THE FINE ARTS IN VANCOUVER, 1886-1930:
AN HISTORICAL SURVEY

by
WILLIAM WYLIE THOM
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Abstract

Canadians in recent years have become increasingly aware of their heritage. Entering into a new era of self confidence, they have been looking with greater interest at their past and discovering things of value in this heritage. This paper looks at a part of this past and examines the events from 1886 to 1930 which formed the background, and laid the foundations for Vancouver's later development as a lively and important art centre. This period is largely undocumented, its importance to the contemporary Vancouver art scene usually forgotten.

Vancouver from its inception attracted more than its share of persons with education and vision, individuals who saw what the city was to become and who were prepared to give their time and interest to the work of fostering societies and institutions of a cultural nature including the early art societies. The focus here is on these societies and on the slow but continuing growth of art activity in Vancouver, showing the important role that these early groups played in creating an art environment and keeping alive a spirit of artistic endeavour when there was little general interest in the arts in the city. Consideration has been given to the individuals - artists, critics, educators - who were key figures in the genesis and form of artistic expression during the period, as well as to the social and cultural factors
which to a large extent determined the direction which the fine arts took in Vancouver in the first quarter of the twentieth century.

The emphasis throughout has been on the historical development, the object being to trace the growth of art in Vancouver through the individuals and the societies they formed. Most of the material has been obtained from primary sources, principally from the newspapers of the time, but also from the records of art societies, exhibition catalogues, letters and other documents, and from interviews with individuals who were close to the period. These sources reveal a surprising amount of art activity, they also point up the importance of this activity in establishing a climate of art in Vancouver from which those who followed have gained. The major accomplishments such as the formation of an art school and the founding of an art gallery had a direct bearing on the present and a broader picture of Vancouver art should be possible when the events of the present are set against the background of their historical precedents.
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THE FINE ARTS IN VANCOUVER, 1886-1930:

AN HISTORICAL SURVEY
PART 1
1886 - 1918

CHAPTER I

ORIGINS OF ART IN A NEW CITY: VANCOUVER 1886-1900
The purpose of this paper is to present an historical survey of the fine arts, chiefly painting, in Vancouver from 1886 to 1930, a period in the city's art history which has never been documented. When considering the development of the fine arts in Vancouver it is desirable to keep things in historical perspective. Vancouver was, in the period up to 1900, a very new city, having only been incorporated April 6, 1886. Prior to this the site had been occupied mainly by the small logging town of Granville. The first Canadian Pacific Railway train arrived in Port Moody in July 1886, but it was not until May 23, 1887 that Vancouver was itself linked to eastern Canada. Within a few weeks of its incorporation Vancouver had a population of about 2000. By June 1888, in spite of a disastrous fire which two years previously had almost completely destroyed the new community, it was a city of approximately 8000. As described by Edward Roper, an English painter and writer, who visited the city in 1888, Vancouver was a rough, bustling pioneer town and he noted that it was undergoing a period of extremely rapid growth and development. Roper, who appears to have been one of the earliest painters of the Vancouver scene, remained in the city for some time documenting the area with his paintings and sketches. Referring to one of these sketches, "A Vancouver Street", which showed a forest of immense trees which were in the process of being cut down, he wrote:
In June 1888 the accompanying sketch was made. It is an extension of one of the principal Vancouver streets... In August not a tree or stump stood there, but a splendid plank road was laid down, a wide sidewalk being on either side, and rows of comfortable dwellings, side by side, for half a mile beyond.

A young, relatively small, rapidly growing community must by necessity give precedence to problems more basic to its existence than art. It would be difficult to conclude from Roper’s description that the general atmosphere in Vancouver would be conducive to a developing art scene. Yet there is evidence to suggest that at least some individuals in the new city were interested in the arts. Harper claims that H. Tomtu Roberts (c. 1858-1938) arrived in Vancouver about 1886 and "dared to advertise himself as an artist". He dates one of this painter’s small oil landscapes "Big Rock, Third Beach", 1886. T.R. Hardiman, in a letter to the Vancouver Province in 1928 also wrote that he . . . established the Pioneer Art Gallery in 1887, opposite the C.P.R. Station on Cordova Street and conducted it until the late nineties . . . .

The writer’s place was the rendezvous for artists, Messrs. Mower Martin, Bell Smith, DeForest, Ferris, Lee Rogers, whose studio was at the writer’s, 622 Cordova Street . . . .

Hardiman’s claim that his establishment was a rendezvous for artists would seem to be confirmed by this advertisement of 1889:

ART - Landscape paintings in water colours and drawing taught privately or in a class by an artist from London, England. Apply to the Pioneer Art Gallery, 522 Cordova Street.

Contemporary newspapers suggest some degree of sophistication in
the new community - a community which from the start, seemed to attract more than its quota of individuals with widely varying interests. By 1889 an amateur dramatic society was operating, and a start had been made towards the formation of a Philharmonic Society. The Daily News - Advertiser January 1, 1889 printed a long letter under the heading "An Artist's View" from the painter L.R. O'Brien to a friend in Toronto describing the coastal terrain around Vancouver. O'Brien had spent several months in the vicinity of Vancouver in 1888. In addition the same newspaper contained an advertisement for the Vancouver Art Emporium which had just opened with "a splendid assortment of pictures". It also announced that a Mr. A.M. Beattie, auctioneer, was to have an important art sale of over fifty pictures by famous artists. On January 3, 1889, the day of the auction, the Daily News - Advertiser commented that it expected that the art sale "will draw thither all those citizens who are desirous of furnishing their residences with paintings of genuine merit".

Evidence of growing interest in the arts, as well as further indication that at least a few artists resided in the new city was provided by a notice in the Daily News - Advertiser January 17, 1889 that a meeting of local artists was to be held January 18, 1889 for the purpose of forming an Art Association. From the same source, a letter to the editor January 18, 1889, signed Art, documents the interest of one resident. Referring
to the forthcoming meeting he wrote:

"... In this young and growing city where all are alive to business interests ... art ought not to languish, nor be left to struggle as best it may ... no nation or province can afford to ignore the art education of its people. In our Mayor's address we are told that several factories are to be opened up in our vicinity. Where are the trained operators and skillful designers needed to carry on the work of these factories to come from. At present we must import them, but this ought not to be the case 20 years from now. Our sons and daughters ought to receive that instruction necessary to qualify them for these positions. Apart from this particular view of art the artistic capabilities of any community ought to be developed for the sake of the thing itself, for the sake of the elevation of thought and feeling produced by being surrounded by that which is beautiful ... Our citizens should give that encouragement to art which will not only induce those artists already residing among us to remain, but which shall also influence others to cast in their lot with ours, and thus enable us to provide for the art education of the youth now growing up in such a thorough and efficient manner, that we shall have no need to send our children to the academies of Europe, but shall bring Europe here to sketch our mountains and copy our skies."9

From this it is evident that even at this early stage in the community's development there were already knowledgeable and far seeing individuals who were aware of the importance of art and art education to the future development of the city.

The newspaper reports do not indicate who the founders of the association were. However, Will Ferris, who played an important role in the organization, was later cited as saying that Capt. and Mrs. Mellon,10 Mrs. Webster and himself met in a small store on Hastings St., and started an art association.11 Mrs. Webster so far as can be determined had established an art
school even prior to this as well as organizing monthly art discussions. An account of the meeting suggests that it was a success.

... The meeting held at Mrs. Webster's Art Bazaar, 217 Hastings St. was numerously attended and it was unanimously resolved that the aims and object of the association be for the mutual assistance of its members in the prosecution of art studies and by every means to cultivate a taste for and to further the interests of art in the city of Vancouver. . . . hopes were expressed that an art association here would soon be started, and that this city . . . might before long boast an art gallery . . . .

The Vancouver Art Association seems to have started shortly after this meeting. It made rapid progress and by early April 1889 it not only had nearly forty members but had decided to hold a "loan exhibition" - it being stated at this time that "a great many promises of pictures and other works have been received." This exhibition of "choice works of art, rare antiquities, and wonderful curiosities from all quarters of the globe" was held in the Van Horne Block, Granville Street.

It was officially opened June 28, 1889 by Lieutenant-Governor Hugh Nelson, who was accompanied by Mayor David Oppenheimer, and Rev. H.P. Hobson, the president of the Association. In the speeches which marked the opening tribute was paid to Mrs. Webster, Mr. Ferris, Capt. Mellon and others for their efforts in the inauguration of the first art association in British Columbia. The exhibition remained on view for one week. Included were a collection of fretwork, a quantity of handpainted china, specimens of native Indian workmanship, and
various curios as well as a number of water colours and oils painted by local and provincial artists.  

Within a period of one year the membership of the Association had increased from twenty-two to sixty-eight. In this time a number of members and pupils had received art instruction from the Association teacher, Will Ferris. Culminating the year’s activities the First Annual Exhibition of the Vancouver Art Association was held during the week of October 6, 1890, in the Lefevre Block situated at the corner of Hastings and Seymour Streets. The scope of the Exhibition was outlined in the Daily News - Advertiser:

The exhibition which will be held this week is the first annual display of the members and pupils and will consist of work done during the past year. There will be one room reserved for exhibits loaned by the citizens, but these will not enter the competition for medals given by the society. The increased interest in the work of the Association is shown by the fact that the exhibits have more that doubled since the exhibition last year of loaned pictures. Last year there were 167 pictures, this year there are considerably over 300, and half of this number consists of work of members and pupils done during the year  . . . 17

The exhibition was formally opened Monday, October 6, 1890, by Lieutenant-Governor Hugh Nelson and this was followed by an "at home" by the Association. Dramatic performances and concerts were held other evenings during the week with the exhibition being brought to a close Friday, October the tenth with a ball. The competitive section was divided into six classes: (A) Water colours, with a prize for the best landscape (original) given by
the Governor-General, Lord Stanley, (B) Oil paintings, gold medal for the best landscape (original) given by Lieutenant-Governor Hugh Nelson, (C) Oil paintings, silver medal for the best landscape by pupils given by the Vancouver Art Association, (D) Crayon landscape, gold medal for best landscape given by Mayor David Oppenheimer, (E) Figure painting, gold medal given by Mr. A.G. Ferguson, (F) Flower painting, silver medal, given by Lieutenant-Governor Hugh Nelson. Among the competitors were Mrs. Hamersley, Mrs. Lefevre, Mrs. Maitland, Mr. H.B. Lewis, Mr. T. Bamford, Mrs. T.R. Pearson, Mrs. Major, Mrs. Clements, Mr. Reid, Mr. A.G. Ferguson, Miss L. Shrapnel, Miss Von Scholtin and others. Will Ferris exhibited a number of water colours, mostly scenes in and around Vancouver but did not enter the competition. In the group of other paintings exhibited was a portrait of Captain Vancouver which was presented to the Association by J.C. Keith and C.D. Rand, the intention being that this might form the beginning of a permanent art gallery. It was a copy by R.I. Alldridge of an original which at the time was in the Bethnal Green Museum in London. Among the paintings loaned were "a number of very fine ones by Royal Canadian Academicians", as well as works by Lee Rogers, Mrs. Webster and others. The Vancouver Art Gallery Bulletin of January 1939, referring to a copy of the Catalogue and Programme of the First Annual Exhibition of the Vancouver Art Association which had
been made available to them in 1939 by Major J.S. Matthews the Vancouver City Archivist, describes some of the paintings which were listed:

A very large number of residents lent pictures for display in the exhibition. Included was a painting by Kreighoff, one by O.R. Jacobi, together with works by L.R. O'Brien, Fripp and Bell-Smith. Very few of the remaining artists represented in this section are however remembered today. Most of the paintings were, of course, of a type dear to the Victorian heart, - little girls, kittens and flowers being especially favoured. . . . The students' work featured quite a number of paintings of local scenery mostly however of scenes in the neighbourhood of Victoria . . . .

