brymner Leaves Art Association. Had been Director of School for Thirty-four Years."¹⁹ Brymner retired in April, 1921. The occasion was celebrated with a tea in the art school and was attended by many of his former students. Among the guests were Beaver Hall Group members Mabel May, Anne Savage, Nora Collyer, Mabel Lockerby, Liliás Torrance and Darrell Morrisey.²⁰

Despite their serious intent, the Art Association classes were not intended to produce fully-trained professional artists. Rather, they were established to prepare students to undertake the larger education that it was felt

¹⁸ "History of the Art Classes of the Art Association of Montreal," 13.

¹⁹ *The Montreal Daily Star* 24 January 1921: 8.

²⁰ Anon., "Bade Farewell to Art Director," *The Gazette* 27 April 1921: 6. Although Darrell Morrisey is rarely mentioned in connection with the Beaver Hall Group, she exhibited in their January, 1921 show which was reviewed in both *The Gazette* and *La Presse* (see Appendices I and II).

only Rome or Paris could properly provide.²¹ With Brymner's encouragement, many graduates furthered their studies in Paris at the Académie Julien and the Académie Colarossi.

Many of the era's artists also studied at the Province of Quebec's École des arts et manufactures, founded in 1872 by Abbé Joseph Chabert.²² The École was run by the Conseil des arts et manufactures which grew out of the Bureau des Arts et Manufactures, created in 1857 by the Loi pour l'encouragement de l'Agriculture, des Arts et de l'Industrie to

²¹ Newspaper article in the *Montreal Witness* 23 October 1897 quoting William Brymner, cited in "History of the Art Classes of the Art Association of Montreal," 11.

²² There is some controversy about the founding date. J. Russell Harper claims the Conseil was founded in 1871 (*Painting in Canada: a history*, 2nd ed. (Toronto: University of Toronto Press, 1977) 185) though several other authors date the Conseil's founding to 1872: see introduction to *Répertoire numérique détaillé du fonds du Conseil des arts et manufactures* written by archivist Gilles Janson who cites Louis-Philippe Audet, *Histoire de l'enseignement au Québec, 1608-1971*, vol. 2, (Montreal: Holt, Rinehart & Winston, 1971) 138-139, 294; C. Halaré and M. Fournier, "L'enseignement professionnel au Québec: débats et enjeux," *Bulletin R.C.H.T.Q.*, vol. 5, no. 1, 1978: 2-29; and Ruby Heap, "Un chapitre dans l'histoire de l'éducation des adultes au Québec: les écoles du soir, 1889-1892," *RHAF*, vol. 34, no. 4, March 1981: 587-625. Janson also explains that Jean-Pierre Charland (*L'enseignement spécialisé au Québec: 1867 à 1982* (Quebec: Institut québécois sur la culture, 1982) 53-54) dates the inception of the Conseil to the same time as the formation of the Quebec Department of Agriculture and Public Works in 1869.

oversee the teaching of art and design with an industrial application.²³ The Conseil's mandate was to establish schools, supervise their management, hire teachers, and decide the course calendar and content. Écoles were set up in cities and towns across the province and, while the numbers fluctuated over the years, by 1920 there were seventeen such schools with programmes tailored to the communities' interests and needs. When the Conseil was dissolved in 1928, there were still ten schools in operation.²⁴

Although courses varied from school to school, complete programmes included freehand drawing and technical drawing (mechanical, architectural), decorative painting, lithography, modelling, and wood sculpture. The Conseil in Montreal gave technical drawing courses in the evenings, free of charge.²⁵ By the turn of the twentieth century, as the status of art changed in Canadian society from a skill with practical application to an art appreciated for its own sake, the classes took on a more artistic profile, and drawing and painting classes were given for their own interest without the link to commerce or industry.

²³ *Répertoire numérique détaillé du fonds du Conseil des arts et manufactures*, Introduction by Gilles Janson (Montreal: Université du Québec à Montréal, 1984) 1.

²⁴ Janson, 6.

²⁵ Janson, 4.

The Conseil held its classes in different locations in Montreal. It bought a building in 1881 on Saint James Street,²⁶ where it held classes for several years before moving to the Monument National building, completed in 1893 on Saint Lawrence Boulevard. Built by the Société Saint-Jean-Baptiste de Montréal as a multi-purpose French-Canadian cultural centre, the Monument National housed workshops, conference rooms, classrooms, and the country's oldest surviving theatre.²⁷

Among the Conseil's professors was Edmond Dyonnet, Director of the design school at the Conseil from 1891 until his resignation in 1922. Dyonnet was also teaching the senior drawing and painting classes at the school of the Art Association of Montreal with William Brymner. During that time he also taught at the École Polytechnique in Montreal (1907 to 1922) and at McGill University (1920 to 1936).²⁸

When Dyonnet resigned from the Conseil des arts et manufactures in 1922, his assistance was immediately enlisted to help

²⁶ Archives de U.Q.A.M., Fonds du Conseil des arts et manufactures, file 32P9/1, Deed of sale between S.H. and A.S. Ewing and the Conseil des arts et manufactures.

²⁷ Jean-Marc Larue, *Le Monument Inattendu* (Montreal: HMH, 1993).

²⁸ Michel Champagne, "Edmond Dyonnet," *Canadian Encyclopedia*, vol. 1 (Edmonton: Hurtig Publishers, 1988) 638.

establish the provincially-funded *École des beaux-arts de Montréal*. The intention of the government, in keeping with the contemporary trend noted above, was to separate the arts from the trades and set up courses of study in painting, sculpture, architecture, drawing, modelling and other branches of the fine arts.²⁹ The school was to be administered by a council of five, consisting of the Honourable Athanase David, Provincial Secretary, Emmanuel Fougerat, the *École's* Director, and three "other citizens" chosen by the Lieutenant-Governor-in-Council. This council of five wished to make the *École des arts et manufactures* a preparatory school, with the best students given priority of admission to the *École des beaux-arts*. Thus the need for students to go to Europe to complete studies begun in Montreal at either the *Conseil des arts et manufactures* or the Art Association of Montreal school would soon be eliminated.

Classes began on November 15, 1923, in the *École's* new building at St. Urbain and Sherbrooke streets.³⁰ In that first year, the *École des beaux-arts* offered courses in sculpture, drawing, painting, decorative

²⁹ "Schools of Fine Arts in Quebec and Montreal," *The Gazette* 18 January 1922: n.p.

³⁰ "Enlarge Staff of Fine Arts School. E. Dyonnet, R.C.A., and Chas. Maillard Chosen to Assist Director. Opening in September. Emmanuel Fougerat While in France Will Select Professor for Teaching Decorative Art," *The Gazette* 3 July 1923: 6.

arts, architecture, and perspective drawing. Anatomical drawing was added the second year. Statistics indicate total enrolment in all these classes to have been 554 the first year. The second year saw an increase to 798 and the third year to 1,222.³¹ By that time, however, the Beaver Hall Group had already been and gone and its members were scattered in individual pursuits. It is even uncertain whether the Beaver Hall Group members would have been welcomed at the École as, according to a notice from the École's Director dated October 30, 1924, and in true beaux-arts tradition:

Students, whether men or women, who are more than 30 years of age, are notified that their admission is only conditional on number of seats available.³²

Throughout these years, as always, art instruction could also be obtained by private lessons. Several artists subsidized the expense of a studio by using the space to give private art instruction. For example, Beaver Hall Group member Lilia Torrance Newton recalled that she and

³¹ Archives U.Q.A.M., "École des Beaux-Arts," file no. 5P1/35. The statistics in this file distinguish between day and night enrolment for 1923: 288 day students and 266 night students. In 1924, no distinction is made between day and night classes but from then on, numbers of male and female students are listed separately. In 1924 there were 264 male students, and 534 female students, of whom 323 were enrolled in drawing classes. In 1925 there were 472 male students and 750 female students, 472 of whom were enrolled in drawing classes.

³² Archives U.Q.A.M., "École des Beaux-Arts," file no. 5P1/1.

Henrietta Mabel May gave classes in the studios on Beaver Hall Hill.³³

THE DEALERS.

Although Montrealers were being encouraged to support Canadian art by buying paintings by "home talent,"³⁴ there were few art dealers in Montreal in 1920 and therefore few opportunities for young artists to find representation in the local art market. W. Scott & Sons and William Watson played a pioneering role in supporting Canadian artists. A third gallery, that of Sidney Carter, also sold work by local artists, albeit on a smaller scale than Scott and Watson.

W. Scott & Sons operated in Montreal from 1859 to 1939. Scott dealt in paintings by Canadian artists, notably Cornelius Krieghoff, who was represented until the firm closed its doors, and Marc-Aurèle de Foy Suzor-

³³ Charles Hill, National Gallery of Canada Archives. Tape recording of interview with Liliás Torrance Newton 11 September 1973.

³⁴ For example: "Plea for Support of Canadian Art," *The Gazette* 21 February 1922: n.p. The article, an account of a lecture given by Barker Fairley of the University of Toronto to the members of the Montreal Women's Club, indicates that Fairley paid tribute to the works of A.Y. Jackson, C.W. Jefferys, Ernest Lawson, Tom Thomson, Curtis Williamson, Mabel May, and Liliás Torrance Newton, whose portrait work he characterized as highly above the average.

Côté from 1901 onwards.³⁵ A.Y. Jackson also sold through Scott. The gallery's closing was lamented by art critic Robert Ayre. Indeed, Ayre felt that Scott's had acted like an art museum, placing the latest European and local art before the Montreal community, and admonished the Montreal public for its lack of support of the gallery.³⁶ The gallery's assumed role of art museum was evidenced by an article in *The Gazette* in 1905, entitled "Rare Collection on View at Galleries of W. Scott & Sons":

Upwards of one hundred paintings of exceptional merit are now on view in the galleries of Messrs. W. Scott & Sons, Notre Dame street. The 40 artists, whose work is represented, comprise many of the most famous names of the English, French and Dutch schools.³⁷

Montreal art dealer William R. Watson inherited the art business begun as a hobby by John Ogilvy in 1897. Ogilvy, settling in Montreal upon his retirement from a successful dry goods business in Western Canada, opened what was then the only gallery in Montreal dealing exclusively in paintings. Watson, immediately upon his arrival in Canada from England in

³⁵ G. Blair Laing, *Memoirs of an Art Dealer* (Toronto: McClelland & Stewart, 1982) 34.

³⁶ Lois Valliant, "Robert Hugh Ayre (1900 - 1980). Art - A Place in the Community. Reviews at *The Gazette*, Montreal (1935 - 1937) and at *The Standard*, Montreal (1938-1942)," unpublished Master's thesis in the Department of Art History, Montreal: Concordia University, 1991: 71.

³⁷ "Rare Collection on View at Galleries of W. Scott & Sons," *The Gazette* 4 March 1905: n.p.

1905, secured a job as "office boy, floor-sweeper, and general manager"³⁸ from Ogilvy. Ogilvy left the business to Watson upon his retirement from the gallery in 1908 and Watson moved the shop from its location in Old Montreal to a space in an antique store on Peel Street, owned by his father. It was not until 1921, when the Beaver Hall Group was active, that Watson moved out of his father's store and opened the Watson Art Galleries.

While Watson wrote in his memoirs that he could never have survived in business solely on the sale of Canadian paintings,³⁹ he did everything possible to support Canadian artists. In the first two decades of the century, he had paintings by F.S. Coburn, J.C. Franchère, Henri Julien, Maurice Cullen, Suzor-Côté, Paul Caron, Clarence Gagnon and A.Y. Jackson. Once he opened his own shop in 1921, he held one-man exhibitions of such Montreal artists as Cullen, Suzor-Côté, Brymner, Horatio Walker, and Beaver Hall Group alumni Robert Pilot, Albert Robinson and Liliat Torrance Newton, among several other Canadian artists.

Another reputable Montreal art dealer was Sidney Carter. Carter moved to Montreal from Toronto in 1906 to start up a photo-portrait

³⁸ William R. Watson, *Retrospective. Recollections of a Montreal Art Dealer* (Toronto: University of Toronto Press, 1974) 4.

³⁹ Watson, 18.

business in partnership with H. Mortimer Lamb. The business proved unsuccessful and Carter began working for W. Scott & Sons in January, 1909. By 1916, he had opened his own gallery and photography studio on Dorchester Boulevard in the heart of the city's art colony near Beaver Hall Square.⁴⁰ A quiet, dignified man with a particular interest in Oriental art, Carter seemed a reluctant dealer, not wishing to part with favourite pieces. He did, however, show and sell the paintings of some of the artists whose studios bordered Beaver Hall Square, including such members of the Beaver Hall Group as Edwin Holgate and André Biéler.⁴¹

THE COLLECTORS.

Montreal had several important collectors at the turn of the twentieth century. The fortunes amassed during the building of the Canadian Pacific Railway both by the Railway's architects and by those whose manufacturing concerns benefitted directly from its construction,

⁴⁰ It is unknown when Carter moved from Beaver Hall Square. He was still there in 1928 but correspondence in 1935 indicates a Drummond Street address. It is known that he made a final move in 1937 to the Arts Club building on Victoria where he remained until he closed his gallery two years before his death in 1956. This information was obtained in conversation with David Strong, Master of Arts candidate in Art History at Concordia University, Montreal, who is completing a thesis for the fall of 1994 entitled "Sidney Carter (1880-1956) and the Politics of Pictorialism".

⁴¹ *Frances K. Smith Papers*, Queen's University Archives, collection no. 3726.1. Transcript of interview with A. Biéler and E. Holgate 21 September 1968: 8-10.

helped to place the quality of Montreal's private collections in league with private collections in London, Paris, and New York.⁴² This is not to say that the only fortunes amassed were linked to the Railway. Collectors whose families had prospered in other businesses also showed a strong interest in acquiring art.

Among Montreal's most prominent collectors were Sir William Van Horne, whose private gallery included serious representation of French Romantic, Realist, Barbizon, Impressionist and Post-Impressionist artists, and Sir George A. Drummond, whose collection encompassed French as well as German Academic painting, French landscape and Hague School painting, English paintings by Constable, Turner and the Pre-Raphaelites, and Impressionist paintings, including works by Raffaëlli, Monet and Degas. Collector James Ross showed a particular interest in English and Barbizon artists; Sir Donald Smith, First Baron Strathcona and Mount Royal, showed a penchant for Academic painting, particularly English, and R.B. Angus collected Academic painting as well as Barbizon and Hague School landscapes. Charles R. Hosmer's tastes ran to Old Masters as well as nineteenth-century French and English painting, and the collection of Edward

⁴² This phenomenon is discussed by Janet M. Brooke in the introduction entitled "Collecting in Montreal 1880-1920: Modern Art Viewed at Century's End" in the catalogue *Discerning Tastes: Montreal Collectors 1880-1920* (Montreal: Montreal Museum of Fine Arts, 1989) 16.

Black Greenshields was primarily composed of work by members of the Hague School.⁴³

Unfortunately, these prominent collectors showed no bold ventures into the purchase of Canadian art. Some bought paintings by Canadian artists but such purchases represented only a small part of what they spent on art in general as, ostensibly, purchasing Canadian work did not bring them particular prestige.⁴⁴ With the exception of E.B. Greenshields, who occasionally purchased paintings through the Montreal dealer W. Scott & Sons (albeit paintings from the Hague School⁴⁵), the major collectors primarily did business in London, Paris, and New York either in person or through dealers.⁴⁶

Art enthusiasts felt, however, that the support of Canadian art lay not with the major collectors but with the general public. Art reviewers implored Montrealers to "buy Canadian." A review of the Art Association's *Spring Exhibition* of 1905 applauded the Canadian character of the show

⁴³ Brooke, 20-29.

⁴⁴ Robert J. Lamb, *The Canadian Art Club 1907-1915* (Edmonton: The Edmonton Art Gallery, 1988) 22.

⁴⁵ Brooke, 29.

⁴⁶ Brooke, 26.

and appealed to the community for support:

A general view of this important exhibition discloses a most gratifying feature, one which should attract all interested in encouraging native talent and furthering the growth of art. It is the essentially Canadian character of the subjects chosen, which are treated with the truth and directness of close observers of Nature. Though the work shown evinces the thorough training of men who have passed through the French ateliers, the galleries are not flooded with pictures of Continental life. The artists have employed their skill in depicting the fresh, clear summer skies, broad stretches of breezy rivers, and the crisp winters of Canada, their own country. Apart from the sense of freshness and light inspired by the notable pictures shown, should not a certain feeling of patriotism come over one, a feeling that the cry of "Canada for the Canadians," which so stirs the commercial and political world, should make itself heard in favour of the art world? There is ample room for improvement in the matter of support to native artists, a matter which has not been neglected by our American cousins; and their support of their own men has led to a very marked improvement in art among our neighbors. The same result may be attained here by proper encouragement of our own artists.⁴⁷

The appeal for support was still present in 1922 (by which time the Beaver Hall Group was defunct) as evidenced in an address to members of the Montreal Women's Club by Barker Fairley of the University of Toronto and recently-appointed Chairman of the Sketch Committee at Hart House. Lamenting that the people of Canada were slow to recognize their own painters, Fairley declared:

It was only when the people would support art by occasionally

⁴⁷ "Notable Art Exhibition. Most of the Subjects Chosen Are Essentially Canadian," *The Gazette* 28 March 1905: n.p.

purchasing a picture that the ideal would be reached. It was not on the wealthy people that art had to rely, and it was when the public in general appreciated their own painters by decorating their walls with these canvases that Canadian art could really come into its own.⁴⁸

Although the demand by purchasers for work by Canadian artists left much to be desired, there is nonetheless clear evidence that Montrealers did provide to some degree the type of support urged by Fairley. The public who viewed the *Spring Exhibitions* at the Art Association of Montreal, held annually from 1880 to 1967, bought paintings. Outside the city, an important supporter of Canadian painting in the 1910s and 1920s, and later, was Eric Brown, Director of the National Gallery of Canada from 1912 to 1939. On behalf of the National Gallery, Brown purchased paintings from the *Spring Exhibitions* as well as from the shows held by the Ontario Society of Artists and the Royal Academy. He was a great supporter of the work of the younger generation of Canadian painters, dubbed the "young moderns," among whom were members of the Group of Seven and the Beaver Hall Group. This support was often viewed by the older academicians as traitorous and at the expense of their own work. Their discontent was vented over the selection of works presented in England at the *British Empire Exhibition* at Wembley in 1924 and again in 1925, eventually

⁴⁸ "Plea for Support of Canadian Art. Buying and Hanging Paintings by Home Talent Most Effective Way," *The Gazette* 21 February 1922: n.p.

culminating in their request for the dismissal of Brown as Director of the National Gallery.⁴⁹ The artists of the Beaver Hall Group were well-represented at both Wembley shows⁵⁰ and most were among those artists who successfully petitioned during the controversy to keep Brown in place at the National Gallery.