According to this same source there was an admission charge to the exhibition of twenty-five cents during the daytime and fifty cents in the evening and the rooms were said to have been crowded with viewers much of the time. The 1890 newspaper report of the exhibition stated: "On the whole, the exhibit, both the loaned and competition work is excellent and worthy of the city".

After this there was little mention of the Art Association until February 24, 1892. On this date the Daily News - Advertiser under the heading "An Historical Society" reported that

The Art Association which had a very successful course during its existence, has, however, not been very active of late and it is now proposed to give it a wider scope than in the past by reorganizing it as an historical and antiquarian society. The purpose is to form a society for studying the history of the province in its entirety including the aborigine tribes and the earliest records of travelers who have visited our shores.

The following day a meeting of about thirty persons was held in
the rooms of the Art Association for the purpose of reorganizing it along these lines. The Art Association met first under the chairmanship of Mayor Cope. Mrs. Webster, the secretary, presented the annual report for 1891, after which the officers of the Association tendered their resignations as a body. A public meeting followed at which plans for the enlarged organization were discussed. It was pointed out that the relics of the province's past were rapidly disappearing:

Alderman Odlem, Rev. J.W. Pedley, Rev. E.D. McLaren, Rev. P. Fay, Mrs. Webster, Capt. Mellon, Mrs. Mellon, R.E. Gounell, J. Balfour Ker and W.C. Hill-Tout spoke as to the lines upon which they thought the new organization should be conducted. All pointed out the importance of collecting as soon as possible what relics of the past of the province as could be obtained and thereby establish the nucleus of a museum.

In spite of the agreement of the meeting that a new association should be created and the appointment of a committee to study and report upon the form it should take to a public meeting at a later date this attempt to enlarge the scope of the Art Association was unsuccessful. It was not until April 1894, when it was again "proposed to make an effort to revive the Art Association and also to enlarge it by the addition of an historical and scientific department" that the Art, Historical and Scientific Association of Vancouver was successfully formed. The Rev. L.N. Tucker, the Rector of Christ Church was the first President of the Association.
For many years after its founding the Art, Historical and Scientific Association was one of the foremost influences in the artistic and cultural life of Vancouver. The Association played a valuable role in the development of the fine arts in the city in the 1890's and the early years of the twentieth century despite the fact that, with its broadened scope, art constituted only one of its activities. H.J. DeForest, the first secretary, and Lee Rogers, the first treasurer of the Association were both prominent artists who painted and exhibited in Vancouver in the 1890's. Will Ferris, whose interest in art has already been noted, was in charge of the art section in 1894. The Association's first venture was an Art Loan Exhibition. Held at Dunn Hall, Granville Street, November 1-7, 1894, it was officially opened by the Governor-General, Lord Aberdeen. The Daily News - Advertiser of November 2, 1894 reported on it as follows:

The results of the efforts of the Art Association of Vancouver to gather from various . . . sources an interesting collection of exhibits in the several departments of science and art, for the inaugural exhibit has been eminently successful . . . . The large hall and two smaller rooms, are now well stocked, the former has been almost exclusively devoted to paintings in oils and water colour, the latter predominating. These paintings are of exceptionally high quality and representative of the talent of many prominent artists. Local work of high order of merit has been contributed by Messrs. Lee Rogers and Ferris.

The report noted that in his preliminary inspection of the exhibition the Governor-General had singled out the work of these
two gentlemen for special attention. The programme of events which was held in conjunction with the exhibition included an "Art Conversazione", and a lecture, "Art and Popular Fallacies" given by A. Lee Rogers. The hanging of the pictures and most of the arrangements concerning the exhibition were handled by Will Ferris, assisted by Lee Rogers and others. It is not known if further exhibitions of this type were held in the 1890's. However in the years that followed the Art, Historical, and Scientific Association sponsored a continuing series of lectures, the subjects of which were related to the various activities with which it was concerned, including art.

The first meeting in 1894 was held in the ante-room of Christ Church and for a number of years the Association did not seem to have any permanent home, many changes of location being recorded. The possessions of the defunct Art Association were transferred to the Art, Historical and Scientific Association in 1894, it having included in its activities the forming of a collection of objects of art and historic interest. The extent of this collection is not known, but at a later date it was stated that "with the widened activities of the new Association, energetic steps were taken to develop the small art collection into the nucleus of a museum." The growth of the collection was reported to have been steady. Presumably this must have been mainly due to gifts for the sole source of income prior to 1898, when the city of Vancouver made its first grant of $100
towards the maintenance of the collection, was from sub-
scriptions and the receipts from lectures, exhibitions and
concerts.

From accounts of the period it seems reasonable to conclude
that the fine arts played a very minor role in the life of
Vancouver in the 1890's. If there appeared to be a surprising
amount of interest in the arts for a city so new, this interest
seems to have been limited to a comparatively few individuals.
At that time Vancouver was isolated by the sheer fact of
distance from the artistic communities of eastern Canada and
the United States, and, even more so from the art capitals of
Europe. In addition, in comparison to the 1960's, there were
relatively few art books and journals being published by which
artists or those interested in art in such a remote area as
British Columbia could keep up with the radical changes in
artistic thought and style which were beginning to characterize
the avant garde in Europe, particularly in France. Various
sources suggest the negative attitude of the general public of
the city toward art. In these circumstances it would appear
that, even if the Vancouver artists of the time did not work in
an atmosphere of outright hostility, they painted in an
environment which offered little encouragement or stimulation.
It is not known if there were any professional artists in
Vancouver in the 1890's, but it would seem unlikely that there
were. Those who exhibited seemed to be amateur rather than
professional, and the fact that so few of their paintings have survived, would seem to testify that in many cases the quality of the work was not of lasting value. As most of those instrumental in starting the Art Association had come to the city either directly or indirectly from England it would follow that, in general, the attitude towards art and the style of painting most admired in Vancouver around 1890 would reflect the art traditions of England, particularly the artistic style of Victorian England. This seems to have been true. Newspaper reports of the exhibitions of the 1890's indicate that many of the paintings were landscapes, the reviewers using such terms as "exceedingly realistic" and "showing a close and careful study of nature" in their assessment of them. Represented too were works, which if the titles were any indication reflected the influence of Victorian anecdotal painting.

Few details are known of the Vancouver artists of the late 1880's and 1890's and, so far as can be ascertained, very few paintings of the period (with the exception of some by H. Tomtu Roberts, A. Lee Rogers, Will Ferris and H.J. DeForest) have been preserved. Little is known of H. Tomtu Roberts (c. 1858-1938) though there are twenty-one of his paintings in the Centennial Museum collection - small oils, mostly scenes of early Vancouver. Harper says that he was a Welshman who arrived in Vancouver about 1886. Neither the Provincial Archives in Victoria nor the Vancouver City Archives have any record of him. The
Centennial Museum has no information regarding him. He was not listed in the Vancouver City Directory for 1889, nor does he appear to have participated in the exhibitions of the Art Association in 1889 or 1890, or the 1894 Exhibition of the Art, Historical and Scientific Association. Similarly, about the only thing that is definitely known about A. Lee Rogers is that he painted in Vancouver from about 1890 to about 1900, neither was he listed in the Vancouver City Directory in 1889 or in 1898. Hardiman, as has been noted above, wrote that Rogers' studio was at the Pioneer Art Gallery, 622 Cordova Street and his pictures of British Columbia were known throughout "the Empire." The newspaper review of the 1890 Art Association Exhibition stated that "a number of studies from the brush of Lee Rogers are on exhibition and are among the best of his work", and he also exhibited in the 1894 exhibition. The Centennial Museum has five of his paintings; four undated oils, and one water colour, "Coal Harbour", dated 1900. (Plate 1).

William (Will) Ferris (1838-1930) was a solicitor although he never practised his profession in Vancouver. Born in England he came to the city in 1888. In the early years he was one of the most important figures on the Vancouver art scene. One of the founders of the Art Association and the Art, Historical and Scientific Association, he was later the curator of the Vancouver Museum from 1912 to 1925. Interested in the study of art, he was also said to have been "a collector of artistic things".
all his life. As art instructor of the Art Association in 1889-1890 he was one of the city's first art teachers, and of his sketching classes in Stanley Park and English Bay, it was later said that: "Mr. Ferris has several well filled portfolios of sketches he made at that time, and he it was who conducted the first outdoor sketching class in Vancouver". It was also reported that about "fifteen to twenty prominent citizens" attended these classes. Among the water colours he painted around 1890 were landscapes (Plate II) and a number of paintings of the steamship Beaver which was wrecked off Observation Point (now Prospect Point) in July 1888. So far as can be determined Ferris painted exclusively in water colour. No details of his early art training are available, but he appears to have been an accomplished amateur artist before his arrival in Vancouver.

Henry J. DeForest (1855-1924) was considered, during his life, to have been one of Vancouver's foremost painters. Born and educated in New Brunswick, Colgate says that he studied drawing and painting at the South Kensington School of Art, London and the Julien Academy, Paris. He first came to Vancouver in 1891, but it was not until 1898 that he settled permanently in the city. In 1894 he became the first secretary of the Art, Historical and Scientific Association, a post he only held for a short time as he left the city later in the same year. During this time he is believed to have travelled extensively.
Examples of his work in the late 1890's, such as "Vancouver Waterfront" (1898) (Plate III), now in the Centennial Museum, and other paintings in the Vancouver City Archives, show the influence of Victorian England in their strict adherence to detail and in the literal transcription of the scenes they depict. Also included in the Centennial Museum's collection of his work are three large canvases, "Crater of Kilavea, Hawaii" (1893), "Crater, Hawaii" (c. 1894), and "Waterfall" (1899). Although DeForest lived and worked in Vancouver during the 1890's, he played a more active role in the city's art circles after the turn of the century. For this reason he will be discussed more fully in the chapters that follow.
CHAPTER II

DEVELOPING PATTERNS OF ART: 1900-1908
The population of Vancouver continued to grow at a very rapid rate during the years 1900-1914, increasing from about 24,000 at the beginning of 1900 to more than 66,000 by the end of 1908, and to more than 114,000 by the beginning of 1914. Although the increase in artistic activity did not appear to keep pace with the burgeoning population there is evidence, in spite of continuing public apathy, of a steady if unspectacular growth of interest in the fine arts. Local newspapers suggest that more facilities for the study of drawing and painting were gradually becoming available. The same sources also indicate that the work of local artists was beginning to be shown to the public with more regularity than had been the case in the previous decade despite the fact that it was often exhibited under conditions which were far from ideal. It was during this period that the Studio Club and the British Columbia Society of Fine Arts were formed, and it was also during these years that a group of artists began to emerge who would be largely instrumental in shaping the artistic development of Vancouver for the first quarter of the twentieth century.

Around 1900 a small group of painters, the Art Workers Guild, began to have monthly meetings in Vancouver. Little is known of this organization, but it was at these meetings that the idea for the formation of a general arts association was discussed. As a result of these discussions, and principally through the initiative of: "Messrs. Bloomfield, Woodroffe, Fripp,
Eveleigh, F. Garden, J.S. Thurston and D.H. Alpen, a new organization came into being in April 1900, the Vancouver Arts and Crafts Association. The organizational meeting for the new association was held April 25, 1900, in the chambers of the Builders Exchange, Fairfield Block.

The meeting was fully representative of the arts and crafts of the city and included the following... Mrs. Balfour Ker, Mrs. Marcus Lucas, Mrs. W.F. Caulfield, Messrs. H.J. Deforest, J.B. Fitzmaurice, painting and sketching...; Messrs. J.W. Mallory, E.A. Whitehead, A. Woodroofe, R.M. Fripp, Sydney Eveleigh, Architects; W.H. Barnes ornamental confectioner, J. Murray, D. Campbell, woodworker; H.M. Alpen, A.V. Harrod, lithographic artists; W. Campbell, furniture; G. Sydney Carr, Bookbinding; A. Russell Wilson, photography, J. Blomfield, designing artist; C.E. Blomfield, stained glass; F.W. Caulfield, wood carving...3

At this meeting a committee was nominated to draft rules and a provisional constitution. These were drawn up and adopted at a general meeting May 9, 1900. At this same meeting the following officers were elected: President, R.M. Fripp; Vice-Presidents, Messrs. Balfour Ker and Eveleigh; Secretary-treasurer, C.E. Blomfield; Executive committee, Mrs. Marcus Lucas, N. Brittain, H. Alpen, J. Blomfield, A. Woodroofe, M.D. Campbell and W. Ferris.4 A week later, May 16, 1900, a sub-committee was formed to organize the various arts and crafts classes which the Association proposed to conduct. It was also decided at this time that a prospectus should be issued "explaining its objects and principles".5 A room in the Molson's Bank Building served as the Association headquarters. An item in the Daily News - Advertiser, June 12,
1900, testified to the speed with which the Association was organized.

The Arts and Crafts Association is now firmly established... and will hold its first Annual Exhibition in September 11th... a special feature of the exhibition will be the public and private schools competition open to any scholar under seventeen years of age. Fifteen prizes donated by local business men are offered in this section. The Association has secured a room in the Molson's Bank Building... and will inaugurate its occupancy by an exhibition of work, indicating the various crafts represented by its members...

This inaugural exhibition of paintings and other works by local talent was held July 11, 1900. Declared "a most decided success", it included paintings by "Mrs. Balfour Ker, Mr. Ferris, Mr. Mower Martin, Mrs. Lucas, Mr. Bell-Irving" as well as an exhibit of stained glass by "Mr. Blomfield". The Association's First Annual Exhibition was held in September 1900, at the Theatre Royal. "The many exhibits coming under the several heads of oil and water colour painting, architectural, photography, black and white, decorated china, pyrography, ..." Among those exhibiting were Mrs. Marcus Lucas, Will Ferris, H.J. DeForest, T.W. Fripp and Mower Martin.

The Arts and Crafts Association seems to have been very active in the year 1900 and in the early part of 1901, frequent notices in the Daily News - Advertiser affirming the enthusiasm of its members. Regular meetings were held at which papers were sometimes presented by members and courses were arranged, including one of ten lectures on decorative design by James Blomfield. However, in spite of the obvious hard work and
the dedicated efforts of this small group who were attempting to stimulate the interest of the community in their project, the public remained generally uninterested. This was shown by the following resolution which was passed at a meeting of the Association June 12, 1901:

That it be recorded in the minutes of the Association that classes held in the rooms of the Association in the Molson's Bank Building were only discontinued when the financial condition of the Association rendered this discontinuation imperative: it should be made clear that the primary object of the Association is to bring the decorative designer and the worker together by means of an annual exhibition and art union; that it was always intended that classes formed within the Association should be self-supporting; whereas the students failed to come forward in sufficient numbers to enable the Association to pay its way; . . . .

The Second Annual Exhibition, which consisted of original works of members as well as "loaned examples of work in the fine and applied arts". was held in June 1901 in the Fairfield Block, Granville Street. After this there was no further mention of the Arts and Crafts Association in the local press until much later when it was stated that the Association came to an end with the temporary move of R.M. Fripp to California and "the scattering of other important members." The newspapers indicate that in the years 1900-1903 several sources of art instruction were available in the city. In 1900, Mrs. Marcus Lucas conducted classes in drawing and painting in the New York Block, 650 Granville Street, and later in the same year it was announced that J.J. Troughton would open
his art classes at his studio on Pender Street. In the autumn of 1901 the Technical School offered instruction in drawing and painting in oil and water colour under the direction of David Blair, the Science and Art Master of the Normal School. And, in 1902 and 1903, Mrs. H.A. Langford, "graduate of the Art Institute, Chicago, also student Slade School, London University . . ." advertised classes in drawing and painting. There is no information concerning how many students attended these classes, how long they continued to function, and perhaps more important, the quality of the instruction they offered.

A number of exhibitions in the years 1900-1903 provide further indication that at least a few individuals in the city were interested in the fine arts, even if the places in which these exhibitions were held, show the difficulties Vancouver artists faced in finding suitable locations in which to display their work. H.J. DeForest was active at this time and held exhibitions of his paintings, mostly British Columbia landscapes, in 1900, 1901 and 1903. During April 1900 he had "on view in Dr. McLaren's Dental Parlours, Fairfield Block, a very fine collection of paintings of British Columbia scenery". In April 1901 his work could be seen at Bishops Art Store, and Thompson's photographic studio, and in December 1903 he exhibited in the rooms of the Vancouver Tourist Association. The year 1900 saw an exhibition, and auction of a collection of
oils and water colours in the rooms of John S. Rankin, Auctioneer, 517 Hastings Street. "The collection included ... work of some well known members of leading art societies of the East, such as the Royal Canadian Academy, and the Ontario Society of Artists, and the recently organized Society of Water Colour Painters, whose President, Mr. Bell-Smith has charge of the sale on behalf of his brother artists." Represented were works by F.M. Bell-Smith, R.F. Gagen, C.M. Manly, as well as other less well known eastern painters. F.M. Bell-Smith was in Vancouver again in December 1902, with a group of paintings which were "the result of his recent trip to the Old Country and a previous trip through the Rockies." They were on view at Seymour's Drug Store, Hastings Street. Mower Martin also exhibited in the city, a notice in 1903 for an exhibition of his work at Hicks and Lovick's piano store on Granville Street referring to his "annual exhibition." Both these painters had been among the artists from eastern Canada who had first come to British Columbia a few years after the completion of the Canadian Pacific Railway. Both were well known in Vancouver. Bell-Smith made a number of trips to the coast to paint and sell his work. Mower Martin had spent even more time in the province it being reported in 1905 that he had "spent the last few years in the Rocky Mountains and British Columbia." It was also in October 1903 that the local artists T.W. Fripp, James Blomfield and S.P. Judge first joined together to exhibit
"a collection of works in water colour and other media" at Bishop's Picture Galleries, 150 Cordova Street.

In 1904 and 1905 at least three exhibitions were held in James Blomfield’s Studio, 39 Fairfield Block, Granville Street. Included in these was the second exhibition of the work of T.W. Fripp, James Blomfield, and S.P. Judge, held October 13-18, 1904. A special feature of this exhibition was the showing of several water colours by George Arthur Fripp, the father of T.W. Fripp.

Who contemporary with the younger Cotman, de Wint, David Cox and other great exponents of English water colour was one of the most distinguished members of the Royal Society of Painters in Water Colours.

The Daily News - Advertiser published a long commentary on the exhibition in which it deplored the disinterest of the general public and the lack of recognition which was accorded the Vancouver artists of the time.

... It is a pleasure to find a gallant little band who struggle against lack of recognition, lack of sympathetic atmosphere, lack of encouragement and standard of emulation, and often lack of means in their effort to keep alive the art ... that is in them ...

Year by year, an exhibition of work from the hands of men of whom Vancouver should be proud is placed before a torpid and inadequately critical public ...