The Wembley shows brought international attention to the fact that Canada was developing a national style of its own in painting. Historians have portrayed the 1920s as Canada's cultural coming-of-age when metamorphosis from colony to nation took place. Manifested both politically and culturally, nationalism was fervently championed within the close-knit, articulate and concerned English-Canadian intellectual and artistic

⁴⁹ Brown, fearing that the selection of works would fall to the Royal Canadian Academy, arranged to have the responsibility for electing the jury given to the Board of Trustees of the National Gallery. A jury of eight, ironically all members or associate members of the Academy but supporters of Brown's goals, was set up and selected nearly 300 works by Canadian artists. The Wembley Exhibition was a triumph for the modernists and the British Press praised many artists, notably the members of the Group of Seven, J.W. Morrice, Tom Thomson, Clarence Gagnon and Horatio Walker. For further details of the Wembley controversy, see: Rebecca Sisler, *Passionate Spirits* (Toronto/Vancouver: Clarke, Irwin & Company Limited, 1980) 101-160.

⁵⁰ In 1924, previous Beaver Hall Group members who exhibited included Emily Coonan, Mabel Lockerby, H. Mabel May, Kathleen Morris, Liliias Torrance Newton, Sarah Robertson, Anne Savage, Regina Seiden, A.Y. Jackson, Randolph Hewton, Edwin Holgate. In 1925: Prudence Heward, Mabel Lockerby, H. Mabel May, Kathleen Morris, Liliias Newton, Sarah Robertson, Anne Savage, Ethel Seath, Regina Seiden, A.Y. Jackson.

élite.⁵¹ The visual arts had their nationalist advocates in the members of the Group of Seven who not only painted and exhibited together, but frequently had their writings published in such nationally distributed magazines as *Canadian Forum* and *Canadian Courier*.

The hub of this activity was Toronto and, in particular, the Arts and Letters Club, at the time dubbed "the centre of living culture in Toronto."⁵² From its inception in 1908 it permitted professionals and businessmen interested in the arts to meet Toronto's leading male artists, writers, musicians, dramatists and critics, and to foster efforts to create something uniquely Canadian in these disciplines.⁵³ With contacts in the universities and other circles the network of supporters stretched from coast to coast. One artery of this network was nurtured by A. Y. Jackson, who maintained close ties with artists in his native Montreal and sought their support in

⁵¹ Mary Vipond, "The Nationalist Network: English Canada's Intellectuals and Artists in the 1920s," *Canadian Review of Studies in Nationalism* 7,1 (Spring 1980) 32-52. Vipond investigates the formalization of communication patterns within the English-Canadian intelligentsia of the 1920s in their new consciousness of Canada and of its world role.

⁵² Vipond, 41.

⁵³ Maria Tippett, *Making Culture* (Toronto: University of Toronto Press, 1990) 8.

striking a "national note"⁵⁴ in Canadian art. The main concern of artists everywhere, however, was getting their work before potential buyers--a concern that was intensifying with the popularization, at home and abroad, of the work of Canadian artists.

CLUBS AND ASSOCIATIONS.

Support and encouragement, albeit not necessarily financial, came from clubs and associations organized by artists and laymen. These clubs, varying in degrees of formality, provided opportunities for artists and art enthusiasts to gather and exchange ideas. Artists' organizations at the beginning of the century usually consisted of friends from the same social class and were most often founded in response to a specific need: to form a pressure group, to provide a forum for the exchange of ideas, to plan exhibitions, and/or to improve representation in the market.

The Pen and Pencil Club was founded in Montreal by six men on the evening of March 5th, 1890.⁵⁵ The minutes of the Club's first meeting

⁵⁴ "Public Profession of Artistic Faith," *The Gazette* 18 January 1921: 2, c. 2-3. The expression "national note" appears in one of the three sub-headings as well as in the body of the article as a direct quotation from a statement made by A.Y. Jackson at the inaugural exhibition of The Beaver Hall Group.

⁵⁵ Founding members were William Hope, R.W. Boodle, William Brymner, John Try-Davies, Robert Harris and John Logan.

stated: "The object of this Club was declared to be Social enjoyment and promotion of the Arts and Letters."⁵⁶ Membership grew to an additional twenty-seven members within the first two years. Subsequently, only two or three new members were asked to join each year, maintaining active Club membership (with normal attrition) at approximately thirty artists, writers and musicians. In keeping with the Victorian tradition of its founders, and to the probable chagrin of the many female members of the Beaver Hall Group, the Club remained exclusively a male enclave, its charter members rejecting proposals on several occasions to admit women, even as guests.⁵⁷ Just as the Arts and Letters Club in Toronto was the bastion of the Group of Seven, the Pen and Pencil Club of Montreal counted among its membership all the male members of the Beaver Hall Group, with the exception of André Biéler, Scoop Torrance and A.Y. Jackson, but Jackson was often a guest

⁵⁶ McCord Museum of Canadian History Archives, Minute books of The Pen and Pencil Club of Montreal.

⁵⁷ A passage in the Minutes of the meeting of Saturday April 1st, 1922--the year of the demise of the Beaver Hall Group--provide a glimpse at Edmond Dyonnet's opinion in this regard. Following a discussion on the "female form" having a share in the entertainment at the annual Festival, the Minutes read:

Dyonnet - with the cynicism of age and the contempt that comes with the familiarity of having had millions of models - promptly objected. No women permitted in the Pen and Pencil.

when meetings coincided with his visits to Montreal.⁵⁸

The practice of meeting every second Saturday evening from mid-October to the end of April endured until the late 1930s, when monthly meetings became the norm. Meetings were held at various members' studios, but the one place most associated with Club gatherings was the studio at 255 Bleury Street belonging first to K.R. Macpherson and taken over upon his death in 1916 by Edmond Dyonnet. A member of the Club from its first year, Dyonnet was to become its "life and soul"⁵⁹ right up to his death in 1954.

It was at the meetings of the Pen and Pencil Club that the idea for the Arts Club was formed. Founded by architect William S. Maxwell in 1912, the Arts Club originated in the studio of Maurice Cullen where artists, architects and amateurs met for Saturday afternoon classes. The Arts Club

⁵⁸ McCord Museum of Canadian History Archives, Minute books of the Pen and Pencil Club of Montreal. Guests were recorded in the minutes and occasionally "contributed" to the evening. For example, in the Minutes of the meeting of March 4, 1922: "Jackson was present as a guest. Jackson and Robinson each showed lower St. Lawrence sketches..."

⁵⁹ Leo Cox, *Fifty Years of Brush and Pen. A Historical sketch of the PEN AND PENCIL CLUB of Montreal* (Montreal: April 22, 1939. Photocopy in McCord Museum of Canadian History Archives) n.p.

was incorporated in January, 1913, to:

promote, stimulate, and encourage interest in art matters, to hold exhibitions of objects appertaining to art, to establish and maintain a common place of meeting of those interested in art, and for the discussion of matters appertaining to art and generally to further the cultivation of art in its several branches.⁶⁰

The Arts Club secured permanent quarters shortly after its inception, opening its clubhouse in March, 1913 on Victoria Street. The grand opening was marked by an exhibition in which several future Beaver Hall Group artists, both male and female, took part: Emily Coonan, Jeanne de Crèvecoeur, Randolph Hewton, A.Y. Jackson, H. Mabel May, and Albert Robinson exhibited paintings; Henri Hébert exhibited a sculpture. Hébert later donated a small bronze statuette, *Life is full of Thorns*, to the Club and the statuette became the Club crest. William S. Maxwell supervised the necessary renovations in the acquired building and designed the upstairs interior as well as the benches, bookcases, chairs and fireplace mantel in the clubhouse's main room.⁶¹

The Arts Club gave members the opportunity to exhibit their works and was host to many exhibitions for non-members. Among the most

⁶⁰ Leo Cox, *Portrait of a Club*. (Montreal: The Arts Club, 1962) 9.

⁶¹ Cox, *Portrait of a Club*, 9.

stimulating features of the Club's life for many years were the sketch classes. Originated in Cullen's studio, they were subsequently carried on in the clubhouse by others, including Beaver Hall Group members Thurstan Topham and John Johnstone.⁶² Several Beaver Hall Group members also served on the Executive Committee over the years. Among the Club's presidents were Henri Hébert (1924), James Crockart (1928), Edwin Holgate (1930), Robert Pilot (1936 and 1947), and Adrien Hébert (1938).

Activities of the Arts Club often interfered with Pen and Pencil Club meetings, prompting Maurice Cullen in 1922 to say he would "mention to the Arts Club committee that it would be desirable to hold their meetings on other evenings than those of the P. & P. Club."⁶³ Although it was less exclusive in its membership than the Pen and Pencil Club, there is no evidence that women could become members of the Arts Club, though their work was frequently exhibited.⁶⁴

⁶² Cox, *Portrait of a Club*, 22.

⁶³ McCord Museum of Canadian History Archives, Minutes of the Pen and Pencil Club, Saturday, 9 December 1922. A number of members were absent because member F.E. Lloyd was giving a lecture at the Arts Club.

⁶⁴ Club archivist San Gatelaro informed the author in conversation on March 11, 1992 that women were admitted to the Club beginning in 1925. The occasion was marked by an exhibition of work by "lady painters" held from January 24 to February 19, 1925. However, the 50th Anniversary booklet published in 1962 names no women members, nor are women in evidence in a photograph of members taken at the Club's 25th Anniversary

Thus, in 1920, the year the Beaver Hall Group was formed, the only art organization aside from the Art Association of Montreal that admitted women to membership was the Women's Art Society. The Society was founded by artist and teacher Mary E. Dignam in Toronto in 1887 as the Women's Art Club. The Club's name was changed to the Women's Art Association in 1890 and it was affiliated with the National Council of Women in 1891. The Association quickly become national in scope. Its Montreal branch was successfully organized in June, 1894 and had committees in fine arts (architecture, painting, sculpture), applied arts (outdoor sketching [sic], ceramics, bookbinding), literature, drama, and poetry. The committees, usually presided over by society matrons, scheduled lectures, organized courses and awarded scholarships.

Founded for "professional and serious women artists" and with the intention of "open[ing] the doors for women because they had no recognition or place in Canadian art,"⁶⁵ the Montreal Women's Art Association was nevertheless a society of hobbyists and amateurs. It is not suprising then that none of the Beaver Hall Group women were members as,

Dinner in 1937. In any event, women were not permitted access to the clubhouse Tap-room which remained "sacred to the male, immune to the Club's occasional mixed receptions." (Cox, 11.)

⁶⁵ Maria Tippett, *By a Lady: celebrating three centuries of art by Canadian women* (Viking: 1992) 40.

with the possible exception of Sybil Robertson, Darrell Morrissey and Jeanne de Crèvecoeur, whose careers have not been recorded, they sought careers as professional artists and art educators. Nonetheless, several Beaver Hall Group members, both men and women, received the Association's \$50 scholarship which gave free tuition at the Art Association school, "the question of continuance being left open to the discretion of the W.A.S."⁶⁶ Beaver Hall Group winners were: Mabel Lockerby (1903), Randolph Hewton (1905), Emily Coonan (1907), Jeanne de Crèvecoeur (1907), Mabel May (1910, 1911), Adrien Hébert (1910), Liliás Torrance (1914), Regina Seiden (1915), Anne Savage (1915), Robert Pilot (1919), Sarah Robertson (1918, 1920, 1923) and Prudence Heward (1924). In addition to scholarships, the Association awarded prizes beginning in 1914.⁶⁷

Also of benefit to both male and female Beaver Hall Group members were the teaching opportunities provided by the Women's Art Association. John Johnstone taught the outdoor sketching classes from 1917 to 1924. Adam Sherriff Scott, Robert Pilot and Randolph Hewton were

⁶⁶ McCord Museum of Canadian History Archives. Minutes of the Executive Committee of the Women's Art Society, 25 April 1910.

⁶⁷ McCord Museum of Canadian History Archives. Minutes of the Regular Meeting of the Executive Committee of the Montreal Women's Art Society, 7 April 1914.

visiting artists, and Hewton and Liliás Torrance Newton were instructors.⁶⁸

As mentioned, the clubs and associations described above revolved largely around the English-speaking community. The absence of a strong French-Canadian voice in the private cultural organizations may be explained by the recognition that these organizations were for the most part content to remain "exclusive enclaves complacently encouraging traditional British culture."⁶⁹ In any case, many of Montreal's artists were articulate in both languages.⁷⁰ The most renowned French-Canadian artists of that era were Edmond Dyonnet, Marc-Aurèle de Foy Suzor-Côté, Marc-Aurèle Fortin, Alfred Laliberté, Adrien and Henri Hébert, and Clarence Gagnon, but cultural distinctions were obscured by these artists' friendships and associations within the English-speaking community. The vigour of the nationalist movement that absorbed the nation after Canada's distinguished effort in the First World War encouraged the forging of a Canadian identity separate from

⁶⁸ Scott, Pilot and Hewton were visiting artists in 1929-30. Hewton taught in the 1920-31 and 1931-32 seasons; Newton in 1932-33.

⁶⁹ Tippett, *Making Culture*, 9.

⁷⁰ The question of whether there was communication between the French and English artists is broached by Frances K. Smith and by Charles Hill in their separate interviews with Edwin Holgate, and by Hill again in his interview of Liliás T. Newton. Both Holgate and Newton were unaware of tensions between cultural groups. Holgate, fluently bilingual, felt that unilingual French-Canadians were somewhat left out, but were not discouraged from joining groups and organizations.

its English heritage, but this did not engender immediate or radical change in these conservative organizations.⁷¹

Cultural differences notwithstanding, the Montreal artistic community revolved greatly around the Art Association of Montreal. The wealthy patrons of the arts were among the Association's directors and the city's artists were among its members. Moreover, many of the teachers at the Association school were on the executive committees of the art clubs. In short, the Montreal art scene in 1920 was controlled for the most part by an older, more conservative generation of artists and laymen who subscribed to the traditions set out by the Royal Canadian Academy. Montreal generally looked less favourably on new artistic ventures than did Toronto, where the Group of Seven had already succeeded in creating an interest in modern art.⁷² Furthermore, the growing number of female artists had difficulty securing more than just an appearance in the organized exhibitions. Systematically kept out of the more influential clubs and associations, they

⁷¹ In Montreal, in opposition to this conventional wisdom, a group of French-Canadian arts enthusiasts established the publication *Le Nigog* in 1918. Aimed at educating French-Canadians about contemporary art and literature in France, only twelve issues were released before the publication folded. *Le Nigog* enlisted a bi-cultural effort, drawing twenty-five French and five English contributors to its pages. Beaver Hall Group member Adrien Hébert was on the editorial staff.

⁷² Charles Hill, *Canadian Painting in the Thirties* (Ottawa: The National Gallery of Canada, 1975) 39.

needed a place where they could gather and exchange ideas, and all the young members of the Beaver Hall Group needed the studio space and exhibition opportunities provided by the rented quarters.

In addition, the factors favouring the 1920 formation of the Beaver Hall Group were allied with the growing importance in the collective consciousness of the nation of the concept of individuals collaborating to create a stronger voice. The nationalist intellectuals of the 1920s felt strongly that abandoning individual isolation and becoming a group enabled them to speak out more powerfully in the battles of the Canadian art world, and to transmit their nationalist vision to a wider audience.⁷³ In this regard, the idea of working under one roof on Beaver Hall Hill was not dissimilar to the idea behind the institution of the Studio Building in Toronto where the newly-founded Group of Seven was headquartered.⁷⁴ Although the house rented by the members of the Beaver Hall Group cannot be compared with the Studio Building, the Group of Seven provided the example of a group of

⁷³ Vipond, 48-49.

⁷⁴ Montreal had nothing to compare with the Studio Building although the idea was discussed several years later in 1931 among a few artists, including André Biéler and A.Y. Jackson. A project was put under way to create studios on the top floors of a commercial building in downtown Montreal but the project was abandoned, to the disappointment of the artists involved. (*Frances K. Smith Papers*, Queens University Archives. Transcript of interview with Jeannette Biéler, 12 September 1971.)

artists working together under one roof. In consideration of the foregoing, the tactic of forming a number of separate associations with "interlocking directorates" in order to bring the members' nationalist ideas to fruition was at the forefront of A.Y. Jackson's mind when he lent encouragement to the Beaver Hall Group. As spokesperson and first President of the Beaver Hall Group in 1921, he hoped that a "distinctly national note may be struck in Canadian art."⁷⁵ This issue is further discussed in Chapter 3, however, a chronological history of the founding, the activities and the demise of the Beaver Hall Group are presented first in the following chapter.

⁷⁵ Anon., "Public Profession of Artistic Faith," *The Gazette* 18 January 1921: 2.

CHAPTER 2

THE HISTORY OF THE BEAVER HALL GROUP

The history of the Beaver Hall Group is difficult to piece together. By most accounts, the Group was an informal gathering of people with common goals and interests, and little money. Their name derived from their address and was decided upon when they drew up a poster advertising the members' first exhibition in January, 1921.¹ The informal nature of the Group explains and contributes to the subsequent inability to locate records, account books, leases, posters, or even a members' list if, indeed, one existed. None of the Group's members are still living and research has failed to locate members' journals or memoirs of that period describing the formation of the Group and its exhibitions, or defining its goals and its duration.² There has been no comprehensive written history of the Beaver Hall Group, and references to it are generally in relation either to one featured member (in monographs or catalogue texts accompanying

¹ *Frances K. Smith Papers*, Queen's University Archives. Transcript of interview with André Biéler and Edwin Holgate, 21 September 1968.

² Two Group artists who have left extensive archives are Anne Savage and A.Y. Jackson. The Anne Savage Archives, Concordia University, contain few documents from the 1920s; A.Y. Jackson's correspondence in the National Archives, Ottawa, covers a period later than the early 1920s, and Jackson's letters to his niece, Sarah Robertson, in the National Gallery Archives, begin in 1926.

retrospective exhibitions), or to a select few.³ It is therefore not surprising that reports of the Group's duration and membership differ, as do opinions about its intent. The controversy over its membership and its goals is discussed in Chapter 3. In this chapter, a partial history of the Group is configured with information gleaned from period newspaper articles and subsequent correspondence and interviews with Group members. While it is impossible to recount the Group's activities in every detail, it is possible to contextualize the ephemeral quality of the Beaver Hall Group within a framework of certain actual events.

THE STUDIOS.

The studios rented by the Group's members were in a commercialized house located at 305 Beaver Hall Hill, a north/south link

³ There are several catalogues accompanying exhibitions of the works of individual members of the Beaver Hall Group (listed in bibliography). When attention has been given to a select few of the Beaver Hall Group, those few have usually been the women members. Dr. Barbara Meadowcroft, Research Fellow at the Simone de Beauvoir Institute, Concordia University, Montreal, is completing, at the time of this writing, a book on the ten women who generally define the Beaver Hall Group: Nora Collyer, Emily Coonan, Kathleen Morris, Lillias Torrance Newton, Sarah Robertson, Prudence Heward, Mabel Lockerby, Henrietta Mabel May, Anne Savage and Ethel Seath. As well, Animations Piché Ferrari Inc. of Montreal have produced a film in 1994 on these same ten women, with particular emphasis on the work of Prudence Heward, Sarah Robertson and Anne Savage.

between Phillips Square and Victoria Square.⁴ Founding members Randolph Hewton, Lilius Torrance Newton, H. Mabel May and Edwin Holgate rented the house in the fall of 1920, shortly before Holgate left for Europe in November. The area, just a few strides to the south of the old Art Association building,⁵ was the hub of Montreal's artistic community and remained so for several decades since the grey limestone houses, once the residences of doctors and dentists, could be rented at reasonable rates. For many years Maurice Cullen had a studio on Beaver Hall Square, a "charming tree-shaded spot with lawns and pigeons [and] many students in the old houses that surrounded it."⁶ Also on the Square were the studios of academician G. Horne Russell, the three des Clayes sisters,⁷ and Adam Sherriff Scott, as well as Sidney Carter's photographic studio and art

⁴ Located on the east side of the street just north of de la Gauchetière, the back rooms of the house overlooked the gardens of St. Patrick's Church.

⁵ The Association's move from Phillips Square to Sherbrooke Street in 1912 physically removed it from the realm of those it supported and placed it within the realm of its financial supporters, Montreal's social élite.

⁶ *Frances K. Smith Papers*, Queen's University Archives. Transcript of interview with André Biéler, 17 July 1968.

⁷ The des Clayes sisters were from Aberdeen. Berthe was best known as a landscapist, Gertrude as a portraitist and Alice as a painter of animals, especially horses. (Newton MacTavish, *The Fine Arts in Canada* (Toronto: The MacMillan Company of Canada Limited, at St. Martin's House, 1925) 145-146)

gallery.⁸ H. Mabel May and Liliás Torrance Newton continued to share studio space on Beaver Hall Hill in the mid-1920s after the demise of the Beaver Hall Group,⁹ and André Biéler kept a studio on the top of an old house on the same street in the late 1920s and early 1930s upon his return to Montreal from Ile d'Orleans.¹⁰ In addition, James Crockart, who was also a successful industrial designer, had his office on Beaver Hall Hill in the 1940s.¹¹

There were also regular noontime gatherings at two of the area's eating establishments, Krausmann's Tavern and the Oxford Pub.¹² These establishments were considered comparable in ambience to the Paris bistros and members of Montreal's cultural community would meet there for

⁸ *Frances K. Smith Papers*, Queen's University Archives. Transcript of interview with André Biéler and Edwin Holgate, 21 September 1968.

⁹ Karen Antaki, "H. Mabel May (1877-1971) The Montreal Years: 1903-1938," unpublished M.A. thesis, Montreal: Concordia University, 1992: 84.

¹⁰ *Frances K. Smith Papers*, Queen's University Archives. Transcript of interview with André Biéler, 17 July 1968.

¹¹ Correspondence on his letterhead throughout the 1940s in the artist's files at the National Gallery Archives as well as at the McCord Museum of Canadian History Archives indicates his business address was 1074 Beaver Hall Hill.

¹² Krausmann's Tavern (now Brasserie Krausmann) is still in operation on Phillips Square. The Oxford Pub, located on University Street between St. Catherine and Cathcart Streets, was torn down to make room for the present-day post office.

lunch. Habitues of both locations included Edwin Holgate, André Biéler, Albert Cloutier, Marius Barbeau, editor Jean Chauvin, illustrator Pierre Salu and, occasionally, Adrien Hébert. Out-of-town visitors like A.Y. Jackson would look in at lunchtime, knowing that a convivial crowd could usually be found.¹³ Nonetheless, neither establishment was regarded an appropriate eating place for women. Therefore, when the house on Beaver Hall Hill was rented, it was with the intention of providing a place for both men and women to meet as well as to work and exhibit. As Anne Savage recalled, "There was great talk in little nooks."¹⁴ For Scoop Torrance and Randolph Hewton, the house was a place to board for short periods, while for Lilius Torrance Newton and Henrietta Mabel May, it was also a place to teach.

FORMATION OF THE GROUP.

As previously mentioned, initial friendships had been formed at the school of the Art Association where most of the Beaver Hall Group members had studied. Edwin Holgate described the Group's formation as an informal and natural occurrence:

¹³ *Frances K. Smith Papers*, Queen's University Archives. Transcripts of interviews. The Oxford Pub and Krausmann's Tavern are discussed in separate interviews dated 17 July 1968 with André Biéler and another dated 21 September 1968 with André Biéler and Edwin Holgate.

¹⁴ *Anne Savage Archives*, Concordia University, Montreal, ref. 2.20. Typed copy of talk Savage gave entitled "Some Women Painters of Canada," n.d.

We just gravitated toward each other automatically. I mean, somebody else showed a fresh attitude of some kind or other, a personalized style, and we just naturally got together and cooperated. It wasn't even a planned thing, it was an automatic thing.¹⁵

The personalized style mentioned by Holgate was evident in the newspaper reviews of the inaugural exhibition where the press declared that "[i]ndividual expression ... is the aim of this group."¹⁶ The Group's members did not adhere to one school, nor to one tradition, but ascribed to both modernist and traditional forms of expression. Unlike the contemporary Group of Seven, whose primary concern was landscape and whose approach was modernist, the Beaver Hall Group counted among its ranks several figure painters and portraitists of whom Randolph Hewton, Lillias Torrance Newton, Prudence Heward and Edwin Holgate were the most acclaimed. Others Group members became renowned painters of history scenes and of urban life. Hal Ross Perrigard and Adam Sherriff Scott each received commissions for history paintings by large corporations while Adrien Hébert, Robert Pilot, Kathleen Morris and André Biéler painted urban life. Indeed, in the Group's first show, portraits or figure paintings were presented by Adam Sherriff Scott, Jeanne de Crèvecoeur, Lillias Torrance,

¹⁵ Hill interview, 20 September 1973.

¹⁶ Anon., "Public Profession of Artistic Faith," *The Gazette* 18 January 1921: 2.

Randolph Hewton, Sybil Robertson and Darrell Morrisey. The other works shown included urban scenes by Anne Savage, Robert Pilot, Mabel May and John Johnstone, while seascapes, landscapes and genre scenes were presented by the remaining members.

THE EXHIBITIONS.

The Group's first recorded exhibition, in January, 1921, was reviewed in *La Presse* and *The Gazette*.¹⁷ Both articles appear in their entirety in Appendices I and II of this thesis. The reviews were enthusiastic, although divergent in their perceptions of the Group. Comparing the artists to the Indépendants de Paris, the *La Presse* reviewer described the new group's élite as rebels wishing to explore unbeaten paths, remaining true to themselves rather than becoming imitators of their predecessors. Conversely, *The Gazette* reported that the participating artists were "not secessionists" and that the Group did not "promise anything extreme," nor did the paintings "tax the credulity." Both reviewers, however, praised the quality of the work.

The *La Presse* article indicated that the Group planned to hold three or four exhibitions per year but a scan through three Montreal daily

¹⁷ "Des Artistes Qui Affirment de Beaux Dons," *La Presse* 21 January 1922: 2.

newspapers¹⁸ has failed to unearth any reviews until January 21, 1922, when *La Presse* reviewed another show.¹⁹ (The article is copied in Appendix III of this thesis.) The review, again, is enthusiastic and describes the artists as "les plus personnels, les plus enthousiastes et les mieux doués de la jeune génération." In closing, the article states that the Group would soon hold another exhibition but there is no evidence of a later show.

Confusion exists about the number of shows actually held at 305 Beaver Hall Hill. Anne Savage, in correspondence with the National Gallery in 1966, alluded to there having been several shows when she wrote that Kathleen Morris "joined in the odd show,"²⁰ yet the probability that there were only two Group exhibitions is supported by a letter dated February 16, 1924, from Randolph Hewton to Eric Brown, Director of the National Gallery. Hewton wrote:

The Beaver Hall Group held four exhibitions during their short existence [sic].

1. Canvases by members of the Group

¹⁸ The three newspapers scanned are *The Gazette*, *La Presse* and *The Montreal Daily Star*.

¹⁹ "Des Artistes Qui Affirment de Beaux Dons." *La Presse* 21 January 1922: 2.

²⁰ National Gallery of Canada Archives, ref. no. 12-4-307. Letter from Anne Savage to Norah McCullough dated 6 May 1966.

2. Compositions by students of the Art Gallery and Decorative Designs by the children of Annie Savage's class
3. An Exhibition by Adrien Hebert
4. Sketch Exhibition by members of the Group

Exit and Finis. Financial worries.²¹

Of the four exhibitions listed, only the first and the fourth can be attested as Group exhibitions. Presumably, the first listed is the inaugural exhibition held in January, 1921. The fourth exhibition listed is likely the show reviewed in *La Presse* in January, 1922, since the reviewer described several of the works as sketches. For example, with respect to one of two portraits shown by Lilius Torrance Newton, the author stated: "Ce portrait donne l'impression de n'être qu'une ébauche," and works by A.Y. Jackson, Regina Seiden and Thurstan Topham were described as "études."

The intention of the members at the outset to hold several exhibitions appears not to have been carried through, which undoubtedly contributed to the financial difficulties mentioned by Hewton, and to the early demise of the Group.

²¹ National Gallery of Canada Archives, ref. no. 7.1-H. Letter from Randolph Hewton to Eric Brown dated February 16, 1924.

DEMISE OF THE GROUP.

It is probable that the house on Beaver Hall Hill was vacated in the spring of 1922 by those who had originally rented space there in 1920, and that this occurred more or less at the same time that the Group was dissolved. The *La Presse* review of the second Group exhibition in January, 1922, indicated that the Group was still together at that time. Moreover, the article stated that another exhibition was to be held shortly, indicating that the Group did not foresee its impending conclusion. Indeed, Eric Brown, Director of the National Gallery, wrote to Randolph Hewton in February, 1922, asking for some of the Beaver Hall Group's sketches to take on a trip to England that upcoming April.²² So, while the Group was still operating as such in February, it is probable that it became defunct shortly after Brown's letter to Hewton was written.

Furthermore, by early 1922 the Montreal members most associated with the beginnings of the Group (Randolph Hewton, Lilius Torrance Newton, Henrietta Mabel May, and Edwin Holgate) were embarking on other projects. As mentioned, Edwin Holgate had spent almost the entire period in Europe, leaving in the fall of 1920 and remaining overseas for two

²² National Gallery of Canada Archives, reference no. 7.1-H. Letter from Brown to Hewton dated February 23, 1922. Brown hoped to stir up interest in London for a show of the Group of Seven's work and thought of showing some Beaver Hall Group work with it. Hewton's reply, if any, is not extant.

years. Randolph Hewton became Director of the Art Association school in the spring of 1921 upon William Brymner's retirement and was also working for his family's firm, Miller Brothers. Liliás Torrance, after her marriage to Frederick Gilbert Newton, a stockbroker, in June, 1921, first took a studio of her own on Union Avenue (one block to the west of Beaver Hall Hill), then left for a year in Paris in 1922.²³ There remained H. Mabel May, who was actively pursuing exhibition opportunities, exhibiting in 1922 in the 39th annual *Spring Exhibition* at the Art Association of Montreal, the Canadian National Exhibition, the 44th annual Royal Canadian Academy show, and the *Public Loan Exhibition of Paintings and Etchings from the National Gallery of Canada* (Victoria School of Art and Design).²⁴ That same year, May entered a mural decoration contest organized by the Royal Canadian Academy.²⁵

Finally, reported membership fees were insignificant and sales infrequent.²⁶

²³ Dorothy Farr, *Liliás Torrance Newton 1896-1980* (Kingston: Agnes Etherington Art Centre, 1981) 11-13.

²⁴ Karen Antaki, "H. Mabel May (1877-1971). The Montreal Years: 1909-1938," (unpublished M.A. thesis, Montreal: Concordia University, 1992) 170.

²⁵ Antaki, 92.

²⁶ McCullough, n.p.

Chapter 3

REDEFINING THE BEAVER HALL GROUP IN TERMS OF ITS HISTORIOGRAPHY

An examination of period newspaper articles and later correspondence and interviews with Group members leads toward a definition of the Beaver Hall Group different from that which is generally propounded in such Canadian art history texts as J. Russell Harper's *Painting in Canada: a history* (1st ed. 1966, 2nd ed. 1977), Dennis Reid's *A Concise History of Canadian Painting* (1st ed. 1973, 2nd ed. 1988), and Charles Hill's *Canadian Painting in the Thirties* (1975). The Beaver Hall Group is popularly identified as consisting primarily of women painters. Moreover, it is generally conceded that the large contingency of women in the Group is precisely why it is considered noteworthy.¹ In the context of

¹ For example: "The Beaver Hall Group is most remarkable, though, for a group of Montreal-born women who dominated its membership during the twenties..." (Dennis Reid, *A Concise History of Canadian Painting, 2nd ed.* (Toronto: Oxford University Press, 1988) 192.) An article by Joyce Millar, entitled "The Beaver Hall Group. Painting in Montreal, 1920-1940," (*Woman's Art Journal, Spring/Summer 1992: 3-9*) focuses on the ten women who have come to define the Group and includes reproductions of work by seven of the artists. In addition, two exhibitions including work solely by these ten female members of the Group have been accompanied by brief catalogue essays: Norah McCullough, *The Beaver Hall Hill Group* (Ottawa: National Gallery of Canada, 1966) and Kathryn Kollar, *Women Painters of the Beaver Hall Group* (Montreal: Sir George Williams Art Galleries, Concordia University, 1982.)

the 1970s, when the initial tendency among feminist art historians was to search out history's omissions of women, that is, to find examples of worthy or insufficiently appreciated women artists and bring their accomplishments to light, this was not unusual. While the impact of feminism on art history is much broader than this suggests, the issues inherent in feminist art theory are not addressed here. The issues examined in this chapter relate to how the Beaver Hall Group has been defined, at times inaccurately, in terms of its female membership and how this definition has often tended to misdirect any proper investigation into the Group's role in the nationalist arena of the 1920s.

EARLY ACCOUNTS OF THE BEAVER HALL GROUP.

After the reviews of its shows in 1921 and 1922, the Beaver Hall Group was rarely given more than a passing mention in Canadian art history texts until the National Gallery exhibition, entitled *The Beaver Hall Hill Group*, was put together by Norah McCullough in 1966. For example, F.B. Housser, in *A Canadian Art Movement: The Story of the Group of Seven* (1926), refers to the attempt to launch the Beaver Hall Group which was "genealogically" related to the Group of Seven movement² but explains that the artists did not, as a group, become an aggressive factor in Canadian art.

² F.B. Housser, *A Canadian Art Movement. The Story of the Group of Seven* (Toronto: The Macmillan Company of Canada Limited, 1926) 211.

However, in 1925, when Newton MacTavish wrote *The Fine Arts in Canada*,³ he made no mention of the Beaver Hall Group as such. Neither is the Group identified in William Colgate's *Canadian Art: its origin and development* (1943),⁴ or in *The Development of Painting in Canada, 1665-1945* (1945),⁵ or in *The Growth of Canadian Painting* by Donald Buchanan (1950), although individual members are represented in all of these texts.