The Province also carried a long report of the exhibition. Criticizing public indifference to the work of local artists, it went on to say that it was unbelievable that an artist of T.W. Fripp's calibre should remain relatively unknown in Vancouver
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while very much inferior work was "palmed off at a high price". It noted that S.P. Judge was a young artist who was a comparatively recent arrival in the city. Also exhibiting at James Blomfield's studio less than a week later, October 21-28, 1904, was Sophia Pemberton of Victoria, a painter who had exhibited "at the Royal Academy, the Grosvenor and New Galleries, London and at the Salon de Paris and Rome". According to the Daily News - Advertiser, the "gem of the collection" was the painting "John a'Dreams" which it said had been exhibited at the Royal Academy in 1903 and in Paris in 1902. In February 1905 Mortimer Lamb, then a resident of Victoria, had an exhibition of his photography at Blomfield's studio. In addition to these exhibitions Mrs. Alice Blair Thomas, who appears to have opened a studio in the Fairfield Block about this time, also organized an exhibition of oil and water colour paintings in her studio in December 1904. The exhibition was comprised of forty-seven works by Mrs. Thomas, one by Marmaduke Matthews, and six by Mower Martin. Her studio seems to have been short lived, for a notice which appeared in the Daily News - Advertiser March 24, 1905, announced its closing and the disposal of her paintings "at a great reduction in prices." Paintings were sometimes exhibited at the Provincial Exhibition, New Westminster in the early years of the century. That these included the work of local artists is suggested by the report of the October 1904 exhibition which noted that: "The exhibits
indicate that the Lower Mainland possesses many artists of no mean merit . . . ."  

There is no mention in the Daily News-Advertiser of an art show in connection with the Provincial Exhibition in the years 1905-1907. But in October 1908, the Ontario Society of Artists sent more than fifty paintings for exhibit at this Exhibition. These were arranged and hung by H.J. DeForest and included works by J.W.L. Forrester, George A. Reid, C.M. Manley, F.H. Brigden, R.F. Gagen, M. Matthews, C.W. Jeffries and others.  

The Art, Historical and Scientific Association continued to play a major role in the cultural life of the city in the early years of the twentieth century. Free lectures on a wide variety of topics were given in the "museum" at the corner of Smythe and Granville Streets. Besides these free lectures, other lectures and concerts were presented from time to time and the proceeds were applied to the maintenance of the collection or for the purchase of additional items. That the collection was constantly being enlarged is indicated by the periodical acknowledgments of various donations which appeared in the local newspapers. There seems to have been a growing awareness of the significance of the collection to the community, the need for more adequate housing for the exhibits, and the importance of making the collection more accessible to the general public. As a result in 1903 the City of Vancouver entered into an agreement with the Association which set forth the conditions
whereby a public museum could be established. Under this agreement the city would supply suitable premises for the museum which would be under the direction of a board of officers elected by the Association from its members, the Mayor and two aldermen appointed by him also being members of the board. The agreement stated in part that

"The city retains possession of the Association's collection so long as suitable accommodation is provided, with the society as custodians and guardians of same".38

This agreement was timely for the Association had been forced to vacate its quarters at the corner of Smythe and Granville Streets in May, 1903. Fortunately, by this time, the executive was already studying the proposed move of the "exhibits" to the new Carnegie Library, then under construction, where space had been allocated for the Museum. The collection was therefore placed in temporary storage for about two years. The Secretary's reports for 1903 and 1904 continued to list numerous acquisitions. As well, these reports and others such as the following suggest that in spite of having no permanent quarters the Association continued to be active:

For the past three weeks the committee appointed to arrange the Museum in the Carnegie Library building has been hard at work and already the rooms are assuming quite an attractive appearance. In the meantime although much remains to be done before the Museum can be declared formally open the directors . . . invite all public spirited citizens who feel an interest in this . . . institution, and who have in their possession natural history collections, paintings, literature and objects of historic or
scientific interest, to place such objects in the Museum, either as donations or loans . . . . 39

The Vancouver Museum was formally opened in its new quarters on the top floor of the Carnegie Library, April 19, 1905. Later that year H.J. DeForest, who had long been the secretary, was appointed curator: "Provision being made by the city for remuneration of the office". 40

The composition of the collection in 1905 is not known but, on the basis of the lists of donations which appeared in the newspapers, paintings must have represented only a very small part of it. A Guide and Handbook to the Museum, issued in 1908 indicates that the collection was fairly extensive at that time. Concerning "Pictures and works of Art" it stated:

The pictures in the museum are not numerous but several are of historic interest and some are the work of artists long associated with Canada. Mr. Bell-Smith of Toronto contributes some paintings. The work of Mr. DeForest is well known. These are views of Stanley Park, mountain scenery, and other pictures of local interest . . . . The curator will gladly accept any good pictures - especially welcome will be those of local interest. A beginning has already been made for a collection of historical pictures and portraits of Canadian interest. 41

The purposes of the Art, Historical and Scientific Association, in 1908, were set forth in the same handbook as follows:

To form a collection of paintings and works of art as a nucleus of an art gallery.

To hold from time to time a loan exhibition of paintings and works of art.

To form a museum of antiquities, especially of the remains of Indian life in British Columbia and America.
To form and preserve a collection of specimens of ores and natural products of British Columbia and Canada generally.

To establish a library of books, pamphlets and periodicals bearing on subjects of art, mineralogy, botany, zoology, and other sciences and the early history of Canada and America and generally to cultivate by all means in its power the study of these subjects.

The success of the new museum was demonstrated by the more than 10,000 names on its register for the period June 1st - December 31st, 1905, and in 1912, it was reported that during the year about 42,000 persons had signed the visitors book, and "many others visited . . . without signing."

The Studio Club, an organization which was to play a prominent role in the development of art in Vancouver in the years 1904 to 1908, was formed in 1904. Its beginning can be traced to a meeting which was held by a few amateur artists at the Vancouver Hotel, February 23, 1904. Present at the meeting were "Mrs. Osburne Plunkett, Mrs. Hammersley, Mrs. Lefevre, Mrs. Keith, Miss Marstrand, Miss Charleston, Mrs. H. Abbott, Mr. S.P. Judge, and Mr. Sheldon Williams." As a result of this meeting, the Studio Club, with an initial membership of twenty-three active members, and about thirty honorary members, came into being in March 1904. Mr. H. Abbott was President, Mrs. Lefevre, Vice-President, and Bernard McEvoy, Secretary-Treasurer. At the time of its inauguration it was considered to have been:

... an innovation ... which will give much pleasure
and satisfaction to the professional and amateur artists of the city . . . .

Such an institution has long been needed in Vancouver . . . .46

The Studio Club had a dual purpose, to encourage amateur artists by providing the conditions whereby they could work together with other artists, and to "try to awaken the public to a more general interest in the world of art".47 At the time of its organization a studio, said to have been large and well lighted, was acquired in the Haddon Block, 633 Hastings Street. This was to be open to members every week day from 9 a.m. to 6 p.m. and a model was to be provided at stated times.48 Regular monthly sketch competitions for members were initiated and, in July 1904 outdoor sketching classes were started. Both were to continue for a number of years. Concerning the first eight months of activities the secretary reported to a meeting of the Club, November 12, 1904, that:

Since the starting of the Club in March last twenty-five afternoon sketching from life sessions had been held with an average attendance of eight members and eight evening sessions. During the summer, seven outdoor sketching excursions had taken place under the direction of Miss Hulbert. There had also been fifteen sketch competitions to which water colour and oil sketches to the number of nearly 200 had been sent in. The subjects chosen for the competition were "Reflection", "After the Storm", "Sunshine and Shower", "Evening", . . . . Talks on art and criticism or work of the students had been given by Mr. Blair, Mr. Mower Martin, R.C.A., Mr. H.J. DeForest . . . and Mr. James Blomfield . . . .49

The rules for the competitions stipulated that the sketchers must be at the studio not later than 10:00 a.m. on the day of
the competition, that most subjects could be treated as landscape or figure, and that sketches might be in any medium, but could not be smaller than ten inches by seven inches. The sketches remained on exhibition for one week after the competition.

Emily Carr wrote of the "Ladies Art Club" which, according to Miss Grace Judge who was active in Vancouver art circles about this time and who knew Emily Carr, was the Studio Club. Miss Carr says that she was invited to be the Club art teacher, a position which so far as can be determined she must have occupied briefly in late 1905 or in early 1906. Looking back on her experiences with the club she wrote:

The Vancouver Art Club was a cluster of society women who intermittently packed themselves and their admirers into a small rented studio to drink tea and jabber art jargon.

Once a week I was to pose a model for them and criticize their work. The fact that Miss Carr says that she was dismissed from her post at the end of her first month would suggest that her ideas of art and art teaching were not altogether compatible with those of the members of the Club.

The reports of the meetings and sketch competitions which appeared with regularity in the social columns of the Vancouver newspapers in the years 1904-1908 suggest that Emily Carr's assessment of the Studio Club was not altogether inaccurate. At the same time, in spite of a possible lack of professional
commitment the many useful aspects of the club would seem to far outweigh its deficiencies and there is little doubt that it did much to stimulate art in Vancouver at a time when few efforts were being made in this direction. In addition to providing a model from which to work, arrangements were made for a professional artist to attend the weekly sketching sessions to help the members and to criticize their work. Among those mentioned in this capacity were J. MacIntosh Gow, and later, Miss Margaret Wake. S.P. Judge also acted as instructor for the outdoor sketching expeditions for at least two years. By 1908 the membership had grown to more than one hundred honorary and working members, and it was reported:

The great ambition of the Club . . . is to lay the foundation of an art gallery in Vancouver. The members feel that the city is large enough to support such an institution, and that there are public spirited citizens, who if the art gallery were founded would donate collections of pictures to it . . . .54

That the Club persisted in this ambition is indicated by the following item in the Province in April 1910.

The members of the Studio Club are making a valiant effort in the cause of art in the city, and two of its members have undertaken the difficult task of subscription collecting on behalf of a project that has been before the club for some time . . . the inauguration of a permanent collection of works of art for Vancouver. Their immediate aim is to purchase a fine painting by Bell-Smith, R.C.A., "The Heart of the Empire" . . . priced at $500 . . . about half the money has been obtained.55

That the value of the work of the Studio Club was not altogether unappreciated at the time, is suggested by an editorial in the
Province, April 6, 1909, which, under the heading "Fine Art in B.C." noted that the Club had "shown in an admirable way how much can be done by good management and perseverance by a body of earnest amateurs".  