It was not until Graham McInnes published *Canadian Art* in 1950 that the Beaver Hall Group was mentioned again in a notable text on Canadian art, possibly for the first time since the 1920s. McInnes wrote of the impact the Group of Seven had on the Montreal artists:

But it was on the Montreal that lies west of Boulevard St. Laurent. The Beaver Hall Group of English-speaking painters, under the leadership of Edwin Holgate, became the Montreal wing of this enthusiastic discovery of the Canadian landscape.⁶

This description was reiterated in 1955 by J. Russell Harper

³ Newton MacTavish, *The Fine Arts in Canada* (Toronto: The MacMillan Company of Canada Limited, 1925).

⁴ William Colgate, *Canadian Art: its origin and development* (Toronto: Ryerson Press, 1943).

⁵ Art Gallery of Toronto, Art Association of Montreal, National Gallery of Canada, Le Musée de la Province de Québec, *The Development of Painting in Canada. 1665-1945* (Toronto: Ryerson Press, 1945).

⁶ Graham McInnes, *Canadian Art* (Toronto: MacMillan Company of Canada Limited, 1950) 72.

while cataloguing the paintings in the Hart House collection:

The Beaver Hall Group of Montreal, to which belonged Edwin Holgate, Anne Savage, Kathleen Morris, and others, echoed the Toronto movement in their decorative approach to landscape and figure studies.⁷

In the same context, the Beaver Hall Group was mentioned by A.Y. Jackson in his autobiography, first published in 1958,⁸ as he reminisced about the beginnings of the Group of Seven:

It must not be thought that the movement was a local one, confined to Toronto only. About the same time an effort was made to establish a similar group in Montreal. It was named the Beaver Hall Group as its members rented a house on that street. It brought a number of talented young artists together but financially it was a failure.⁹

And finally, J. Russell Harper, in his classic study *Painting in Canada: a history* (1966), wrote again about the Beaver Hall Group. Writing about contemporaries of the Group of Seven, he mentioned Edwin Holgate as the "so-called" Beaver Hall Group's more important member along with Randolph Hewton, Prudence Heward, Mabel May, Sarah Robertson, Anne

⁷ J. Russell Harper, *Canadian Paintings in Hart House* (Toronto: University of Toronto, Art Committee of Hart House, 1955) 44.

⁸ A.Y. Jackson, *A Painter's Country* (Canada: Clarke, Irwin & Company Limited, 1958).

⁹ Jackson, 54.

Savage and Liliias Torrance Newton.¹⁰ Regrettably, the entry was prepared in such obvious haste that he misidentified Sarah Robertson as Sarah Robinson, and misspelled Anne Savage's name (omitting the "e" in "Anne"). Hence, it was through such means that the name of the Beaver Hall Group crept slowly back into Canadian art history texts, invariably in relation to the Toronto Group of Seven and with Edwin Holgate placed in a leadership role.

Harper's text represents the end of one era in the recounting of the history of the Beaver Hall Group and the beginning of another. The year of publication of Harper's book was also the year of the *Beaver Hall Hill Group* exhibition, prepared by Norah McCullough of the National Gallery, for which the pamphlet text, though brief, is a pivotal document in the historiography of the Group. It was this exhibition that brought the Group to public and critical notice for the first time since its members had exhibited together in the early 1920s. It not only firmly recorded the Group in the annals of Canadian art, but it further defined the Group in terms of membership and mandate. McCullough was also the first to take an historical interest in the Beaver Hall Group as an association of women artists and her roster of ten women, however incomplete, continued to define the Beaver Hall Group in subsequent publications.

¹⁰ Harper, *Painting in Canada: a history*, 297.

MEMBERSHIP.

Historians have recognized that the Beaver Hall Group's membership is difficult to define. Charles Hill, in the only significant account of the Group to appear in a notable study of Canadian painting, devoted a chapter in *Canadian Painting in the Thirties* to the Group. Hill chose not to broach the subject of membership in the text, but discussed it in a lengthy endnote.¹¹ His information was gathered from separate interviews with Liliás Torrance Newton and Edwin Holgate, both recognized members of the Group.¹² His other source of information was McCullough's 1966 text for *The Beaver Hall Hill Group* travelling exhibition.¹³

The 1966 exhibition included 26 paintings by ten Montreal women artists: Nora Collyer, Emily Coonan, Prudence Heward, Mabel Lockerby, H. Mabel May, Kathleen Morris, Liliás Torrance Newton, Sarah Robertson, Anne Savage, and Ethel Seath. The pamphlet catalogue explained that the Group was largely composed of women but that Randolph Hewton and Edwin Holgate were also among its original members.

¹¹ Hill, *Canadian Painting in the Thirties*, 2.

¹² Hill interviewed Holgate in Montreal on 20 September 1973, and Newton in Montreal on 11 September 1973. Tapes of these interviews are in the National Gallery of Canada Archives.

¹³ The exhibition travelled in Canada from April 1966 to July 1967.

Much of the information for the pamphlet catalogue was obtained in conversation and correspondence with Anne Savage in the winter and early spring of 1966 while McCullough was collecting paintings for the exhibition. The final draft of the catalogue essay was edited and approved by Savage. In a letter to McCullough dated 6 May 1966, returned with the corrected draft of the essay, Savage wrote:

The rooms we had were just in an old house which was commercialized--there were 2 front rooms upstairs & a back room where Randolph camped--literaly [sic]. Liliias & Henry May shared one room & Nora Collyer & I the other--downstairs was a little room where the shows were held. (...)

The Group owes it[s] origin to the enthousiasm [sic] of Henry May & Liliias Newton--they really worked in the studios & Randolph Hewton who had a couch & a gas burner in his room.

Nora & I took one of the rooms--Nora painted in the morning but by that time I was teaching & could only come in the aft[er]noon].

--Prudence, Sarah & Mable [sic] Lockerby were a trio that kept together--they came in occasionally & exhibited--

Kathleen Morris was living in Ottawa & occasionally came to Montreal, but in spirit she was one of us & joined in the odd show.

Henry May	Randolph
Lilias Newton	Edwin Holgate
Prudence Heward	Alex Jackson
Sarah Robertson	
Mable [sic] Lockerby	
Nora Collyer	
Anne Savage	

all exhibited.¹⁴

To Savage's list of seven women, McCullough added Emily Coonan and Ethel Seath, and included Kathleen Morris (whom Savage mentioned in her letter) but did not have in her two-column list. Although McCullough did not declare that the Group was limited to these artists, she did claim that the Group was "largely composed of women."

It has since been made evident that this information was incomplete. Referring to his interviews with Edwin Holgate and Lilias Torrance Newton, Charles Hill wrote that there were variances in the accounts of the membership of the Group. Newton, while admitting that her memories of that period were vague, added Henri Hébert, Albert Robinson, John Johnstone and Adam Sherriff Scott to the roster.¹⁵ Holgate, also "woolly" on details, mentioned Henri Hébert's brother, Adrien, Scoop

¹⁴ National Gallery of Canada Archives, ref. no. 12-4-307.

¹⁵ Of the members mentioned by Savage, Newton recalled Randolph Hewton, Emily Coonan, Mabel May, and Adrien Hébert.

Torrance and Robert Pilot.¹⁶ Holgate also pondered whether André Biéler was a member but rejected the idea, believing that Biéler arrived on the scene later. Biéler, however, did indeed consider himself "more or less connected with" the Beaver Hall Group. In a joint interview with Biéler and Holgate by Frances K. Smith of Queen's University in 1968, Biéler remembered that he returned to Montreal in the late fall of 1921 and met the Group at that time. He also recalled that shortly thereafter, "we had a little show, and I (...) exhibited something I had done in Woodstock."¹⁷

These reminiscences are not the only contradictions of McCullough's membership list and of her assertion that most of the Group's members were women. In the two newspaper articles from 1921, the journalists reviewed the paintings of several of the exhibitors and reported on the Group's goals as elaborated in a statement given by the Group's President, A.Y. Jackson. Identical lists of members are given in both articles:

James Crockart
Jeanne de Crèvecoeur

¹⁶ Holgate also remembered Mabel May, Emily Coonan, Randolph Hewton, Anne Savage, Sarah Robertson, Prudence Heward, and Liliás Torrance Newton.

¹⁷ *Frances K. Smith Papers*, Queen's University Archives. Transcripts of interview with André Biéler and Edwin Holgate 21 September 1968. Biéler and Holgate remember Mabel May as a leader, and members Anne Savage, Mabel Lockerby, Sarah Robertson, Randolph Hewton, Scoop Torrance, Liliás Torrance Newton, Emily Coonan, and Adrien Hébert.

Adrien Hébert
 Henri Hébert, R.C.A.
 Randolph Hewton
 Edwin Holgate
 A.Y. Jackson, R.C.A.
 John Johnstone, A.R.C.A.
 Mabel Lockerby
 H. Mabel May, A.R.C.A.
 Darrell Morrisey
 Hal Ross Perrigard
 Robert Pilot
 Sybil Robertson
 Anne Savage
 Adam Sherriff Scott
 Regina Seiden
 Thurstan Topham
 Liliás Torrance

Both *The Gazette* and *La Presse* stated that all the members were represented in the exhibition. The lists, consisting of eight women and eleven men, invalidate the notion advanced by McCullough and others that the Beaver Hall Group was "largely composed of women."

As mentioned in Chapter 2, the *La Presse* article intimated that the Group planned to hold three or four exhibitions per year, but only a *La Presse* review of a show held the following January has been located.¹⁸ In

¹⁸ "Des Artistes Qui Affirment De Beaux Dons," *La Presse* 21 January 1922: 2.

this review, the name Sarah Robertson is added to the roll,¹⁹ and only four names from the 1921 list of exhibitors are missing: Jeanne de Crèvecoeur, Darrell Morrissey, Adrien Hébert, and Henri Hébert. However, the *La Presse* reviewer indicated that he did not mention all the exhibitors.

Yet, despite this evidence, McCullough's assessment of the Group's membership continued beyond 1966. A subsequent attempt to clarify the members' list, albeit the female portion, was made by Kathryn L. Kollar in a brief essay accompanying the show *Women Painters of the Beaver Hall Group* in 1982. Referring to *The Gazette* review of the Group's first show in January 1921, Kollar writes:

The inaugural exhibition which opened 17 January 1921 (described as "the first annual show") included the works of Mabel May, Liliás Torrance Newton, Anne Savage, Sarah Robertson, Mabel Lockerby, Darrell Morrissey, Regina Seiden and Jeanne de Crèvecoeur. As these latter three painters are not usually included in most references to the group, their work has been omitted from our present exhibition. The female membership also grew to include Nora Collyer, Emily Coonan, Prudence Heward, Kathleen Morris and Ethel Seath.²⁰

It is apparent that Kollar adopted Norah McCullough's roster of ten women.

¹⁹ The author of the article reviews her work as well as that of Randolph Hewton, A.Y. Jackson, Mabel Lockerby, Mabel May, Liliás Torrance Newton, Hal Ross Perrigard, Robert Pilot, Sybil Robertson, Anne Savage, Regina Seiden, and Thurstan Topham.

²⁰ Kollar, n.p.

Kollar nevertheless acknowledged elsewhere in the text that Randolph Hewton, Edwin Holgate, Adrien Hébert and A.Y. Jackson were also members. However, even with the newspaper review of the first show in hand, Kollar did not discuss the Group's membership beyond the ten women and those four men.²¹

This is not to suggest that all that has been written about the Group after 1966 has been limited to McCullough's list. For example, in *Visions and Victories: 10 Canadian women artists 1914-1945*, Natalie Luckyj wrote of the Group:

... they extended membership to both male and female artists in Montreal. A telling point as ten women are numbered among the eighteen member core group.²²

This quotation, however, also exemplifies the dissemination of incorrect information about the Group. Luckyj did not reference her information, but a footnote to the next sentence acknowledged Dorothy Farr, *Lilias Torrance Newton: 1896-1980*.²³ Farr, in turn, did not discuss the members of the Group but her reference for the information subsequently cited by Luckyj

²¹ This may be explained by the fact that only four of the ten women in the exhibition were mentioned in *The Gazette* article.

²² (London, Ontario: London Regional Art Gallery, 1983), 14.

²³ (Kingston: Agnes Etherington Art Centre, 1981).

was the *La Presse* article of 20 January 1921 which listed eight women among nineteen exhibitors, not the ten among eighteen indicated by Luckyj. The 1921 members' list, as printed in both *The Gazette* and *La Presse*, also brings to light an error made by Kollar in her reading of *The Gazette* article. The Robertson who exhibited in 1921 was not Sarah, but Sybil.²⁴ Sarah's name appeared only later in the Group's history, in the 1922 *La Presse* review.

The confusion about the actual membership of the Group is also exemplified in the essay A.Y. Jackson wrote for the *Memorial Exhibition* of the work of Prudence Heward at the National Gallery of Canada in 1948.²⁵ Jackson forwarded his draft to Sarah Robertson, his niece and a close friend of Heward's, for review. In the editing, Robertson scratched out part of a sentence:

[S]he had not the vigor or the initiative of her friends who had formed the Beaver Hall Group.²⁶

Reasons for the erasure can be manifold. The unflattering remarks with

²⁴ This was not an error on the journalist's part. Research has determined that Sybil Robertson exhibited regularly at the annual Spring Exhibition of the Art Association of Montreal.

²⁵ A.Y. Jackson, *Memorial Exhibition. Prudence Heward, 1896-1947* (Ottawa: National Gallery of Canada, 1948) n.p.

²⁶ National Gallery of Canada Archives, ref. no. 5.5, Heward, P.

respect to "vigor" and "initiative" may have been the offending element. The disagreement may, however, equally have been about Heward's association with the Beaver Hall Group. Jackson did not place her within the Group, but saw her as being casually associated with it by virtue of her friendship with its members. Robertson, like Anne Savage,²⁷ may well have believed that Heward had indeed been a member of the Group.

Nonetheless, as no ledgers or records exist to confirm who, in fact, did occupy the studios, it remains possible that the artists whose names surfaced in the above-cited Biéler, Holgate and Newton interviews did paint in the studios, or at least visited them, participated in discussions about the ongoing work, and exhibited with the Group. This includes Biéler himself, as well as Emily Coonan, Prudence Heward and Scoop Torrance.

Some members were undeniably more involved than others in Group activities. For some, involvement likely did not go beyond exhibiting. For example, Edwin Holgate is considered an integral member by art historians and was mentioned in both the 1921 and the 1922 reviews, yet he was in Paris for virtually the entire interval of the Group's activities. And, in the previously cited correspondence between Anne Savage and Norah

²⁷ See Savage's letter of 6 May 1966 to McCullough, quoted on pages 57 and 58 herein.

McCullough, Savage mentioned that Prudence Heward, Mabel Lockerby and Sarah Robertson "came in occasionally and exhibited." Conversely, others who never exhibited with the Group may have worked in the studios. For example, although newspaper reviews at the time did not mention Emily Coonan, both Edwin Holgate and Liliás Torrance Newton placed her among the active members and recalled that Coonan occupied one of the studios. Neither was Nora Collyer mentioned in the reviews, but Anne Savage recalled sharing a studio with her. And still others were considered members "in spirit," as Anne Savage described Kathleen Morris's association with the Group in her correspondence with Norah McCullough,²⁸ explaining that Morris lived in Ottawa during those years but "joined in the odd show."

Thus, unlike the Toronto-based Group of Seven, the Beaver Hall Group was comparatively informal and inclusive by nature. Edwin Holgate probably identified the character of the Group with accuracy when he maintained that it was a "loose" association of artists who had similar ideas and little money. It was the general intention at the outset to "maintain club rooms for other artists where they might meet and hold exhibitions."²⁹ The

²⁸ See letter of 6 May 1966 quoted on pages 57 and 58 herein.

²⁹ McCullough, n.p.

studios in the Beaver Hall Hill building were for rent³⁰ and were tenanted by a succession of artists. Thurstan Topham, for example, listed 305 Beaver Hall Hill as his address in the records for the annual *Spring Exhibition* at the Art Association in 1922, and dilettante Scoop Torrance lived for a while in one of the rooms, though he was not a professional painter.³¹ It can therefore be submitted that the Group included twenty-eight artists at various times during its short lifespan:

André-Charles Biéler (1896-1989)
 Nora F.E. Collyer (1898-1979)
 Emily Coonan (1885-1971)
 James Crockart (1885-unknown)
 Jeanne de Crèvecoeur (dates unknown)
 Adrien Hébert (1890-1967)
 Henri Hébert (1884-1950)
 Efa Prudence Heward (1896-1947)
 Randolph Hewton (1888-1960)
 Edwin Headley Holgate (1892-1977)
 Alexander Y. Jackson (1882-1974)
 John Y. Johnstone (1887-1930)
 Mabel I. Lockerby (1882-1976)
 Henrietta Mabel May (1877-1971)
 Kathleen M. Morris (1893-1986)
 Darrell Morrisey (dates unknown)
 Lillas Torrance Newton (1896-1980)
 Hal Ross Perrigard (1891-1960)
 Robert Wakeham Pilot (1897-1967)
 Sarah M.A. Robertson (1891-1948)
 Sybil Robertson (dates unknown)
 Albert Henry Robinson (1881-1956)
 Anne D. Savage (1896-1971)

³⁰ Hill, interview of Lillas Torrance Newton, 11 September 1973.

³¹ *Frances K. Smith Papers*, Queen's University Archives. Transcript of interview with André Biéler and Edwin Holgate 21 September 1968.

Adam Sherriff Scott (1887-1980)
Ethel Seath (1879-1963)
Regina Seiden (Goldberg) (1897-1990)
Thurstan Gunner Topham (1888-1966)
Scoop Torrance (dates unknown)³²

POSITION IN THE NATIONAL(IST) ARENA.

The tendency to view the Beaver Hall Group as a collection of women artists has obscured not only its actual membership, but also an important justification for its very existence. As set out in the Chapter 1, the weaknesses in the support structure for local artists provided several reasons for the founding of the Group: Montreal artists were poorly represented by the city's dealers; the few artist associations were bastions of the old guard; and organized exhibition opportunities were rare. The city's talented young artists sought to rectify these inadequacies. However, as also noted in Chapter 1, the nationalist intellectuals of the 1920s promoted the formation of a network under "interlocking directorships" to transmit their nationalist vision to a wider audience. This engendered a remarkable number of new postwar organizations, among which may be counted the Beaver Hall Group. The phenomenon is described by Mary Vipond:

They blossomed as a result of the active work of a small group of English Canadians who felt certain personal needs, perceived certain national problems, and postulated a certain

³² See Appendix IV for biographical notes.

leadership role for themselves. To a significant extent the war was the catalyst in this process. It not only fostered national pride and revealed national problems, but it helped to create the personal and informal network which was used to build the associations of the 1920s. These nationalist organizations did not appear out of thin air; they were deliberately created for very particular purposes. The formation of the Group of Seven, for example, was a "political" act. Abandoning individual isolation and becoming a "group" may not have helped the artists to paint Canada better, but it did enable them to speak out more powerfully in the battles of the Canadian art world.³³

A.Y. Jackson was part of this group of English-Canadian nationalists who gathered at the Toronto Arts and Letters Club. The members of the Group of Seven were fervent supporters of a national school in the arts and Jackson, in promoting this plan, helped give a goal to the Beaver Hall Group, which was founded in the same year—1920—as the Group of Seven. The exact extent to which Jackson was instrumental in the Beaver Hall Group's inception is not documented but his involvement is certain. The 1921 *La Presse* and *Gazette* articles identified him as the Group's President **and founder**, and Jackson's niece, Dr. Naomi Jackson Groves, remembers him making a poster for a Group show on his mother's dining-room table.³⁴ Although Jackson did not elaborate on his

³³ Vipond, 48.

³⁴ Correspondence with the author from Dr. Naomi Jackson Groves, dated 18 May 1994. This is supported by André Biéler in interview with Frances K. Smith (21 September 1968) where he recalled seeing a poster in the window of the Beaver Hall Group building.

involvement with the Beaver Hall Group in his memoirs, his status within the Group as reported in the contemporary press creates a connection between the Beaver Hall Group and the Group of Seven, and raises several questions about the nature of that relationship. Was the initial effort by the Montreal artists to form a group purely a local one that Jackson happened upon on a visit to Montreal, prompting him to include them in a larger movement? Or rather, were the Montreal artists, aware of the Toronto group and its activities, attempting to establish a similar organization?

The early mentions of the Beaver Hall Group by Graham McInnes and by J. Russell Harper, and by A.Y. Jackson himself, state the the Group was linked to the Toronto movement. This connection was not made in the subsequent historiography of the Group, which focussed instead on the female membership. When Charles Hill interviewed Edwin Holgate in 1973,³⁵ he asked whether Jackson tried to impose the ideals of the Toronto movement on the Montreal group. Holgate's reply was uncertain. While admitting that Jackson surely found allies among the Montreal artists, Holgate did not remember knowing much about the Group of Seven before his return from Europe in 1922, nor did he remember knowing Jackson before that time. However, the three other principal organizers (H. Mabel

³⁵ Hill, interview with Edwin Holgate, 20 September 1973.

May, Liliias Torrance Newton and Randolph Hewton) did know Jackson. Randolph Hewton in particular knew the members of the Group of Seven and knew of their goals.

Jackson had maintained his friendship with Hewton, whom he had met while studying in France in 1912. Their joint exhibition in 1913 at the Art Association of Montreal is often referred to by Jackson and historians as the catalyst that sent Jackson to Toronto and, consequently, into the circle of graphic artists who eventually formed the Group of Seven.³⁶ Hewton was thus certainly aware of the Group of Seven's promotion of a style in art which the Seven deemed representative of Canada and of Canadian ideals. In May 1920, the catalogue for the first Group of Seven exhibition (in which Hewton, Robert Pilot and Albert Robinson were the only outside contributors) clearly stated:

The group of seven artists whose pictures are here exhibited have for several years held a like vision concerning Art in Canada. They are all imbued with the idea that an Art must grow and flower in the land before the country will be a real home for its people. (...)

³⁶ The mounting of the exhibition took most of the artists' funds and the resulting lack of sales left them broke. Jackson contended that their work was ill-received even though newspaper reviews of the time were supportive: "The examples shown by the two young men constitute a very meritorious exhibition ..." (*The Gazette* 18 February 1913: 4); and "Two young artists have returned to Montreal after several years of study abroad, whose work not only deserves praise but needs encouragement, so great is the promise that they exhibit" (*The Montreal Daily Star* 20 February 1913: 3)

The artists here represented make no pretence of being the only ones in Canada doing significant work. But they do most emphatically hold that their work is significant and of real value to the country.³⁷

The link between Jackson, Hewton and the formation of the Beaver Hall Group was further confirmed in a lecture given by Anne Savage to the Canadian Club, *circa* 1950:

The war years were difficult. Finally by 1918 we reached a period when the ideas of the modern more creati[ve] way of expression were just breaking through. The war over - Randolph Hewton and A.Y. Jackson came back from overseas and a group was formed which was known as The Beaver Hall Group.³⁸

Jackson's frequent trips to Montreal to visit family and friends put him in regular contact with the Montreal artists he knew from his student days at the Art Association school and the art classes given at the Monument National. A fervent spokesperson for the nationalist objectives of the Toronto intelligentsia and the ideals of the Group of Seven, Jackson's infectious enthusiasm earned him the role of President and spokesperson of the Beaver Hall Group. He issued statements at the inaugural exhibition which was open to the public from January 17 to 29, 1921 in the studios at

³⁷ Quoted in Peter Mellen, *The Group of Seven* (Toronto: McClelland and Stewart Limited, 1970: 216) The catalogues for the first three Group of Seven shows are reproduced in the Appendix.

³⁸ *Anne Savage Archives*, Concordia University, Montreal. Document no. 2.20, draft of lecture entitled "Some Women Painters of Canada," undated.

305 Beaver Hall Hill. The statements were picked up by both presses reviewing the show. For the English media, Jackson called for freedom of style and a national art, thus summarizing some of the concerns that constituted the backdrop to the formation of the Beaver Hall Group:

"Montreal has long had an art association, but no association of artists," said Mr. A.Y. Jackson, R.C.A., president of the Beaver Hall group, yesterday: "so it cannot be alleged that this body of young painters is in any sense a secession. Its aim is to give the younger painters a regular opportunity of showing creative work, to give a place to efforts, which, possibly experiments in the earlier stages, may later develop along some new and vital line. Composed chiefly of painters now, it is our hope that art may be applied to other lines of endeavor--fabrics and so on. With every indication that a **distinctively national note may be struck in Canadian art** [emphasis added], it must be admitted that at present there is no item that Canada is particularly known for abroad, outside of maple products, wheat, butter, cheese and apples. There is a wealth [sic] of purely Canadian motifs which might be applied to designs in textiles, carpets, linoleums and pottery, which have not been touched. The first concern, however, is painting--to give the artist the assurance that he can paint what he feels, with utter disregard for what has hitherto been considered requisite to the acceptance of work at the recognized art exhibitions in Canadian centres. 'Schools' and 'isms' do not trouble us; individual expression is our chief concern."³⁹

Thus, the intent pronounced at the first Group of Seven show the previous spring--to produce an art representative of Canada and Canadian ideals--was reiterated in Montreal. And while Jackson was

³⁹ Anon., "Public Profession of Artistic Faith," *The Gazette* 18 January 1921: 2.

reported in *La Presse* to encourage French-speaking Canadians to depict their native regions, the concern was still for an expression of national identity as Jackson understood the Group of Seven's depiction of the Ontario northland to be:

"Nous avons formé à Toronto un petit groupe qui a fait du bon travail. Nous venons d'établir ici le Groupe Beaver Hall qui devrait produire d'excellent résultats, et j'aimerais fort voir les Canadiens-français fonder un petit clan afin de se stimuler et s'affirmer. Le Groupe Beaver Hall serait très heureux de coopérer avec les artistes canadiens-français et de les aider dans la mesure du possible à réaliser tout ce qu'ils sont en mesure de donner. Je voudrais que chaque artiste s'attache à peindre, à décrire, à exprimer, la région qu'il habite. A Toronto, nous sommes sept ou huit qui nous sommes efforcés de représenter le nord d'Ontario. Je voudrais qu'ici, l'on fasse la même chose pour Québec, et que l'on s'efforce de rendre ses paysages, son aspect, sa physionomie, son âme même."⁴⁰

⁴⁰ Anon., "Au Fil de L'Heure. Le Groupe Beaver Hall," *La Presse* 20 January 1921: 2. Jackson does not define painting the regions of Quebec as "regionalism" but rather as creating a Canadian (i.e. national) art. That is, by distancing themselves from European styles, Canadian artists would create a Canadian style that would eventually come into its own. For a discussion on the use of the term "regionalism" in relation to nationalism in Canadian art historical writing, see Virginia Nixon, "The Concept of "Regionalism" in Canadian Art History" *Journal of Canadian Art History*, Vol. X/1, 1987: 30-40.

This statement also positions the Beaver Hall Group in the English art milieu. Yet, by the same token, it indicates that the two milieus were not polarized. Many artists, including Jackson and Holgate, were fluent in both languages as Liliás Torrance Newton suggested in response to a question by Charles Hill (interview of 11 September 1973) regarding French-speaking artists of repute in Montreal at the time of the Beaver Hall Group:

There was [Marc-Aurèle de Foy] Suzor-Côté who was older and Mr. Dyonnet of course, and [Alfred] Laliberté, the sculptor.

As he did in his interview with the English press, Jackson here emphasized the importance of fostering an art based on nationalist concerns, and linked this campaign with the Beaver Hall Group. Accordingly, although the Group's formation was due in part to the inadequacies of the Montreal art scene, it also owed much to a need perceived by such members as Jackson and Hewton to belong to a national network of artists and art groups committed to issues that went well beyond strictly local phenomena.

(...) Those were the only French painters that I remember, and they were all English-speaking.

Holgate, when asked the same question by Hill (interview 20 September 1973), mentioned Suzor-Côté, Laliberté, Henri Hébert and Adrien Hébert, and recalled that, whereas there was no willed isolation, it was possibly a question of language more than anything else that prevented more open communication between the two cultural groups.

CONCLUSION

Perception of the Beaver Hall Group has tended to become distorted because of historians having focussed in the 1970s, 1980s and 1990s on the women members. While this thesis has been critical of the results of this orientation of historical interest, it must also be admitted that there is much about the women involved in the Group that deserves serious attention from all historians, feminist and others, who are concerned with the Group. Most notably, the women members broke with the 1920s expectations regarding the proper sphere for women in society.¹ In 1966 Nora McCullough denied the Group's women were careerists and described them as "talented gentlefolk," but this generalization has been refuted several times over when further investigations into these artists' work have been carried out. While Heward, Robertson, Morris and Lockerby were of a privileged class (impoverished, however, in the cases of Robertson and Lockerby) whose attitudes were grounded in the Victorian ideal that women did not

¹ For example, although women constituted an increasingly large percentage of the students enrolled in university at this time (in 1920, undergraduate women attending Canadian universities and colleges numbered 3,170; 99 were enrolled in graduate studies), most were studying subjects which could be interpreted as "embellishments" and "feminine accomplishments." (Natalie Luckyj, *Visions and Victories. 10 Canadian Women Artists 1914-1945*. (London: London Regional Art Gallery, 1983) 109.)

work for monetary profit, the reality of the other Beaver Hall Group women's lives dictated that they provide for themselves and that they therefore exist outside stereotypical expectations of femininity and of the place of women in the professional art world of the 1920s.

For example, whereas Regina Seiden gave up painting after marriage in order to raise a family and lend emotional support to artist-husband Eric Goldberg, most of the women remained unmarried. In this regard, personal choice combined with social circumstances. The devastation wrought by the First World War among marriageable young men meant that the number of unmarried women during the 1920s was unusually high. Both Anne Savage and Sarah Robertson lost brothers in the War.² Lillias Torrance Newton, like Seiden, did marry, but her marriage was of short duration and left her having to provide for a son. She subsequently became the only female member of the Group to support herself primarily from her artistic production as a portraitist.³ Indeed, with the possible exceptions of Jeanne de Crèvecoeur, Sybil Robertson and Darrell Morrissey, whose careers

² The death of Sarah Robertson's brother, Louis, may have prompted Robertson's mother to force her to give up a suitor, a soldier, who survived the War while her brother did not. (Barbara Meadowcroft, *Sarah Robertson (1891-1948)* (Montreal: Galerie Watter Klinkhoff, 1991) n.p.

³ With the assistance of Eric Brown, she was awarded several important commissions including portraits of the Masseys, and of Queen Elizabeth and Prince Philip.

have not been documented, and of Regina Seiden, the majority of the women of the Group were both personally and by necessity intent on producing, exhibiting and selling their work.

Several of the women also distinguished themselves in the professional world outside the home as art educators. The most celebrated of these was Anne Savage, who began her teaching career in 1921 at Baron Byng High School, shortly after the formation of the Beaver Hall Group. Savage developed an exemplary art education programme during her career of nearly thirty years at Baron Byng. She was appointed Assistant Art Supervisor for the Protestant School Board in 1948, a position she held in conjunction with her teaching, then took over as Art Supervisor in 1950 and devoting herself to training art teachers. During these years, the majority of her paintings were produced in the summer months when she was free of teaching responsibilities. Other art educators were Ethel Seath, who set up the art programme at an exclusive girls' school, The Study, in 1917 and taught there until her retirement in 1962. Nora Collyer taught art at Trafalgar School from 1925 to 1930 and did voluntary teaching at the University Settlement, the Griffintown Club and the Occupational Therapy Department of the Children's Hospital. H. Mabel May supervised the children's art classes at the National Gallery in Ottawa from 1938 to 1947 and Sarah

Robertson taught at the school of the Art Association of Montreal.

Some of these artists have been researched and exhibition catalogues have been published. The exhibition publications by the Agnes Etherington Art Centre, Queen's University, on the careers of Lillas Torrance Newton, Kathleen Moir Morris, André Biéler and Prudence Heward are inestimable contributions to Canadian art history.⁴ The publications and unpublished research by Concordia University, Montreal, on the work of Anne Savage, Emily Coonan and Henrietta Mabel May,⁵ contribute as well to the scholarly research carried out on some of the artists of the Beaver Hall Group, as do the publications prepared by the National Gallery of Canada on the work of Adrien Hébert and of Edwin Holgate.⁶ But this brief list does

⁴ Dorothy Farr, *Lillas Torrance Newton: 1896-1980*, (1981); Frances K. Smith, *Kathleen Moir Morris*, (1983); Frances K. Smith, *André Biéler. An Artist's Life and Times*, (1980); Natalie Luckyj, *Expressions of Will. The Art of Prudence Heward*, (1986).

⁵ Karen Antaki, "H. Mabel May (1877-1971). The Montreal Years: 1909-1938." (Unpublished Master's thesis in the Department of Art History, Concordia University, Montreal, 1992); Donald Andrus, *Annie D. Savage. Drawings and Water Colours*, (Montreal: Sir George Williams Art Gallery, Concordia University, 1974), Arthur H. Calvin, "Anne Savage, Teacher." (Unpublished Master's thesis in the Department of Art Education, Sir George Williams University, Montreal, 1967), and Leah Sherman, *Anne Savage, A Retrospective* (Montreal: The Art Gallery, Sir George Williams University, 1969); Karen Antaki, *Emily Coonan (1885-1971)* (Montreal: Concordia Art Gallery, 1987.)

⁶ Jean-René Ostiguy, *Adrien Hébert: thirty years of his art: 1923-1953* (1971); Dennis Reid, *Edwin Holgate*. (Canadian Artist Series 4: 1976).

not include the many other women and men of the Group whose work and active participation in the art community for the greater part of this century deserve exploration. Nor does the available literature adequately address the Group as a unit. This thesis, with its investigation of the Group's history and membership, and of its place within the Montreal art scene and the nationalist network during the early 1920s, is intended to redress this longstanding lacuna in the literature of Canadian art history.

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APPENDIX I

LA PRESSE 20 January 1921, p.2, c. 1-2.

(Article copied in its entirety, unedited)

AU FIL DE L'HEURE LE GROUPE BEAVER HALL

Le mouvement artistique à Montréal vient de recevoir une nouvelle impulsion. Quelques-uns des peintres les plus enthousiastes et les mieux doués de la jeune génération viennent en effet de former un cénacle qui s'est déjà mis à l'oeuvre. Fondée par Alex Jackson, l'un des artistes les plus personnels et les plus sincères qui soient au pays, cette organisation paraît appelée à jouer un rôle fort intéressant et à exercer une forte influence sur la peinture dans notre province. Groupe Beaver Hall est le nom modeste et sans prétention donné par les promoteurs du mouvement à cette chapelle d'art. Nous avons déjà la Art Association, l'Académie Royale Canadienne, le Arts Club, agglomérations d'artistes de tous genres, aux aspirations les plus diverses. A côté de ces corps officiels, vient de surgir le Groupe Beaver Hall. Ces diverses dénominations indiquent clairement progression décroissante quant au nombre. Il est probable cependant que ce sera le contraire pour ce qui est de la qualité. Le Groupe se compose d'un phalange d'élite, possédant le même idéal et déterminée à marcher de l'avant.