One achievement of the Studio Club was the series of exhibitions which it organized in Vancouver prior to 1908. The Club first came to the attention of the public in the autumn of 1904 with the announcement of an exhibition which, in addition to the works of the members, was also to include a number of pictures which had been loaned by various residents of the city. Held in the Club studio in the Haddon Block, December 7-10, it . . . was well attended . . . the only fault being . . . the room was too small to accommodate all the pictures sent in. . . . the corridor has been lent to the club and the walls are covered with pictures by local artists. . . . Inside the room itself . . . not only in every available inch of wall space covered, but a number of pictures have been set upon easels in the center of the room . . . .

Represented in the loan exhibition were paintings by David Cox, J.S. Cotman, Opie, Hartland, O.R. Jacobi, Lucius R. O'Brien, Paul Peel, Sophia Pemberton and others. The Daily News - Advertiser urged the city's art lovers to see the work of these artists, an opportunity "so rare in the extreme west" at the time. In May 1906 there was an exhibition of antique china and lace. Later in this same year the Club moved to extend its scope, and attempted to contact the professional artists of the
province to participate in an annual exhibition. In connection with the new policy the aims of the club were to bring before the public the work of local artists, and to provide a suitable place for these artists to show their paintings. A number of well known artists including Mower Martin, T.W. Fripp, S. McLure, Alice Blair Thomas, John Kyle, Emily Carr, and S.P. Judge responded to the invitation; about sixty pictures being sent in for the autumn exhibition in the Studio Club rooms, November 20-21, 1906. The annual exhibition for 1907 was held November 22-23, again in the Club studio. Among the exhibitors were Alice Blair Thomas, Emily Carr, S.P. Judge, J. MacIntosh Gow, John Kyle, H.J. Deforest of Vancouver, Mrs. Bamfylde Daniell and S. McLure of Victoria and T.W. Fripp of Hatzic. At this time it was decided to make the exhibition a semi-annual event. All the artists of the province, amateur and professional, were invited to show their work at the next exhibition, in May 1908, when, for the first time in the Studio Club's exhibitions, the exhibitors were given the opportunity of pricing their pictures for sale. This exhibition was particularly successful, the number of applications being so large that it was impossible to open it on the date originally scheduled. Held May 18-20, 1908 the Province reported that:

The pictures . . . represent what is by far the best collection of work by local artists that has ever been brought together in Vancouver . . . . It is a pity that more commodious quarters could not have been secured by the club so that the pictures . . . might . . . have been hung to better advantage . . . .
Among the exhibitors were Alice Blair Thomas, Emily Carr, S.P. Judge, T.W. Fripp, J. MacIntosh Gow, John Kyle, and H.J. DeForest.

Concerning the Autumn exhibition, November 13-16, 1908, the Province reported:

... great things are expected ... as a number of new artists have recently come to the coast and will be showing their work for the first time ...^64

Again the exhibition was open to all the artists of the province. The applicants included Mrs. Bamfylde Daniell and Miss Kitto of Victoria, Miss Knott of New Westminster, T.W. Fripp, J. MacIntosh Gow, Norman Hawkins, Alice Blair Thomas, H.J. DeForest, John Kyle, Emily Carr, S.P. Judge, Mrs. Seal, Miss Higgins and Miss McLachlan. According to Bernard McEvoy this exhibition of the Studio Club represented "an interesting milestone on the path of art in Vancouver" and he wrote:

I am glad ... that in addition to the Studio Club, which is more or less an amateur organization, we are to have a British Columbia Society of Fine Arts in which the artists of the province will unite their forces and do their best to raise the standard of artistic taste in our midst ....^66

After this exhibition the Studio Club continued to function until about 1913 in much the same way as it had during the years 1904-1908, but with the formation of the British Columbia Society of Fine Arts in late 1908, the central focus of Vancouver art shifted to the new society.
CHAPTER III

THE BRITISH COLUMBIA SOCIETY OF FINE ARTS
Since its formation in 1904 the Studio Club had done much to promote the cause of art in Vancouver. However, by late 1908 there were a number of professional artists in the city, and although the Studio Club exhibitions had provided a place to show their work, this was not an entirely satisfactory arrangement to them. As a result there had been a growing feeling among this group for some time that they should form a society similar to the Ontario Society of Artists which would be more suited to the needs of the professional artist, and work toward establishing exhibitions of a higher caliber than had hitherto been attempted in Vancouver.\(^1\) It was decided therefore at a meeting in 1908 attended by T.W. Fripp, John Kyle, J. MacIntosh Gow, H.J. DeForest and S.P. Judge that other artists in British Columbia should be approached with the idea of forming such an art society in the province.\(^2\) This was followed by a general meeting November 13, 1908, at 651 Hastings Street, where final arrangements were made for an organization which would seek incorporation under the title of the British Columbia Society of Fine Arts, (BCSFA). By-laws were passed and it was proposed that the First Annual Exhibition should be held in March 1909. The Society was incorporated early in 1909 and included twenty artists,

All of whom have taken a recognized position either on this continent or in England, and who now reside in various parts of the province. They feel that they are debarred by distance from taking an active part in the artistic institutions of eastern Canada and have thereby resolved on an organization of their own . . . .\(^3\)
The founding members were David Blair, Alan Brooks, Noel Bursill, Mrs. Beanlands, Miss Emily Carr, Mrs. C. Bamfylde Daniell, H.J. DeForest, T.W. Fripp, J. Fitzmaurice, J. MacIntosh Gow, Claude W. Gray, N.H. Hawkins, S.P. Judge, J. Kyle, Bernard McEvoy, Miss Mills, S. MacLure, G. Thornton Sharp, Mrs. Alice Blair Thomas and Stanley D. Tytler. The Governor General, Earl Grey, was honorary president of the new society and the patrons included Sir Charles Hibbert Tupper, Hon. Richard McBride, Mrs. J.C. Keith, Mr. H. Abbott, Mrs. A.L. Russell, the Mayor of Vancouver and Mr. F.C. Wade, K.C. The first executive consisted of the following members of the society: Vice-Presidents, T.W. Fripp and Bernard McEvoy; Treasurer, John Kyle; Secretary, S.P. Judge. The objects of the new society were:

(a) To bring together artists and those interested in art.
(b) The holding of public exhibitions of art work.
(c) To stimulate an interest in art among the community of British Columbia.

The constitution stated that the Society should consist of members and annual subscribers and that members should be painters, sculptors, architects, artistic engravers and draughtsmen-designers. In order to be eligible for membership an individual must have exhibited an original work at a regular exhibition of the Society and have been a bona-fida resident of British Columbia for six months. Any member who failed to submit pictures for the annual exhibition for two successive years would cease to be a member. An annual exhibition would
be held each year, consisting of original works of art which had not been publicly exhibited in Vancouver. While inviting contributions for exhibitions from all over the province the BCSFA planned to exercise discretion in the works it would accept or reject, and set up a selection committee whose judgment would be final. So far as can be determined this was the first time in the city's art history that a selection committee had been mentioned in connection with an exhibition. Bernard McEvoy wrote of this innovation:

... I think the British Columbia Society of Fine Arts is wise in determining to institute a sort of sifting process that will eliminate the crudely inartistic ... .

The formation of the BCSFA and its forthcoming first exhibition scheduled for April 20-23, 1909 was given considerable publicity in the Vancouver newspapers in March and early April 1909; numerous articles appearing in which the aims and aspirations of the new society were outlined. In Victoria also it was seen as an important event, the Daily Colonist, April 1, 1909, in an editorial stating that:

The Colonist has repeatedly expressed its opinion that the time is ripe for the development of British Columbia art ... and ... the natural conditions of the province may be expected to produce in time a distinct type of artists ... .

It agreed that as the Society had its origin in Vancouver its headquarters should be there but it criticized the selection of patrons, pointing out that although the society was supposed to be representative of the whole province, with the exception of
the Honorable Richard McBride, there was nobody in the list of patrons or officers who was not a resident of Vancouver. In Vancouver the build up in the press culminated with a lengthy editorial in the Province, April 6, 1900, two weeks before the first exhibition. Recognizing the fact that the formation of the Society represented a major step forward in the development of art in British Columbia it said:

The westward sweep of population . . . has brought here among others a number of professional artists and it has for some time been a growing feeling with them that they should combine to form some such society as those which have been for sometime in existence in eastern Canada . . . . This has led to the formation . . . of the British Columbia Society of Fine Arts, an organization which has been duly incorporated by the local legislature.

It will shortly hold its first exhibit and it is to be hoped that it will receive the support of the art loving public.9

Referring briefly to the Victoria Daily Colonist's criticism of the "Vancouverish complexion" of the Society, it pointed out that the reason the Society "had its inception in Vancouver arose probably from the fact that a larger proportion of its members live in this neighbourhood".10

The First Annual Exhibition of the BCSFA was held in Drummond Hall, Pender Street, Vancouver, April 20-23, 1909. The catalogue indicates that 179 works were shown, and it lists the following exhibitors: Bernard McEvoy, H.N. McEvoy, E. May Martin, John Kyle, Alice Blair Thomas, Stanley Tytler, H.J. deForest, Catherine Bethune, Mary Mason, F. Noel Bursill,
This initial venture of the Society was generally well received although one reviewer regretted the cramped quarters in which the exhibits were displayed, and the lack of fanfare for such an historic event:

It is evident that the artists expect small but appreciative crowds, for they have modestly underrated the attractiveness of their own work and arranged the show in a small room which will be all too small if the exhibition gets one-tenth of the attention it deserves . . . a good start but a little more ambition, a little more enterprise, would have been amply justified . . . . I would have liked to have seen the exhibition held in a large hall, to have seen a formal inauguration . . . to have heard speeches which would have convinced the citizens that 'art' is not all 'frills' but should play an important and stimulating part in a great commercial city . . . .

This same reviewer felt that none of the works "offends good taste or falls below a good standard of craftsmanship". Another reviewer, more critical, suggested that the quality of the work shown at this exhibition was not all uniformly high.

As an initial venture . . . the collection . . . more than justifies the society for its formation . . . .