Le groupe, que l'on pourrait comparer aux Indépendants de Paris, se compose actuellement d'une vingtaine

d'artistes recrutés parmi ceux dont le talent et l'originalité s'affirment en des oeuvres sincères et personnelles; parmi les réfractaires à la routine; parmi ceux qui s'efforcent de s'éloigner des routes battues pour s'avancer dans les régions inexploitées; parmi ceux qui veulent réaliser tout ce qu'il y a en eux de poésie, et surtout, parmi ceux qui veulent rester eux-mêmes et non imiter leurs prédécesseurs.

"Nous sommes un groupe d'artistes et non une association d'art", nous disait M. Jackson président et fondateur de la nouvelle organisation, et je crois que chacun comprendra toute la différence qu'il y a entre ces deux termes. Ici, il n'y aura pas de mélange; seulement de vrais artistes. Il n'y en aura pas non plus à nos expositions. Comme vous savez, il arrive fréquemment que lors des salons annuels, un peintre qui envoie plusieurs tableaux voit le meilleur refusé et le médiocre accepté. Naturellement il sera porté par la suite à en faire de médiocres, dans le genre de celui qui a obtenu l'approbation officielle. Il entrera ainsi dans une fausse voie et toute sa carrière se trouvera gâtée. Ici, nous n'accepterons que des oeuvres de réelle valeur, qui possèdent de véritables qualités artistiques. Une mauvaise peinture égarée dans nos expositions ne recevrait pas la moindre attention, parce que nous savons faire la différence entre une bonne toile et une mauvaise, et que nous voulons encourager et développer le talent personnel, non la médiocrité."

M. Alex Jackson qui a passé sept ou huit ans à travailler en France, qui, au début de la guerre, s'est enrôlé volontairement et a combattu pendant quatre ans pour les alliés, parle couramment le français et il s'intéresse fort à nos compatriotes.

"Nous avons formé à Toronto un petit groupe qui a fait du bon travail. Nous venons d'établir ici le Groupe Beaver Hall qui devrait produire d'excellents résultats, et j'aimerais fort voir les Canadiens-français fonder un petit clan afin de se stimuler et s'affirmer. Le Groupe Beaver Hall serait très heureux de coopérer avec les artistes canadiens-français et de les aider dans la mesure du possible à réaliser tout ce qu'ils sont en mesure de donner. Je voudrais que chaque artiste s'attache à peindre, à décrire, à exprimer, la région qu'il habite. A Toronto, nous sommes sept ou huit qui nous sommes efforcés de représenter le nord d'Ontario. Je voudrais qu'ici, l'on fasse la même chose pour Québec, et que l'on s'efforce de rendre ses paysages, son aspect, sa physionomie, son âme même."

Fondé il y a à peine un mois, le Groupe Beaver Hall s'est immédiatement mis à l'oeuvre et, en une couple de semaines, il a organisé sa première exposition qui vient de s'ouvrir au No 305 Beaver Hall. Dix-huit peintres et un sculpteur y prennent part. Voici leurs noms: Mlle Jeanne de Crèvecoeur, James Crockhart, Adrien Hébert, Henri Hébert, Randolph Newton, Edwin Holgate, Alex.-T. Jackson, John Johnstone, Mabel Lockerby, Mabel H. May, Darrell Morrissey, Hal Ross Perrigard, Robert M. Pilot, Sybil Robertson, A.-D. Savage, A. Scott, Régina Seiden, Thurstan Topham, L. Torrance.

Parmi les oeuvres les plus intéressantes de cette exposition, nous citerons un vigoureux paysage de la Baie Georgienne par Alex. Jackson; une lumineuse scène d'hiver, au pastel, toute vibrante de sentiment et de poésie, par Hal Ross Perrigard; un frappant et très original portrait de femme par Randolph Newton;

une marine grise pleine de mouvement et de souffle, par Adrien Hébert; un superbe paysage, largement brossé, par Mabel May; un magistral portrait plein de raffinement, d'expression et de vie par L. Torrance; de jolies compositions décoratives par Régina Seiden, une gracieuse étude de nu par Jeanne de Crèvecoeur; une petite étude de la rue des Carrières, un vrai joyau, par John Johnstone, un buste et un bas-relief par Henri Hébert, etc.

L'exposition se compose d'une cinquantaine de pièces.

C'est l'intention du Groupe Beaver Hall de donner trois ou quatre expositions par année. Ces expositions seront suivies avec intérêt par ceux qui s'intéressent à l'art au Canada.

APPENDIX II

THE GAZETTE 18 January 1921, p.2, c. 2-3.

(Article copied in its entirety, unedited)

PUBLIC PROFESSION OF ARTISTIC FAITH

**NINETEEN PAINTERS
REPRESENTED IN "BEAVER
HALL GROUP'S" EXHIBITION**

ARE NOT SECESSIONISTS

**Individual Expression,
Sincerity and Striking of
National Note are Ideals--
some Excellent Canvases**

With the opening to the public of an exhibition of paintings and sculpture at 305 Beaver Hall Hill yesterday, nineteen Montreal artists officially announced their adherence to what will henceforth be known as the Beaver Hall Group. A private view inaugurated the first annual show on Saturday afternoon, and the works will be on view until January 29, with evening showings on Monday and Wednesday.

Incidentally this group does not promise anything extreme. Indeed, the paintings shown at the inaugural exhibition do not tax the credulity, nor do the artists composing the group pretend that they have any grievance against established art institutions, represented in this city by the Art Association of Montreal. In the ranks of

the Beaver Hall group are two members of the Royal Canadian Academy, and two associates of that body, the balance of the group being younger men and women. To draw on Shakespeare, the text of this new group might be: "This above all: To thine own self be true."

Individual expression, then, is the aim of this group. It is of common occurrence that a rapidly-painted sketch possesses a vitality that is lost in its finished state on a larger scale, yet the sketch, when the artist considers the unwritten requirements of certain established annual exhibitions, may seem too trivial to submit. Obviously, to stand a reasonable chance of acceptance, where the picture-lover and general public may see it, a larger and more "important" work must be submitted. It often chances that in the painting of the larger work a stage is reached--free and sketchy if you will--where the painter feels he has expressed himself, but he realizes that it has not been carried far enough. Shall he chance submitting it in that state, woefully "underdone" when compared with what former exhibitions have shown him is the accepted standard, risk rejection and wait another year for an opportunity to show, or shall he succumb to what he feels are the requisite requirements, develop his work further and hide the initial dash and fire under a finish which he knows does not truly represent his views. It seems the Beaver Hall Group stands for work slight or profound, if it expresses sincerity, assuring

its members a chance of exhibition. It clears the mind of the artist of certain set standards which, many feel, kill the fire, which is as vital to painting as it is to the other arts.

ASSOCIATION OF ARTISTS

"Montreal has long had an art association, but no association of artists," said Mr. A.Y. Jackson, R.C.A., president of the Beaver Hall group, yesterday: "so it cannot be alleged that this body of young painters is in any sense a secession. Its aim is to give the younger painters a regular opportunity of showing creative work, to give a place to efforts, which, possibly experiments in the earlier stages, may later develop along some new and vital line. Composed chiefly of painters now, it is our hope that art may be applied to other lines of endeavor--fabrics and so on. With every indication that a distinctively national note may be struck in Canadian art, it must be admitted that at present there is no item that Canada is particularly known for abroad, outside of maple products, wheat, butter, cheese and apples. There is a wealth of purely Canadian motifs which might be applied to designs in textiles, carpets, linoleums and pottery, which have not been touched. The first concern, however, is painting --to give the artist the assurance that he can paint what he feels, with utter disregard for what has hitherto been considered requisite to the acceptance of work at the recognized art exhibitions in Canadian centres. 'Schools' and 'isms' do not trouble us; individual expression is our chief concern."

MODEST IN SIZE

The exhibition is modest in size, and comprises works by all the members of the group--A.Y. Jackson, R.C.A.; Henri Hébert, R.C.A.; Miss Mabel May, A.R.C.A.; John Johnstone, A.R.C.A.; Robert Pilot, Miss Darrell Morrissey, Miss Mabel Lockerby, Miss Regina Seiden, Miss Jeanne de

Crevecoeur, Miss A. Savage, Miss Sybil Robertson, Miss L. Torrance, J. Crockart, T. Topham, Adrian Hebert, Hal Ross Perrigard, Randolph Hewton, Edwin Holgate and A. Scott.

Mr. Jackson has a canvas, "The Muskosh River," done in the Algoma district, in which the bare rounded rocky hills, edging a rapid stream, are painted with directness and simplicity. The rocks have weight and the water has movement. Three sketches, one of camouflaged Nissen huts painted in France, when the artist was doing work for the Canadian War Records, and two vivid bits of northland scenery, complete his contribution. John Johnstone has an atmospheric effect entitled, "River from Quebec," and a small work, "Rue de Carrieres," where the artist has found some of his happiest subjects. Edwin Holgate has a painting of solid qualities called "The Ruined Aqueduct," Robert Pilot has three canvases painted about Quebec--"The Levis Ferry," in which pale sunlight and the smoke from the boat have interested the painter; "Old Town, Quebec," which has ancient buildings and snow as its centre of interest, and an impression of Levis from Quebec. J. Crockart has three works, the hill in "Stirling Bridge" being particularly nice in tone. Adrian Hebert sends "Ships at Sea," which has a good sense of motion. Randolph Hewton, besides "Pines," has an effective portrait of a girl in a red dress against a decorative background. Miss Lockerby shows a fine sense of the decorative in two of her works. Miss May is particularly happy in "Sunshine"--girls in a field with chickens. Adam Scott has a study for a portrait, in which the color scheme is effective. "Aire Cathedral," in moonlight, with two soldiers in the shadow, has a wartime flavor. Mr. Perrigard has a vivid little oil entitled "Sailing," and "Mount Burgess" and "Montcalm Monument, Quebec," are in the same medium. "Winter" is a paste of decorative qualities. Mr. Topham has a soundly-painted "Sunset in the Laurentians." Miss Savage shows "In the Park" --children accompanied by a

maid. Miss Seiden has some fanciful decorations, in which dancers play a part. Miss de Crevecoeur has a well-drawn nude and a large portrait, and portraits are the contributions of Miss Torrance, Miss Robertson, and Miss Morrisey, all sincere and individual works. Henri Hebert is represented by a relief and a small bust.

APPENDIX III

LA PRESSE 21 January 1922, p.2, c. 2,3,4.

(Article copied in its entirety, unedited)

DES ARTISTES QUI AFFIRMENT DE BEAUX DONNS

REMARQUABLE EXPOSITION DE
TABLEAUX PAR LES PEINTRES
DE LA JEUNE GÉNÉRATION

GRUPE BEAVER HALL

Le Groupe Beaver Hall fondé l'an dernier, donne actuellement une exposition de tableaux à ses salles, 305 Beaver Hall Hill. Ce club se compose, comme on sait, des peintres les plus personnels, les plus enthousiastes et les mieux doués de la jeune génération. Son président actuel est M. Randolph Hewton, un artiste dont les toiles ont à maintes reprises fait sensation aux expositions de la Art Association, et qui a déjà produit toute une série d'oeuvres très remarquables qui attestent un vigoureux talent de coloriste, une puissante imagination et un grand sens décoratif. Dans le groupe avec M. Hewton sont Alex. Y. Jackson, fondateur du club, un artiste dont les admirables paysages ont conquis l'admiration de tous les fervents de l'art; Mlle Mabel May qui, depuis sept ou huit ans, s'est placée au premier rang des peintres canadiens et dont les oeuvres dénotent une si forte originalité et un si robuste talent de coloriste; Hal Ross Perrigard, l'un des peintres les plus

personnels et les plus vibrants du pays; Mme Torrance Newton, une portraitiste dont l'ambition n'est pas d'enjoliver, d'idéaliser, mais de rendre de la vie, de peindre des figures telles qu'elles sont et telles qu'elle les voit; Sarah Robertson, une artiste dont les toiles claires, harmonieuses et décoratives, mettent la joie dans l'âme; Robert Pikot, un jeune qui travaille actuellement à Paris et dont les peintures attestent de précieuses qualités; T. Topham, un peintre curieux, intéressant et jamais banal. Ce sont là quelques-unes des principales figures du Groupe Beaver Hall, mais il y en a d'autres encore, des artistes admirablement doués et qui feront parler d'eux.

Mlle Mabel May est représentée par trois ou quatre paysages du terroir, magistralement brossés, d'un riche coloris et dans lesquels s'affirme le vigoureux talent de cette artiste. Quelques maisons, quelques arbres, un horizon de montagnes, un peu de ciel, voilà les éléments avec lesquels Mlle Mabel May a composé un tableau qui nous arrête et nous retient en admiration. Il y a à l'arrière-plan un note couleur soufre d'un effet remarquable.

Une rue de vieilles maisons au pied d'une montagne est un autre tableau de Mlle May. C'est là la nature canadienne rendue avec une vérité parfaite, avec un art personnel et saisissant. Mabel May peut être classée parmi les cinq ou six meilleurs artistes du Canada.

Alex Jackson est représenté par deux études dont l'une qui représente des sapins chargés de neige est un pur joyau. Cette petite étude vaut mieux que bien des grandes toiles qui ont figurés à nombre d'expositions officielles. L'autre tableau de M. Jackson, Maison à Cacouna, est une petite peinture d'une jolie note de couleur et d'un grand charme.

Mr. R. Hewton expose un paysage qui nous montre une maison à toit rouge au milieu des arbres. Cela est fort décoratif et d'un coloris qui plaît.

Mlle Mabel Lockerby semble retourner à la peinture primitive, presque naïve. Elle arrive ainsi à des résultats très curieux et très intéressants. Son *Laboureur* et ses *Arbres* sont des tableaux simples, mais qui restent gravés dans la mémoire.

Hal Ross Perrigard expose deux ou trois petites toiles dans lesquelles il a mis l'âme même de la nature. Les silhouettes de quelques arbres, des maisons recroquevillées, tassées comme des vieilles femmes, la terre couverte de neige, avec un ciel gris. Voilà un petit tableau senti d'une façon intense et magistralement rendu.

Quoi de plus charmant que ce No 15, une maison blanche aux volets verts, avec des fleurs roses dans des pots? Voilà un échantillon du talent de Mlle Sarah Robertson. C'est tout simplement séduisant.

Deux portraits par Mme Torrance Newton sont parmi les meilleures choses de l'exposition. Aucune recherche du beau, du joli, mais le caractère, l'empresion, la vie, voilà à quoi vise l'artiste. L'un un portrait de femmes assez âgée, simple, très sobre, est puissamment modelé et est vivant au possible. Aucun truc, aucun effet, rien pour tromper le visiteur, mais de la vraie et solide peinture, du grand art. L'autre portrait, sur fond rouge, est une étude de jeune fille avec une énorme chevelure, et dont les yeux

sombres sortent comme des abîmes, font vivre la figure d'une vie extraordinaire. Ce portrait donne l'impression de n'être qu'une ébauche, mais il donne à un haut degré les caractéristiques du sujet et est un portrait remarquable.

M. Topham expose une nature morte d'un vif coloris, magistralement exécutée et une petite étude d'un coin de Paris.

Signalons encore les études de Mlle Regina Seiden, un fort *paysage* fortement rendu du Lac Placide, par Mlle Annie Savage; un portrait de jeune fille en rose, très simple, par Mlle Sibyl Robertson qui dénote chez l'artiste un vif souci de vérité.

Parmi les autres exposants, mentionnons Edwin Holgate, J. Crochart, S. Scott, etc.

Le Groupe Beaver Hall donnera prochainement une nouvelle exposition.

APPENDIX IV

Biographies of Beaver Hall Group Members

Biéler, André-Charles

B. 1896 (Lausanne, Switzerland)

D. 1989 (Kingston, Ontario)

Moved to Canada (Montreal) 1908.

Studied:

- Woodstock (N.Y.) School of Painting (Charles Rosen and George Bellows)
- Atelier de la Grande Chaumière, Paris (Maurice Denis)
- Ecole des Beaux-Arts, Paris

Career:

- Resident artist and professor, Queen's University, Kingston (1936-1964)
- Founder and director of Agnes Etherington Art Centre, Queen's University, Kingston
- Banff School of Fine Arts (summers: 1940, 1947, 1949, 1952)
- Organizer of Kingston Conference (1941)

Memberships:

- Beaver Hall Group (1921)
- A.R.C.A. (1942)
- R.C.A. (1955)
- Ontario Society of Artists
- Canadian Group of Painters
- Canadian Society of Painters in Water Colour
- Federation of Canadian Artists

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1924 to 1968.

Selected Bibliography:

- Anon., "People's artist' Biéler has died at age 93." *The Gazette* 3 December 1989: A-6.
- Ayre, Robert. *A Retrospective Exhibition of the Work of André Biéler, 1925 to 1963*. Kingston: Agnes Etherington Art Centre, 1963.
- Ayre, Robert. "A fond glance back to yesterday." *Montreal Star* 4 October 1969: 11.
- Montreal Museum of Fine Arts Library. Artist file.
- Smith, Frances K. *André Biéler. An Artist's Life and Times*. Toronto/Vancouver: Merritt Publishing Company Limited, 1980.

Collyer, Nora F.E.

B. 1898 (Montreal)

D. 1979 (Montreal)

Studied:

- Art Association of Montreal (Alberta Cleland, William Brymner, Maurice Cullen)

Career:

- Art teacher, Trafalgar School, Montreal (1925-30)
- Art teacher, Art Association of Montreal

Memberships:

- Beaver Hall Group (1921)
- Federation of Canadian Artists

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1919 to 1955.

Selected Bibliography:

Ayre, Robert. "Art in Montreal--from Good to Indifferent." *Canadian Art*, vol. 8, #1, Autumn 1950.

-----, "Gentlemen, the Ladies!" *The Montreal Star* 25 April 1964.

Montreal Museum of Fine Arts Library. Artist file.

National Gallery of Canada Archives. Artist file.

Robson, A.H. *Canadian Landscape Painters*. Toronto: Ryerson Press, 1932.

S.R. "Kastel Gallery, 1366 Greene Ave., Paintings by Nora F. Collyer till Oct. 9th," *The Gazette* 2 October 1971: 45.

Coonan, Emily

B. 1885 (Montreal)

D. 1971 (Montreal)

Studied:

- Conseil des Arts et Manufactures, c. 1898 (Monument National)
- Art Association of Montreal, 1905-1912 (William Brymner)

Career:

- Won Special Prize from the Women's Art Society for Canadian Women Artists' Work, 1916
- Travelled to Europe with Henrietta Mabel May, 1912 (France, Belgium, Holland)
- Awarded the 1st Trustees of the National Gallery of Canada Travelling Scholarship, 1914 (travel delayed until 1920-21 (France, Italy)
- 1st woman (along with Lilius Torrance Newton) to exhibit with the Group of Seven
- Exhibited regularly in Toronto and New York

Memberships:

- Beaver Hall Group (1921)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1908 to 1933.

Selected Bibliography:

Antaki, Karen. *Emily Coonan (1885-1971)*. Montreal: Concordia Art Gallery, 1987.

"Goes to Montreal Artist. Miss Emily Coonan Awarded Women's Art Society Prize". *The Gazette* 15 April 1916: np.

Montreal Museum of Fine Arts Library. Artist file.

National Gallery of Canada Archives. Artist file.

Watson, William R. "Artists' work of high order". *The Gazette* 10 March 1911: 7.

"War holds up artist's study". *The Gazette* 23 November 1914): np.

Crockart, James

B. 1885 (Stirling, Scotland)

D. (Hudson, Quebec)

Emigrated to Canada in 1911.

Studied:

- Edinburgh College of Art
- Glasgow School of Art

Career:

- Industrial Designer, offices at 1074 Beaver Hall Hill

Memberships:

- Beaver Hall Group (1921)
- Arts Club (President, 1928)
- Pen and Pencil Club (1934)
- Canadian Artists (Commonwealth)
- Lake of Two Mountains Sketching Group, Hudson (founding member, 1951)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1917 onward.

Selected Bibliography:

"Lake of Two Mountains Sketching Group Entering Eighteenth Season." *Lake of Two Mountains Gazette* 5 December 1968.

"Laurentian Scenes by James Crockart." *The Gazette* 23 September 1944.

McCord Museum of Canadian History Archives. Artist file.

Montreal Museum of Fine Arts Library. Artist file.

de Crèvecoeur, Jeanne

Memberships:

- Beaver Hall Group (1921)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1909 to 1925.

Selected Bibliography:

- "Au Fil de l'Heure. Le Groupe Beaver Hall." *La Presse* 20
January 1921: 2.
Montreal Museum of Fine Arts Library. Artist file.
- "Public Profession of Artistic Faith." *The Gazette* 18
January 1921: 2.

Hébert, Adrien

B. 1890 (Paris, France)

D. 1967 (Montreal)

Son of sculptor Louis-Philippe Hébert, brother of sculptor Henri. Came to Canada when his family returned to Montreal in 1894.

Studied:

- Monument National, 1904-1906 (Edmond Dyonnet, Joseph Saint-Charles)
- Art Association of Montreal, 1907-1911 (William Brymner)
- Ecole des Beaux-Arts, Paris, 1912-1914 (Fernand Cormon, Emile Payer)

Career:

- Taught drawing at the Conseil des Arts et Manufactures (Monument National) from 1909-1937, and at the Montreal Catholic School commission from 1917-1954
- President of the Arts Club of Montreal (1938)
- Collaborator with Fernand Préfontaine and Léo-Pol Morin on the literary review *Le Nigog* (1917-1918)

Memberships:

- Beaver Hall Group (1921)
- A.R.C.A. (1932)
- R.C.A. (1941)
- Pen and Pencil Club (1939)
- Arts Club

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1909 to 1954.

Selected Bibliography:

Adrien Hébert, Parcours. Québec: Musée du Québec, 1993.

Chauvin, Jean. "Chez le peintre Adrien Hébert." *La Revue Populaire* vol. 20, no. 1. January 1927: 7-9.

Montreal Museum of Fine Arts Library. Artist file.

Ostiguy, Jean-René. *Adrien Hébert: Thirty Years of His Art: 1923-1953*. Ottawa: National Gallery of Canada, 1971.

Sabbath, Lawrence. "Modernism in Quebec Art' a richly rewarding exhibit." *The Montreal Gazette* 18 September 1982: B-11.

Trépanier, Esther. "L'Espace Urbain et L'Ambiguïté Idéologique des Canadiens Français: Adrien Hébert et Marc-Aurèle Fortin." *Vie des Arts* 147 Summer 1992: 8-13.

Hébert, Henri

B. 1884 (Montreal)

D. 1950 (Montreal)

Son of sculptor Louis-Philippe Hébert; brother of artist Adrien Hébert.

Studied:

- Monument National, 1896-97 & 1902-1903 (Edmond Dyonnet)
- Ecoles de la Ville de Paris and Ecole des Arts Décoratifs, Paris, 1898-1902
- Art Association of Montreal, 1902-1903 (William Brymner)
- Ecoles des Beaux-Arts, Paris, 1904-1908 (Gabriel Jules Thomas & Antoine Injalbert)

Career:

- Instructor of clay modelling, McGill School of Architecture (1909-1920)
- Instructor of clay modelling, Monument national (1923-1925)
- Collaborator for the review *Le Nigog* (1918)

Memberships:

- A.R.C.A. (1912)
- Pen and Pencil Club (1915)
- Beaver Hall Group (1921)
- R.C.A. (1922)
- President, Arts Club (1924)
- Sculptors' Society of Canada, founding member (1928)
- Fellow of the Royal Society of Arts (1939)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1910 to 1947.

Selected Bibliography:

Anon. "Henri Hébert Wins Honors as Sculptor." *Morning Free Press* 29 January 1949: n.p.

- Chauvin, Jean. "Le Sculpteur Henri Hébert." *La Revue Populaire* March 1927.
- Haviland, Richard H. "Canadian Art and Artists - Henri Hébert, R.C.A." *The Standard* May 20, 1939: np.
- Logan, J.D. "A Life-Dream Realized." *The Canadian Magazine* 1920: 425-427.
- Montreal Museum of Fine Arts Library. Artist file.

Heward, Efa Prudence

- B. 1896 (Montreal)
- D. 1947 (Los Angeles, California)

Studied:

- Art Association of Montreal, 1918-1919 (William Brymner, Maurice Cullen and Randolph Hewton)
- Académie Colarossi, Paris c. 1919 (Charles Guérin)
- Scandinavian Academy, 1925

Career:

- Reford Prize for drawing (1922); for painting (1924)
- 1st prize, Willingdon Arts Competition (1929)
- Women's Art Scholarship (1924)

Memberships:

- Beaver Hall Group (1921)
- Canadian Group of Painters (1933)
- Contemporary Arts Society, founding member (1939)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1914 to 1945.

Selected Bibliography:

- Ayre, Robert. "Three approaches to Canadian Art." *The Montreal Star* 7 November 1964: 9.
- Braide, Janet. *Prudence Heward (1896-1947): An Introduction to Her Life and Work*. Catalogue. Montreal: Walter Klinkhoff Gallery, 1980.
- Daigneault, Gilles. "Un bel hommage à Prudence Heward." *Le Devoir* 28 Juin 1986: C-8.
- Duval, Paul. "Prudence Heward Show." *Saturday Night* 24 April 1948.
- "Expressions of Will: The Art of Prudence Heward." *The Montreal Gazette* 28 June 1986: D-8.

- Jackson, A.Y. *Memorial Exhibition. Prudence Heward. 1896-1947.* Catalogue. Ottawa: National Gallery of Canada, 1948.
- Luckyj, Natalie. *Expressions of Will. The Art of Prudence Heward.* Catalogue. Kingston: Agnes Etherington Art Centre, 1986.
- Montreal Museum of Fine Arts Library. Artist file.
- National Gallery of Canada Archives. Artist file.
- Thorton, Mildred Valley. "Heward Exhibit Here Art Treat."
Vancouver Sun 1 April 1949: np.

Hewton, Randolph S.

B. 1888 (Megantic, Quebec)
D. 1960 (Glen Miller, Ontario)

Studied:

- Art Association of Montreal, 1903 (William Brymner)
- Académie Julien, 1908-1910 (Jean-Paul Laurens); 1910-1913 (Caro Drevaille)

Career:

- Opened studio on Beaver Hall Hill (1919)
- Guest exhibitor in 1st Group of seven exhibition (1920)
- Began working at family company, Miller Brothers, in 1918, became President in 1925.
- Principal, Art Association of Montreal (1921-1924)

Memberships:

- Beaver Hall Group (1920)
- A.R.C.A. (1921)
- Pen and Pencil Club (1922)
- R.C.A (1934)
- Canadian Group of Painters

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1908 to 1933.

Selected Bibliography:

- Ayre, Robert. "Hewton's Cheerful Landscapes." *The Montreal Star* 14 October 1961.
- "Exhibition of Paintings, Randolph S. Hewton and Alex. Y. Jackson at Art Association Galleries." *The Montreal Gazette* 18 February 1913.
- "Montreal Boys Achieve Success with Paintings." *The Montreal Star* 20 February 1913: 3.
- Montreal Museum of Fine Arts Library. Artist file.

National Gallery of Canada Archives. Artist file.

Randolph S. Hewton, R.C.A. 1888-1960. Catalogue.

Foreword by A.Y. Jackson. Montreal: Walter Klinkhoff Gallery, 1961.

Holgate, Edwin Headley

B. 1892 (Allandale, Ontario)
D. 1977 (Montreal)

Studied:

- Art Association of Montreal, 1904 (William Brymner, Alberta Cielend)
- Académie de la Grande Chaumière, Paris, 1912 (Claudio Castelucho, Lucien Simon, René Ménard)
- Académie Colarossi, 1920 (Adolf Milman)

Career:

- WWII Canadian War Artist, RCAF
- Taught wood engraving at Ecole des Beaux-Arts, Montreal (1922-1928)
- President, Arts Club (1930)

Memberships:

- Beaver Hall Group (1921)
- Group of Seven (1931)
- Canadian Group of Painters
- Pen and Pencil Club (1935)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1912 to 1943.

Selected Bibliography:

- Bogardi, Jacques. "Holgate: An Appreciation." *The Montreal Star* 4 June 1977: D-5.
- Gravel, Claire. "De Clarence Gagnon à Albert Dumouchel." *Le Devoir* 25 juin 88: C-7.
- Kirkman, Terry. "A Rare Exhibition of Holgate Drawings." *The Montreal Star* 6 October 1970: 23.
- "Latecomer to Group of Seven is still an active artist at 83." *Kitchener Waterloo Record* 7 November 1975.
- Montreal Museum of Fine Arts Library. Artist file.

- National Gallery of Canada Archives. Artist file.
- Reid, Dennis. *Edwin Holgate*. Canadian Artist Series 4.
Ottawa: National Gallery of Canada, 1976.
- Shapiro, Betty. "Group of Seven Artist Leaving Rural Life
after 30 years." *The Montreal Gazette* 10 August 1973: 11.
- Thom, Ian M. *Edwin Holgate: The Prints*. Catalogue.
Vancouver: Vancouver Art Gallery, 1989.

Jackson, Alexander Young

B. 1882 (Montreal)

D. 1974 (Kleinberg, Ontario)

Studied:

- Monument National, evening courses
- Art Association of Montreal (William Brymner)
- Art Institute of Chicago, 1906 (Clute, Richardson)
- Académie Julien, Paris, 1907 (Jean-Paul Laurens)

Career:

- Established studio with Tom Thomson in *The Studio Building*, Toronto (1914)
- WWI Canadian War Records, war artist
- Taught at Ontario College of Art (1920); Banff Summer School of Fine Arts (1943-49)

Memberships:

- A.R.C.A. (1914)
- Ontario Society of Artists (1915)
- R.C.A. (1919); resigned (1933); reinstated (1953)
- Group of Seven (1920)
- Beaver Hall Group (1921)
- Canadian Group of Painters (1933)
- Royal Society of Artists

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1903 onward.

Selected Bibliography:

- Ayre, Robert. "Père Raquette', Painter of Snow and the Rhythms of Quebec Hills." *The Montreal Gazette* 29 May 1937.
- Buchanan, Donald W. "A.Y.Jackson--The Development of Nationalism in Canadian Painting." *The Geographical Magazine* June 1946: 284.

- Duncan, Ann. "Show Records A.Y. Jackson's Roots. Gallery Exhibition Recalls Painter's Love of Quebec." *The Gazette* 15 April 1990: K-1.
- Jackson, A.Y. *A Painter's Country*. Toronto: Clarke, Irwin (1958), 1963.
Montreal Museum of Fine Arts Library. Artist file.
- Sabbath, Lawrence. "A Journey through Quebec's artistic history." *The Gazette* 20 August 1983.
- Scott, Jack. "It's A.Y. Jackson's 86th autumn - and his brush has kept its magic." *Toronto Star* 23 September 1968: 8.

Johnstone, John Y.

- B. 1887 (Montreal)
- D. 1930 (Cuba)

Studied:

- Art Association of Montreal (William Brymner)
- Académie de la Grande Chaumière, Paris (Pau, Castelucho, Simon, Ménard)

Career:

- Taught outdoor sketching classes for the Women's Art Association (1917-1924)
- Taught sketch classes at the Arts Club

Memberships:

- Pen and Pencil Club (1916)
- A.R.C.A. (1920)
- Beaver Hall Group (1921)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1911 to 1925.

Selected Bibliography:

- "Canadian Artist Dies in Poverty." *The Toronto Globe* 14 February 1930.
- Cox, Leo. *Portrait of a Club*. Montreal: The Arts Club, 1962.
- McTavish, Newton. *The Fine Arts in Canada*. Toronto: MacMillan Company of Canada Limited, 1925: 147 and 171.
- Montreal Museum of Fine Arts Library. Artist file.

Lockerby, Mabel Irene

B. 1882 (Montreal)
D. 1976 (Montreal)

Studied:

- Art Association of Montreal (William Brymner, Maurice Cullen)
- Académie de la Grande Chaumière, Paris (Pau, Castelucho, Simon, Ménard)

Career:

- Art Association of Montreal Scholarship for drawing (1902-1903);
Morrice Prize for Composition (1911)

Memberships:

- Beaver Hall Group (1921)
- Canadian Group of Painters
- Contemporary Arts Society

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1914 to 1956.

Selected Bibliography:

- Ayre, Robert. "Six Montreal Women Offer a Varied Array." *The Montreal Star* 6 May 1950.
- Duncan, Ann. "Work of Forgotten Artist Resurfaces in Exhibition." *The Gazette* 13 November 1989: G-3.
- Meadowcroft, Barbara. *Mabel Irene Lockerby (1882-1976)*. Catalogue. Montreal: Walter Klinkhoff Gallery, 1989.
- Mechlin, Leila. "Canadian Artists' Work is Exhibited." *Washington Sunday Star* 9 March 1930.
- Montreal Museum of Fine Arts Library. Artist file.
- National Gallery of Canada Archives. Artist file.

May, Henrietta Mabel

B. 1877 (Montreal)
D. 1871 (Vancouver)

Studied:

- Art Association of Montreal, c. 1902-1912 (William Brymner, Alberta Cleland)

Career:

- Travelled to Europe with Emily Coonan, 1912-1913 (France, Belgium, Holland, England)
- WWI Canadian War Records artist
- Supervisor of Children's art class, National Gallery of Canada, Ottawa (1937/8-1947)
- Art Association Scholarships (c. 1908-1912)
- Jessie Dow Prize (1914; 1915; 1918)

Memberships:

- A.R.C.A. (1915)
- Beaver Hall Group (1921)
- Canadian Group of Painters, founding member (1933)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1910 to 1937, and from 1943 to 1967.

Selected Bibliography:

- Antaki, Karen. "H. Mabel May (1877-1971). The Montreal Years: 1909-1938." Unpublished Master's thesis in the Department of Art History, Concordia University, Montreal, 1992.
- "H. Mabel May, A.R.C.A. Exhibits Some Vigorous Landscapes in show." *Ottawa Evening Citizen* 27 January 1939.
- Lowndes, Joan. "Artist has a remarkably strong hand." *Vancouver Sun* 7 June 1971.
- Montreal Museum of Fine Arts Library. Artist file.
- National Gallery of Canada Archives. Artist file.

"Over 100 Paintings Shown by Mabel May." *The Gazette* 11 February 1950.

Robitaille, Adrien. "Science, vigueur et goût sont les marques de ce grand talent canadien." *Le Devoir* 11 February 1950.

Simmins, Richard. "A marginal offering of Mabel May work." *The Province* 10 June 1971: 35.

"Vancouver Gallery Honors Mabel May." *The Gazette* 31 July 1971.

Morris, Kathleen Moir

B. 1893 (Montreal)

D. 1986 (Montreal)

Studied:

- Art Association of Montreal, 1907-1917 (William Brymner, Maurice Cullen)

Career:

- Lived in Ottawa (1922-1929)
- A copy of her painting *McGill Cabstand* was reproduced on a series of Christmas postage stamps for the 1980 Christmas season.

Memberships:

- Beaver Hall Group (1921)
- A.R.C.A. (1929)
- Canadian Group of Painters (1940)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1914 to 1957.