There are a few works of mature talent and although by no means of uniform excellence, the technique frequently crude and unsatisfactory, yet the collection is one which will bring genuine pleasure if visitors remember to look for the good
points and not the bad, for the best of the pictures have their weaknesses . . . 14

Commenting on the type of subject matter represented in the exhibits another reviewer wrote:

Taken as a whole there is a preponderance of landscape over figure subjects . . . with the exception of four or five small pieces of genre and imaginative figure work there is but little excursion into the vast field of interesting subjects for painting that lie around us . . . 15

The Society's second exhibition was held in November 1909, in the Mercantile Building at the corner of Homer and Cordova Streets. Although not given as wide press coverage as the April exhibition, it was considered to be "an improvement on the first, a bright promise of better shows to come." 16 There were 135 exhibits, among them were works by S.P. Judge, J. MacIntosh Gow, N.H. Hawkins, Mrs. C. Bamfylde Daniell, Mary Mason, Stanley Tytler, Emily Carr, G. Thornton Sharp, F. Noel Bursill, John Kyle, T.W. Fripp, H.J. DeForest, Bernard McEvoy, W.P. Weston, T.V. Wylde, C.W. Gray, Alice M. Hamilton, and Alice Blair Thomas. 17

The third exhibition was held in Pender Hall in May 1910. The catalogue which shows eighty five exhibits, lists the following exhibitors: Bernard McEvoy, Stanley Tytler, John Kyle, J. MacIntosh Gow, H.J. DeForest, Emily Carr, Noel Bursill, N.H. Hawkins, S.P. Judge, Mary Mason, R. Tossell, T. Addis Mayne, Mrs. J.A. Weldon, W.P. Weston, Mabel Evans, Grace Judge, G.S. Gibson, Miss M.P. Judge, A.F. Murchie, N. McLachlan, A. Hay, G. Thornton Sharp, F.C. Jeffreys and C. Marega. 18 In its
review of this exhibition the Province noted "an active interest and appreciation of the efforts of the Society, hitherto lacking on the part of visitors." The same review included illustrations of paintings which had been exhibited by T.W. Fripp, S.P. Judge, Miss Grace Judge and Stanley Tytler. In November 1910 there was an exhibition of "sketches" by members of the Society, also held in Pender Hall. There is little in the Province concerning the activities of the Society during 1911, but the exhibition in November of that year was said to have included the work of several artists who were showing in Vancouver for the first time. There is nothing in this report to indicate who these new artists were, but it lists the following exhibitors: T.W. Fripp, Stanley Tytler, W.P. Weston, Ernest Lloyd, Bernard McEvoy, C.L. Chambers, Noel Bursill, H.J. DeForest, T.E. Rice, Will Ferris, Champion Jones, John Kyle, Mackay Fripp, Mrs. Bamfylde Daniell, May Judge, Grace Judge, Margaret Wake, C. Marega, and N.H. Hawkins. As a "new departure" there was no admission charge at this exhibition. The annual exhibition in November 1912 was held under more favourable conditions than in the past with arrangements having been made to use three rooms on the third floor of the School Board Offices, at the corner of Hamilton and Dunsmuir Streets, for the occasion. At the time of this exhibition an editorial in the Province said:

The exhibition of the British Columbia Society of Fine Arts shows a really remarkable advance over that of
Among those exhibiting were, W.P. Weston, Stanley Tytler, Will Ferris, S.P. Judge, W.E. Rice, Grace Judge, T.W. Fripp, N.H. Hawkins, Bernard McEvoy, John Kyle, J. MacIntosh Gow, Miss Topham-Brown, Statira Frame, Kate A. Smith, Margaret Wake, A.F. Murchie, H.J. DeForest, and C. Marega. In November 1913 the annual exhibition was also held in the School Board offices, as were all subsequent exhibitions of the Society until 1925. This exhibition included 142 works; water colours, oils and etchings, as well as some pencil and pen and ink drawings. The B.C. Saturday Sunset, under the heading "Striking Pictures Exhibited by B.C. Society of Fine Arts" reported that:

British Columbia Art is a propagating bed, and where it will be when in full bloom is quite an unknown quantity, but it is struggling for light and air . . . . The exhibition . . . shows indication of healthy growth; but there is a lack of individualism, and a monotony of landscape. There are no composition pictures, genre pictures or any which tell a story, no decorative, no historical subjects, no pastorals, no seascapes, no figure subjects, no still life, portraits or groups; and most of the pictures exhibited lack atmosphere, texture, drawing and technique. None can be said to be truly great and yet there is merit and promise in many of them . . . .

It listed the following exhibitors: Grace Judge, W.E. Rice, Statira Frame, Stanley Tytler, H.J. DeForest, Kate Smith, J. MacIntosh Gow, C. Marega, T.W. Fripp, S.P. Judge, J.A. Radford, and W.P. Weston. Shown in the same newspaper were reproductions of eight of the paintings which had been exhibited: 'The Road-
makers" - Miss Kate Smith, "Mount Sheol" - T.W. Fripp, "Looking
Across the Bay, Comox" - J. MacIntosh Gow, "Dante" - C. Marega,
"The Kings Highway, Seymour Creek" - J.A. Radford, "The Landing,
Horseshoe Bay" - W.P. Weston, "Indian Bazaar" - S.P. Judge,
"Lynn Creek" - Stanley Tytler. The Province, a source which
had consistently reported on the Society's exhibitions in the
years 1908-1913, makes no mention of an exhibition in 1914.
However, Charles H. Scott, writing later, mentions the first
exhibition of the Society which he saw that year.

During the first world war concentration on the war effort
took precedence over other activities in the city. Nevertheless,
the BCSFA continued to function, and despite the fact that some
members were absent on war-time service, exhibitions were held
during this period. It is not known when or if exhibitions
were held in the years 1915 or 1916. The eleventh exhibition
was held September 14-22, 1917, the minutes of a meeting of the
Society telling us that about 200 persons attended the private
viewing and that $150 worth of pictures were sold. The
Province shows the following exhibitors: Mrs. Edith Killam,
T.W. Fripp, Grace Judge, Statira Frame, J.B. Fitzmaurice,
Margaret Wake, J.W. Keagey, N.H. Hawkins, Kate A. Hoole, C. Marega,
W.P. Weston, H. Hood, H.J. DeForest, F. Louis Tait, and John
Kyle. The London art journal The Studio carried a report of
this exhibition, reproducing three paintings exhibited: W.P.
Weston's "November", Bernard McEvoy's "A Mountain Road in Wales",
and T.W. Fripp's "The Sentinel Pass, Canadian Rocky Mountains". The twelfth exhibition September 14-21, 1918 was also mentioned in The Studio. Among those represented in this exhibition were T.W. Fripp, C. Marega, N.H. Hawkins, S.P. Judge, J.W. Keagey, F. Louis Tait, Mrs. Edith Killam, Mrs. Mabel Seal, Bernard McEvoy, H.J. DeForest, Miss Margaret Wake, Will Ferris, H. Hood, Mrs. Kate Hoole, Mrs. Statira Frame, and W.P. Weston.
CHAPTER IV

THE CHARTER MEMBERS: BRITISH COLUMBIA SOCIETY OF FINE ARTS
Thomas W. Fripp (1864-1931), generally considered to have been British Columbia's leading painter at the time of the formation of the BCSFA, was the Society's first president. 1

Born in London, England, the youngest son of George A. Fripp, a member of the Royal Society of Painters in Water Colours, and having an uncle as well as a brother who were also members of that Society, Fripp tells us that he was brought up in "an atmosphere of art". Concerning his artistic training he says that he spent "several years" at St. John's Wood Art School as well as studying painting in Italy for almost a year. A student of the Royal Academy from 1887-1889 he also studied landscape painting in the water colour media under his father. He came to British Columbia in 1893 and settled at Hatzic as a farmer. He says he remained "some years . . . in the forests of British Columbia clearing land and living the outdoor life until receiving injuries whilst working on the land I returned to painting". 2 It is not known when he started to paint in British Columbia. He was represented in the first exhibition of the Arts and Crafts Association in 1900, and although there is nothing to indicate what he showed at that time, by 1904 (from the description of his water colour, "Solitude", which he exhibited that year) he was painting the mountains of British Columbia. 3 Colgate writes of one of Fripp's few portraits "Gladys", which he says was awarded a gold medal in Winnipeg in 1905. 4
Fripp speaks of the difficult conditions under which the artist worked in the early days, "In such country the life of an artist was not easy", and he tells us that from time to time it was necessary to do other work. By 1904 he had begun to receive some recognition in Vancouver, but not sufficient to enable him to devote his full time to painting. However by 1909 the situation seems to have improved, for W.P. Weston, who came to the city that year has said that at that time Fripp and he were the only artists in the area who could make a living from their profession. Newspaper reports of the BCSFA exhibitions give evidence of the respect accorded to Fripp's work. A reviewer of the April 1909 exhibition refers to his "exquisite technique and beauty of finish". One of the works Fripp showed in this exhibition was "The Basket Maker", and a water colour of this name dated 1907 is now in the Centennial Museum Collection. (Plate IV)

In these early years, as indeed throughout his career as a painter in British Columbia, the mountains provided much of his subject matter; the characteristic style which he used to depict them deriving from the English landscape painters of the nineteenth century and his training in the English water colour tradition. In the Society's May 1910 exhibition he was reported to have showed:

a number of mountain scenes painted in his well known style showing the hills in their softer moods. Mist hidden . . . with sound and decorative composition and an exquisite color sense.
and in March 1912 he exhibited paintings which one critic considered to be "perfect studies of the wonders of mists and mountains". Fripp continued to be one of the most important figures in Vancouver art circles for many years. His later work will be discussed in connection with the artists who were active in the 1920's.

Alan Brooks (1870-1946) was an artist and an ornithologist. An authority on the birds of British Columbia, he was a well known painter of wild life, particularly birds. His paintings were used as illustrations in many books including Taverner's "Birds of Canada", and it was claimed by one author in 1937 that his coloured illustrations of North American birds were "the best that have ever been painted and published . . . ." Said to be largely self taught, he worked in water colour. Brooks who appears to have lived in Okanagan Landing in 1909, exhibited some "admirable animal and bird studies" in the Society's first exhibition. A number of excellent examples of his paintings about this time may be seen in a series of full page colour plates, in William Leon Dawson's book, "The Birds of Washington", which was published in 1909. Brooks does not appear to have remained a member of the Society for more than a few years, and, except for the first exhibition, did not exhibit in any of the Society's other early shows.

Little is known of Noel Bursill. He seems to have come
to Vancouver from England in the early 1900's and was said in 1950 to have returned to England "many years ago". He is known to have served in the first world war and as his name was not mentioned after 1914, it seems probable that he may have left Vancouver about this time. Exhibiting in the early exhibitions of the BCSFA he was reported to have been "a clever and versatile painter". He is also known to have shown some etchings in the Society's 1910 exhibition.