Selected Bibliography:

- Ayre, Robert. "Exhibition of Kathleen Morris Works to be Followed by Lillias T. Newton." *The Standard* 21 October 1939: M-7.
- Haviland, Richard H. "Kathleen Moir Morris, ARCA: Landscape Painter; Noted for Winter Scenes." *The Standard* 5 June 1939.
- "Kathleen Morris shows at Arts Club." *The Gazette* 17 November 1956.
- Montreal Museum of Fine Arts Library. Artist file.
- National Gallery of Canada Archives. Artist file.
- Reynald. "Femmes-peintres dont l'art est viril." *La Presse* 9 February 1933: 8.
- Rider, Wini. "Portrait of the Artist as an Expression of Joy." *The Gazette* 16 June 1976: 13.

Sabbath, Lawrence. "Member of Royal Canadian Academy Montreal Artist Kathleen Morris Dies." *The Gazette* 24 December 1986: C-14.

Smith, Frances K. *Kathleen Moir Morris*. Catalogue. Kingston: Agnes Etherington Art Centre, 1983.

Morrisey, Darrell

Memberships:

- Beaver Hall Group (1921)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1916 to 1928.

Selected Bibliography:

"Au Fil de l'Heure. Le Groupe Beaver Hall." *La Presse* 20
January 1921: 2.

Montreal Museum of Fine Arts Library. Artist file.

"Public Profession of Artistic Faith." *The Gazette* 18
January 1921: 2.

Newton, Lillas Torrance

B. 1896 (Lachine, Quebec)
D. 1980 (Cowansville, Quebec)

Married to Frederick Gilbert Newton, 1921; divorced, 1933.
Son, Francis Forbes Newton (b. 1926)

Studied:

- Junior art classes at Art Association of Montreal, 1908 (Alberta Cleland); Miss Edgar's and Miss Cramp's School (Laura Muntz)
- Art Association of Montreal, 1912 (William Brymner)
- England with Alfred Wolmark (c. 1916-1918)
- Académie Colarossi, Paris (1923, briefly); Russian émigré Jacovieff, Paris (1923)

Career:

- Taught at Art Association of Montreal with Edwin Holgate (1936-1938) and with Holgate & Will Ogilvie (1939-1940)
- Painted portraits of Queen Elizabeth II and Prince Philip (1957)

Memberships:

- Beaver Hall Group (1921)
- A.R.C.A. (1923)
- Canadian Group of Painters, founding member (1933)
- R.C.A. (1937)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1920 to 1953.

Selected Bibliography:

Burgoyne, St. George. "Portraits by Lillas T. Newton, R.C.A., Form Interesting Exhibition." *The Gazette* 28 October 1939.
Crawford, Lenore. "The Painted Portrait is a Comment." *London Free Press* 27 September 1958.

Farr, Dorothy. *Lilias Torrance Newton: 1896-1980*.
Kingston: Agnes Etherington Art Centre, 1981.
"La Première Canadienne à Peindre la Reine et le Duc, à
Buckingham Palace." *La Presse* 24 Janvier 1958.
Montreal Museum of Fine Arts Library. Artist file.
National Gallery of Canada Archives. Artist file.

Perrigard, Hal Ross

B. 1891 (Montreal)

D. 1960 (Montreal)

Studied:

- Art Association of Montreal (William Brymner, Maurice Cullen)

Career:

- Winner of the Jessie Dow Prize (1921)
- Designed and arranged exhibits for the CPR
- Painted murals for CPR offices and hotels
- Maintained summer studio in Rockport, Mass. (1923-1969)

Memberships:

- Arts Club (1917)
- Beaver Hall Group (1921)
- Rockport, Mass. Art Association (1923)
- A.R.C.A (1924)
- Pen and Pencil Club (1935)
- Artists Guild of Canada

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1913 to 1952.

Selected Bibliography:

Exhibition. Hal Ross Perrigard, ARCA, 1891-1960. Comment by A.Y. Jackson. Montreal: The Gallery, Gemst Building, 1962.

"Hal Ross Perrigard showing at Arts Club." *The Gazette* 7 October 1950.

Haviland, Richard H. "Hal Ross Perrigard, A.R.C.A., Popular and Versatile Montreal Landscape Painter." *The Standard* 14 January 1939.

Montreal Museum of Fine Arts Library. Artist file.

Toupin, Gilles. "La Ville telle qu'elle n'est pas vraiment." *La Presse* 21 juillet 1984: C-20.

"Unique Mural Decoration on Station." *The Daily Times Journal* 12 August 1926.

Pilot, Robert Wakeham

- B. 1897 (St. John's, Newfoundland)
- D. 1967 (Montreal)

Step-son of Maurice Cullen

Studied:

- Night classes at Monument National (Edmond Dyonnet) and Art Association of Montreal, c. 1914
- Art Association of Montreal, 1914-1916 and 1919 (William Brymner)
- Académie Julien, Paris, 1920-1922 (Pierre Laurens)

Career:

- Jessie Dow Prize (1927 and 1931)
- Taught engraving at Ecole des Beaux-Arts, Montreal (1938-1940)
- President, Pen and Pencil Club (1936 and 1947)
- Guest exhibitor, 1st Group of Seven exhibition (1920)
- Member of the Order of the British Empire (1944)
- President, Royal Canadian Academy (1952-1953)

Memberships:

- Beaver Hall Group (1921)
- Salon Nationale des Beaux-Arts, Paris (1922)
- A.R.C.A. (1925)
- Pen and Pencil Club (1930)
- R.C.A (1935)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1914 to 1967.

Selected Bibliography:

- Ayre, Robert. "Taylor, Pilot Have Common Ground Here."
The Montreal Star 3 February 1951.
- Carter, D., Beament, H., MacDonald, T.R. *Robert W. Pilot Retrospective*. Catalogue. Montreal: Montreal Museum of Fine Arts, 1968.

- Chauvin, Jean. "A l'Atelier de Robert Pilot." *Le Revue Populaire* Avril 1927.
- Duval, Paul. "Art Gallery of Hamilton--Pilot showing is home grown." *The Hamilton Spectator* 25 January 1969.
- Henderson, Bert. *Robert Pilot*. Catalogue. Kitchener: Kitchener-Waterloo Art Gallery, 1967.
Montreal Museum of Fine Arts Library. Artist file.
- Robert Pilot (1898-1967). Retrospective Exhibition. Catalogue. Montreal: Walter Klinkhoff Gallery, 1988.

Robertson, Sarah M.A.

B. 1891 (Montreal)
D. 1948 (Montreal)

Studied:

- Art Association of Montreal, c. 1908 (William Brymner, Maurice Cullen)

Career:

- Art Association of Montreal Scholarship (1910)
- Taught at Art Association of Montreal with Nora Collyer

Memberships:

- Beaver Hall Group (1921)
- Canadian Group of Painters, founding member (1933)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1912 to 1945.

Selected Bibliography:

- "Art: Exhibition of Oils by Sarah Robertson." *The Gazette* 16 February 1952.
- De La Lune, Jean. "Sarah Robertson." *Le Droit* 6 November 1951.
- Jackson, A.Y. *Memorial Exhibition. Sarah Robertson 1891-1948*. Catalogue. Ottawa: National Gallery of Canada, 1951.
- "Le Repos. A Painting by Sarah M. Robertson." *Boston Christian Science Monitor* 20 August 1940.
- Meadowcroft, Barbara. *Sarah Robertson (1891-1948) Retrospective Exposition*. Catalogue. Montreal: Walter Klinkhoff Gallery, 1991.
- Montreal Museum of Fine Arts Library. Artist file.
- National Gallery of Canada Archives. Artist file.
- Thornton, Mildred Valley. "Vivacious Artist Show Opens Season." *Vancouver Sun* 4 September 1952.
- Weiselberger, Carl. "National Gallery Showing Sarah Robertson Paintings." *Ottawa Citizen* 3 November 1951.

Robertson, Sybil

Memberships:

- Beaver Hall Group (1921)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1920 to 1947.

Selected Bibliography:

- "Au Fil de l'Heure. Le Groupe Beaver Hall." *La Presse* 20
January 1921: 2.
- "Des Artistes qui Affirment de Beaux Dons." *La Presse* 21
January 1922: 2.
- Montreal Museum of Fine Arts Library. Artist file.
- "Public Profession of Artistic Faith." *The Gazette* 18
January 1921: 2.

Robinson, Albert Henry

B. 1881 (Hamilton, Ontario)

D. 1956 (Montreal)

Moved to Montreal c. 1908/9

Studied:

- Hamilton Art School (John Gordon)
- Académie Julien, Paris, 1903 (William Bourgeois, Baschet)
- Ecole des Beaux-Arts, Paris (Gabriel Ferrier)
- Summer classes in Normandy and Corsica, 1903-1905 (Thomas William Marshall)

Career:

- Taught at Hamilton Art School (1906-1909)
- Travelled to Europe with A.Y. Jackson (1910)
- WWI Canadian War Records, artist
- One of three guest exhibitors at first Group of Seven Exhibition (1920)
- Jessie Dow Prize (1928)
- Retired from painting due to ill health (1933)

Memberships:

- A.R.C.A. (1911)
- R.C.A. (1920)
- Beaver Hall Group (1921)
- Canadian Group of Painters, founding member (1933)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1908 to 1937.

Selected Bibliography:

Ayre, Robert. "Robinson Collection on Display." *The Montreal Star* 1 April 1950.

Albert H. Robinson. Catalogue. Guelph: University of Guelph, 1968.

- Lee, Thomas R. "Albert H. Robinson." *Canadian Art* Vol. 12, No. 3. 1955: 108-111.
- MacDonald, T.R. *Albert H. Robinson Retrospective Exhibition*. Foreword by Robert W. Pilot. Catalogue. Art Gallery of Hamilton/National Gallery of Canada, 1955.
Montreal Museum of Fine Arts Library. Artist file.
- Murray, Joan. "Albert H. Robinson--Rescued from Christmas Card Land." *Canadian Collector* May 1983: 31-33.

Savage, Anne Douglas

B. 1896 (Montreal)

D. 1971 (Montreal)

Studied:

- Art Association of Montreal, 1914-1919 (William Brymner, Maurice Cullen)
- Minneapolis School of Design, 1920

Career:

- Medical artist, Ste-Anne-de-Bellevue Military Hospital; Christie Street Military Hospital, Toronto. Minneapolis
- Commercial artist at Ronald Press
- Taught art at Baron Byng High School, 1921-1948; Assistant Supervisor of Art, PSBGM (1948-1950); Supervisor of Art, PSBGM (1950-1953)
- Travelled to Skeena River, B.C. with Florence Wyle and Marius Barbeau (1927)
- Taught art classes for teachers in Edmonton and Calgary (1937); Banff School of Fine Arts (1949)
- Taught Saturday morning children's art classes at Art Association of Montreal (1937-1940)
- Taught Art Education at McGill University (1955-1959)

Memberships:

- Beaver Hall Group (1921)
- Canadian Group of Painters, founding member (1933)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1917 to 1961.

Selected Bibliography:

Andrus, Donald. *Annie D. Savage: Drawings and Water colours*. Catalogue. Montreal: Sir George Williams Art Gallery, Concordia University, 1974.

Anne Savage Archives, 1896-1971. Concordia University.

Braide, Janet. *Anne Savage: Her Expression of Beauty*. Catalogue. Montreal: MMFA, 1981.

- Calvin, Arthur H. "Anne Savage, Teacher." Unpublished Master's thesis in the Department of Art Education, Montreal: Sir George Williams University, 1967.
- McDougall, Anne. *Anne Savage: The Story of a Canadian Painter*. Montreal: Harvest House, 1977.
- Meadowcroft, B. *Anne Savage (1896-1971)*. Catalogue. Montreal: Walter Klinkhoff Gallery, 1992.
Montreal Museum of Fine Arts Library. Artist file.
- Sherman, Leah. *Anne Savage, A Retrospective*. Catalogue. Montreal: The Art Gallery, Sir George Williams University, 1969.

Scott, Adam Sherriff

B. 1887 (Perth, Scotland)

D. 1980 (Ste-Anne-de-Bellevue, Quebec)

Emigrated to Canada c. 1907, moved to Montreal, 1911/12.

Studied:

- Edinburgh School of Art, 1903-1906
- Allen-Fraser Institute, Arbroath, Scotland
- Slade School of Art, London, 1909 (Henry Tonks)

Career:

- Taught Edinburgh School of Art, 1903-1906
- Taught private students, c. 1931-1938; opened "school of art" on Bishop Street, Montreal, with T.R. MacDonald (1938)
- Official painter for *The Gazette* in 1919
- Painted historical murals, including 20 murals of Old Montreal for the Montreal Board of Trade and historical paintings for the Canadian Imperial Bank of Commerce
- Spent 6 years living with Inuit in Arctic c. 1920s

Memberships:

- Beaver Hall Group (1921)
- A.R.C.A. (1935)
- R.C.A. (1942)
- Pen and Pencil Club (1943)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1920 to 1953.

Selected Bibliography:

Callaghan, Eleanor. "Artist's Life a portrait of pride at age 89." *The Montreal Star* 15 April 1977.

- Haviland, Richard H. "A. Sherriff Scott, A.R.C.A.. Sincere Painter of Sound Performance." *The Standard* 9 August 1938. Montreal Museum of Fine Arts Library. Artist file.
- Rodden, Georgine. "Scott now ranked among world's greatest artists." *Monitor Profile* 5 November 1959.
- Seligson, Lou. "Adam Sherriff-Scott paints legitimate nudes." *The Montreal Star* 20 October 1972: A-5.

Seath, Ethel

B. 1879 (Montreal)
D. 1963 (Montreal)

Studied:

- Art Association of Montreal, c. 1890s to 1900 (William Brymner, Edmond Dyonnet, Maurice Cullen)

Career:

- Commercial Illustrator, *The Montreal Witness* (1896- 1901); *The Montreal Star* (1901); *Family Herald* (c.1917)
- Taught art at *The Studio* (1917-1962)
- Taught Saturday morning classes at Montreal Museum of Fine Arts (1937)

Memberships:

- Beaver Hall Group (1921)
- Contemporary Arts Society (1939)
- Canadian Group of Painters (1940)
- Federation of Canadian Artists

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1905 to 1956.

Selected Bibliography:

- Chicoine, René. "Formes et Couleurs." *Le Devoir* 24 December 1957.
- Duncan, Ann. "Klinkhoff exhibition honors overlooked Montreal artist." *The Gazette* 23 September 1987: G.2.
- Hicks, Laureen. "Well Known Art Teacher Retires After 45 Years." Clipping. National Gallery of Canada Library, artist file.
- Little, Roger. *Ethel Seath*. Catalogue. Montreal: Walter Klinkhoff Gallery, 1987.
- Montreal Museum of Fine Arts Library. Artist file.
- National Gallery of Canada Archives. Artist file.

Savage, Anne. *Ethel Seath. Exhibition 1963-64.* Profile on Ethel Seath. Document no. 4.3 in Anne Savage Archives, Concordia University.

"Works by Ethel Seath, Study Old Girls on View Until Saturday at Klinkhoff." *Westmount Examiner* 24 September 1987.

Seiden Goldberg, Regina

B. 1897 (Rigaud)
D. 1990 (Montreal)

Married to painter Eric Goldberg, 1928

Studied:

- Art Association of Montreal, 1911, 1914-1918) (William Brymner, Maurice Cullen)
- Académie Julien, Paris, 1921 (Prof. Royer)

Career:

- After first visit to Paris in 1921, returned to study in 1927 where she met her future husband, Eric Goldberg.
- Winner of Montreal Women's Art Association scholarship (1915)

Memberships:

- Beaver Hall Group (1921)
- Contemporary Arts Society

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1915 to 1930.

Selected Bibliography:

- "Au Fil de l'Heure. Le Groupe Beaver Hall." *La Presse* 20
January 1921: 2.
Canadian Jewish Congress Archives. File: Regina Seiden.
"Des Artistes qui Affirment de Beaux Dons." *La Presse* 21
January 1922: 2.
Hart, Arthur Daniel. *The Jew in Canada.* Toronto and
Montreal: Jewish Publications Limited, n.d.: 528.
Montreal Museum of Fine Arts Library. Artist file.
"Public Profession of Artistic Faith." *The Gazette* 18
January 1921: 2.

Topham, Thurstan Gunner William

B. 1888 (Spondon, Derbyshire, England)
D. 1966 (Montreal)

Emigrated to Canada, 1911; Montreal, 1912.

Studied:

- School of Art, Derby, England
- Apprenticed to L.L. Goldie, architect in Derby
- Attended Life classes at Lewin-Funcke Studio, Berlin

Career:

- Winner of the Jessie Dow Prize (1937; 1942)
- President, Independent Art Association
- Taught sketch classes at the Arts Club

Memberships:

- Beaver Hall Group (1921)
- A.R.C.A (1944)
- Pen and Pencil Club (1951)

Exhibited at the annual Spring Exhibition of the Art Association of Montreal from 1913 to 1947.

Selected Bibliography:

- Burgoyne, St. George. "Northland Woods and Streams Live Brush of Thurstan Topham." *The Gazette* 10 November 1944. Montreal Museum of Fine Arts Library. Artist file.
- "Paintings by Thurstan Topham shown at Arts Club." *The Gazette* 14 February 1948.
- "Show of Work by Thurstan Topham at Arts Club." *The Montreal Star* 15 March 1933.
- "Topham Watercolors Favor Laurentians." *The Gazette* 15 January 1944.
- "Watercolor Exhibit by Thurstan Topham." *The Gazette* 17 October 1942.

Torrance, Scoop

Brother of Liliac Torrance Newton.

Memberships:

- Beaver Hall Group (1921)

Selected Bibliography:

Hill, Charles. Interview with Edwin Holgate 20 September 1973. Tape in National Gallery of Canada Archives.

Frances K. Smith Papers. Queen's University Archives, Kingston, Ontario. Transcript of interview with André Biéler and Edwin Holgate 21 September 1968.