Mrs. Bamfylde Daniell was a Victoria artist said to have been the moving spirit in the formation of the Island Arts Club in 1909. She came to British Columbia from England about 1905. In an interview in 1910 she spoke of her artistic training in Britain, a topic which seems particularly relevant here in view of the British background of so many of Vancouver's artists of the time.

When I went to London the late W.P. Frith, R.A. gave me some good advice and put me on the right track. At his suggestion I went to study at McCary's School of Art on Bloomsbury Street. I was admitted to the schools of the Royal Academy as a probationer and in the ordinary course was received as a student . . . under the best masters . . . I went through the antique, painting, and life classes. I also did a lot of copying from the old masters . . . I studied under Millais, Leighton and Alma Tadema. On rare occasions I . . . listened to the teaching of Watts . . . .17

She exhibited with the Society from 1909-1911, but the only other BCSFA exhibition in which she is known to have been represented was that of September 1919.

Reports in the Vancouver newspapers in the period 1900-1914
indicate that H.J. DeForest played an active role in most of the major artistic developments which occurred in the city during that time. As Secretary of the Art, Historical and Scientific Association in the early years of the century, the annual reports of that association suggest his involvement in the important planning stages for the Vancouver Museum. Appointed curator of the Museum in 1905, when he retired from this position in 1912 Bernard McEvoy wrote:

Mr. DeForest has done more than any one other man towards the upbuilding of the Museum, and under his direction it has successfully developed into a considerable attraction . . . . He . . . gave several years without reward. . . .

Listed in "Who's Who in Western Canada, 1911" as a landscape painter the newspapers contain numerous references to his work. In addition to exhibiting in Vancouver, his work was shown in Winnipeg in 1904, and in 1906, one of his paintings, "A Rugged Corner of Jervis Inlet", was reported to have been placed "in the illustrated series in the Catalogue of the Canadian National Exhibition of Art published under the auspices of the Ontario Society of Artists . . . ." He was particularly noted for his paintings of the lakes, mountains, and sea coast of British Columbia. So far as can be determined his earlier paintings were tight and detailed, but there is some evidence to suggest that he later broadened his style, the reviewer of the BCSFA exhibition in 1918 writing that he showed "a somewhat new departure in his vigorous and effective treatment of mountain scenery". In 1919 he was described as "a representative of
the older school of painting, and a worthy pioneer for many years in the cause of art in Vancouver." 21 H.J. DeForest remained a member of the BCSFA until 1921, although the last exhibition in which he is known to have been represented was in 1919. He died in Calgary in 1924. The present location of most of his paintings is unknown, and although he was one of the principal exhibitors in the BCSFA exhibitions prior to 1919, it has not been possible to discover any of the works he painted during the period 1909 to 1919.

There is nothing in the newspaper reports, or in existing catalogues to indicate that J.B. Fitzmaurice (1875-1926) exhibited in any of the early exhibitions and in fact the only BCSFA exhibition in which he appears to be mentioned among the exhibitors was that of 1917. He was vice-president in 1919 and was active in the affairs of the Society until about 1924. Born in England, he was a cartoonist with the Province from 1908 to 1926. Reports indicate that the original copies of his cartoons were much in demand, and exhibitions and sales of these were sometimes held in the city. 22

J. MacIntosh Gow arrived in Vancouver about 1907. Little is known of his background, although an advertisement for his "School of Painting" which appeared in a Vancouver newspaper in September 1907 tells us that Mr. J.F. MacIntosh Gow, "Exhibitor Royal Academy London, Royal Scottish Academy Etc., is prepared to give lessons in oil and water colour painting". 23 Gow
exhibited a number of water colours of English landscapes and a Scottish pastoral scene at the Studio Club exhibition, May 1908. Concerning his work in 1909, one reviewer of the BCSFA's first exhibition wrote:

. . . His painting "On the British Columbia Coast" is a typical British Columbia scene, true in atmosphere and color . . . "On the Almond" . . . is a Scotch scene . . . in which again the atmospheric conditions are so faithfully depicted as to make an exile homesick . . . .

Showing regularly in the early exhibitions of the BCSFA he remained a member of the Society until at least 1919. W.P. Weston recalls that Gow was a professional painter who, unable to make a living in Vancouver, finally went back to England.

Claude W. Gray, at the time of the Society's first exhibition in 1909, was "among the younger men who have more recently come to the front in artistic Vancouver". No further information can be found, except that he was reported to have moved to Winnipeg shortly after this.

Henderson's Vancouver Directory for 1909 informs us that Norman H. Hawkins was a draughtsman at the time the Society was formed although the same source lists him as a civil engineer in the 1920's. President of the Society 1916-17, and an active member until at least 1919, the minutes of the Society's meetings indicate that these meetings were sometimes held in his studio at 342 Pender Street.

Although Hawkins was an exhibitor in the early exhibitions, there is nothing in the newspaper reviews to enlighten us con-
cerning his work at that time. According to a later report in 1929 he was one of Vancouver's best informed authorities on heraldry and for many years made a hobby of coats of arms, flags, and crests. Very much later, on the occasion of a memorial exhibition of his work at The Vancouver Art Gallery in 1942, Mildred Valley Thornton the art critic of the Vancouver Sun, wrote that Hawkins was particularly interested in the development of subjects with imaginative themes and noted that he showed "a feeling for decorative effect coupled with symbolism and a capacity for detailed design".

S.P. Judge (1874-1956) was born in Surrey, England. Coming to Vancouver in 1903, he made his living in his early years in the city as a free lance painter. Later, in 1917, he joined the Vancouver School System and in 1924 was appointed Art Supervisor, a post he held until his retirement in 1921. In 1911-12 he spent almost a year travelling around the world, sketching in Japan, India, Egypt, and Italy. On his return he held an exhibition in his studio, Room 8, Court House Block, Robson Street. He was listed in Henderson's Vancouver Directory in 1908 as an artist and designer. Judge remained an active member of the Society for many years, being represented in most of the exhibitions until at least 1939. Painting chiefly in water colour his work could be seen in all the early exhibitions except for the year he was away. The few critical comments on
his paintings in the newspapers at the time suggested he was a competent but somewhat uninspired artist. In the first exhibition, April 1909, he showed landscapes that were "faithful presentations of local scenery" which one reviewer found "Not too ambitious, but conscientious and effective . . . ."  

John Kyle (1871-1958) was described in his obituary as "an outstanding educationalist and one of the most influential men in the history of British Columbia Arts and Crafts". Born in Scotland, he came to Vancouver in 1905 as Art Supervisor for City Schools, a position he held at the time BCSFA was formed. It was he who started night classes in art in Vancouver in 1909 and he was instrumental in bringing W.P. Weston to the city as an instructor that year. From 1914 until 1938 he was Director of Technical Education for the Provincial Government. Charles H. Scott, Director of the Vancouver School of Art, wrote that much praise was due Kyle not only for starting the night art classes in the city, but as Director of Technical Education talking "art education to every School Board throughout the province". Kyle was a member of the Society until 1927. W.P. Weston, as well as others have said that Kyle's time was so fully occupied with his duties as Director of Technical Education that he had little time for painting. This would seem to be confirmed by the fact that, although he was represented in the earlier exhibitions, his work was sometimes not included in the exhibitions of the 1920's.
Bernard McEvoy (1842-1932), vice-president of the Society at the time of its formation, was perhaps better known as a journalist than an artist. Born in Birmingham, England, he came to Canada in 1888 and to Vancouver in 1902. Joining the Province as an editorial writer, he was a regular contributor to that newspaper until shortly before his death in 1932. An amateur painter, he exhibited in all the Society's exhibitions up to 1912. Returning to England from 1912 until about 1916, he does not seem to have been represented in the Society's exhibitions again until 1917. McEvoy does not appear to have exhibited in the Society's exhibitions in the 1920's, but there is ample evidence during these years as there was prior to 1912 that he was a key figure among those furthering the cause of art in Vancouver.

G. Thornton Sharp, a long time resident of Vancouver, now lives, and still paints, at Crofton on Vancouver Island. A competent water colourist, his work could be seen in most of the Society's early shows as well as in the exhibitions of the 1920's. A well-known Vancouver architect, he played a prominent role in the development of the fine arts in the city in the 1920's.

Stanley L. Tytler (c. 1859-1948), the president of the Society in 1913, was another well known figure in Vancouver art circles. He was born in India. Coming to British Columbia in 1894, his wife later wrote that at that time, "his painting had to take second place, as in those early pioneer days, little
interest was taken in the arts." 36 She said also that he preferred painting in oils. Nothing is known of any artistic training he may have had, although from the examples of his work which remain he was clearly a disciple of the nineteenth century English landscape painters. Although he was represented in all the early exhibitions the critics tell us little about his work at the time, other than in such vague terms as "Tytler, whose work is always full of pleasing colour tones has exhibited several local scenes". 37 In the 1920's he exhibited in some of the Society's exhibitions, as well as in some of those of the Vancouver Sketch Club. He was president of the Sketch Club in 1926. Tytler taught painting, an item in the Province in 1924 mentioning his classes in oil painting, water colour and pastel. At that time he was reported to have a good eye for colour and to be "inclined to the broad and free treatment of the modern school of painters". 38

With the exception of T.W. Fripp, the paintings of Mrs. Alice Blair Thomas received more favourable comments from the local press in the period 1904-1912 than did those of any other Vancouver artist. For this reason it is unfortunate that, to date, few examples of her paintings have come to light, and practically no information can be found concerning her artistic training. She is said to have come from England and the paintings which are still available suggest a background which must have included instruction in English landscape painting. She appears
to have left Vancouver sometime after 1912. First mentioned in December 1904, a report on an exhibition of her work held in what seems to have been her newly opened studio, read:

With regard to Mrs. Thomas' pictures, it may be said that Vancouver is honored by the presence of such an accomplished landscapist. In both oil and water colour . . . nearly all of these are of scenes thousands of miles from Vancouver . . . . She has discovered that the work of the landscape painter is not to give us a mere copy of nature . . . but to select such points as may be combined to form a pleasing whole. Her technique is broad and fearless . . . . The artist's treatment of trees is especially good and it is evident that she has been a close observer of the methods of some of the best modern artists . . . .

In 1909, the reviewers of the BCSFA's first exhibition, unanimously enthusiastic about her work, wrote in such terms as,

"Mrs. Alice Blair Thomas shows work of which I write with enthusiasm. It is vigorous, fresh, inspired by nature. The artist has caught the impression of the moment . . . and with bold and dexterous work transferred that impression to canvas." 

and

"Her paintings . . . were certainly among the most original and worthy contributions to the show . . . . Mrs. Thomas brought a note of individuality to the . . . Exhibition." 

In later exhibitions, other press reports confirm the vigour and spontaneity which seemed so characteristic of her style at the time. Examples of her work, such as "Captain Cook's Birthplace" (1912) (Plate V) now in the Vancouver Centennial Museum would certainly suggest that she might easily have been one of Vancouver's leading painters prior to 1914. Some charter members appear to have never exhibited in
the annual exhibitions of the Society. Among them was the well known and highly respected Victoria painter Mrs. A. Beanlands, who as Sophia T. Pemberton (1869-1959) had exhibited her paintings in Vancouver in 1904. Mrs. Beanlands only remained a member of the Society for one year. Born in Victoria, the daughter of Joseph Despard Pemberton, the first surveyor-general of the Crown Colony of Vancouver Island, she studied art in London from about 1894 to 1896, and later from about 1897-1899 at the Julian Academy in Paris. As mentioned above she was reported to have exhibited in both the Royal Academy, London, and the Paris Salon in the early 1900's. During this period she divided her time between Victoria and England but seems to have gone to England to live permanently about the time of the Society's first exhibition. This, plus the fact that a "one man" showing of her paintings was held at the Dore Gallery in London in June of that year, probably accounted for her not being represented in the BCSFA exhibition in April 1909, the year she belonged to the Society. The Province carried the following report of her London exhibition:

Lovers of art in British Columbia have long been familiar with her . . . pictures . . . and their admiration will be endorsed by those London critics who are not afraid of the vivid contrasts of high pitched colours which characterize the scenery of the demi-England of Vancouver Island. As the artist points out . . . the atmosphere of the Pacific Coast is very bright and pellucid hardly interfering with an illimitable view . . . . . . . . . . . . . . . . . . .
she has thought out a manner of her own which is strictly personal and not at all impaired by that imitation of some masters' mannerisms . . . .43

Others who did not exhibit include David Blair, S. Maclure and Miss Mills. David Blair was a graduate of the Science and Art Department of South Kensington School, London, and was instructor in technical schools in New Zealand before coming to Victoria, where he taught for "several years".44 He was appointed Science and Art Master at the Normal School, Vancouver, 1901, a position he held until at least 1909. It is not known how long he remained a member of the Society. S. Maclure was an eminent Victoria architect with the firm of Fox and Maclure. The Provincial Archives, Victoria, have a number of his water colours. There was a Miss Mills of Victoria who was active in the formation of the Island Arts Club in that city in 1909 who might have been the Miss Mills who was the charter member of the BCSFA.

Emily Carr was the only charter member of the BCSFA to achieve an enduring reputation and lasting fame outside the Province. Usually considered a Victoria artist, it is sometimes forgotten that she spent most of the years between 1906-1913 in Vancouver. For this reason she is discussed here.
CHAPTER V

EMILY CARR IN VANCOUVER: 1906-1913
M. Emily Carr (1871-1945) came to Vancouver from Victoria in late 1905, or early 1906 to fill the post of art teacher for the "Ladies Art Club". Holding this position for only about a month, she shortly afterward took a studio on Granville Street where she began to organize drawing and painting classes for children. These she continued from 1906 to about 1910 and from all accounts this was a successful venture. Newspaper reports of the student exhibitions held in her studio tell us that on these occasions it was "thronged with visitors". In March 1908 more than 500 sketches were shown, and in March 1909 the work of the pupils "covered the walls of the three rooms of the studio". These same sources list forty or more pupils who attended the classes each year, among them appearing names of families prominent in the community and social news of the time. Concerning the kind of instruction she gave, in comparison to that usually provided for the children of Vancouver at the time, she wrote:

Because I did not teach the way I had been taught, parents were skeptical, but my young pupils were eager, enthusiastic. Every stroke was done from objects or direct life-casts, live models, still life, animals.

Young Vancouver had before been taught only from flat copy. I took my classes into the woods and along Vancouver's waterfront to sketch.

Reports about the student sketches confirm this, one such report in 1909 noting that "... They bore the stamp of individuality ... all were original sketches, no copy work being shown".
In July 1910 Emily Carr left for France, turning her studio over to Miss Anne Batchelor. 7

During the years she spent in Vancouver before going to France, Emily Carr sketched in Stanley Park and in the North Vancouver Indian Mission. In the summer of the first year she lived and taught in the city, she travelled up the coast to Alaska sketching in the Indian village at Sitka. Subsequent summers also saw her in the North, her object at the time being to paint the Indian totem poles in their village settings. 8 Painting in water colour, her work during these years reflects the five years she had recently spent in England. "... narrow, conservative, dull seeing, perhaps rather mechanical, but nevertheless honest". 9 Lawren Harris, referring to a painting "Wood Interior", dated 1909, writes of her "old fashioned water colours of woods". 10 Her work at the time appeared detailed, hesitant, inhibited, and her technique was sometimes heavy and crude. At the same time in some of her paintings around 1909-1910, e.g., "Wood Interior", one senses a latent and potentially almost explosive power. However, her style seemed inappropriate for the coastal terrain and the Indian subjects she was painting, and still inhibited by the restraining influence of her academic training in San Francisco and England, she seemed unable to release this underlying force. She later wrote:

Indian Art broadened my seeing, loosened the formal
tightness I had learned in England’s schools. Its bigness and stark reality baffled my white man’s understanding. I was as Canadian born as the Indian but behind me were Old World heredity and ancestry as well as Canadian environment. The new West called me, but my Old World heredity, the flavour of my upbringing, pulled me back. I had been schooled to see outsides only, not struggle to pierce.

Although recognizing her individuality there was little in the Vancouver newspapers to suggest that her work between 1906 and 1910 was considered overly unconventional, in spite of her often unusual subject matter, and the fact she painted with a boldness that was uncharacteristic of Vancouver art of the time. Neither is there any indication that it was unacceptable to the city’s art enthusiasts nor to her fellow artists. She was represented in most, if not all, of the Studio Club exhibitions from 1906 to mid-1910, as well as the first three BCSFA exhibitions. The titles of the paintings she showed with the Studio Club were not always recorded. However, it is known that in May 1908 her exhibit was "confined to British Columbia subjects . . . and two genres, a Hindu and Chinaman study . . . ." and that in the Studio Club exhibition June 19 to July 17, 1909 she showed the following: "Early Spring, Hope B.C.", "The Isle of Warfare", "The Field", "The Cathedral, Stanley Park", "Evening", "Lane, Stanley Park", "View from Britannia Beach", and "Indian Village, Victoria". A review of the latter exhibition provided a glowing tribute to her work:

An artist of strong personality which finds expression in vigorous work is Miss M.E. Carr, the quality of whose
work improves steadily. Her subjects have a distinctness which make them easily recognizable by one familiar with her style. There is a strength and genuineness about her pictures, a concern for the character of the subject, and a persuasiveness of colour that draws the attention away from the technique, which, nevertheless is as admirable and brilliant as the most critical could ask. Her paintings are not only strong in colour, but show delight in effects of sunshine and atmosphere as well as a bold free touch and the use of large, opulent line . . . .

She also exhibited at the Provincial Fair, New Westminster in October 1909, her "... strong water colours showing much sympathetic appreciation of the woodland side of British Columbia scenery". Among other works she showed several Indian subjects at this exhibition. Emily Carr was a member of the British Columbia Society of Fine Arts in the years 1909-1910, exhibition catalogues indicating that she was among those having the largest number of paintings on view in the Society's first and second exhibitions. The titles of her pictures in the first exhibition, April 1909, suggest a wide diversity of subject matter: "White Lilies", "Indian Village Scene, Alert Bay", "War Canoe, Alert Bay", "Indian Camp, Victoria", "Old Warriors", "A Little Old Fashioned Lady", "Big Trees", "Stanley Park", "The Tawny Girl", "Arbutus Trees", and "Deadman's Island" (Plate VI). All water colours, they were reported to have been "broadly painted and well handled". The "strong, clever studies of Indian life" were considered to have been such that any one of them "would be a most satisfying picture to have on one's walls". She exhibited nine paintings
in the second exhibition, November 1909: "The Pool in the Grey Wood", "Farmyard, Colwood", "An Old Garden", "The Spit, Campbell River", "The Battered Guardian of the Graves", "Billy", "The School Mistress Out West", "Calm Evening off Beacon Hill, Victoria", and "Chrysanthemums". It was said at the time of the third BCSFA exhibition in May 1910 that she was not as well represented as usual. The catalogue indicates that she showed the following: "Indian School Lytton", "An Indian Grandmother", "Tommy (Lytton Indian)", "The Old Maids Garden", "Two's Company, Three's None", and "Woods, Campbell River".

Emily Carr left Vancouver for France in July 1910, with the intention of finding out what the "new art was about". Remaining there for more than a year she discovered, in the revolutionary trends started by the Post-Impressionists in the late nineteenth century and further expanded by the Fauves in the early years of the twentieth century, a wholly new concept of art. Exposure to these new art forms stimulated perceptions, provided new insights, and led to a radical change in style. From her observations of this "New Art" she "saw at once that it made recent conservative painting look flavorless, little, unconvincing". This experience was a major factor in shaping the artist she later became. She tells us that during her stay in France she exhibited two paintings at the Salon D'Automne, and a Brittany landscape now in the collection of Mr. & Mrs.
Laratt Smith, Montreal, is thought to be one of these. Returning to Victoria in November 1911, she later wrote that her "seeing had broadened" and that she "was better equipped both for teaching and study".  

Emily Carr only stayed in Victoria for a short time. Realizing "that it was an impossible field for work", she returned to Vancouver where she opened a studio at 1465 West Broadway. An item in the Social and Personal column of the Province, March 24, 1912, noted that she had just returned to the city. It also invited "all those interested in the modern French movement in art" to an exhibition of paintings done while she was abroad, to be held in her studio March 25, 1912. This exhibition, according to the B.C. Saturday Sunset, "was a great success, many of her guests being most enthusiastic over the 'New School' of art". About sixty guests were listed as attending. The report of the exhibition in the Province said that:

The pictures [about seventy] are interesting as indicating the trend of recent French work in the direction of brilliant colour and a certain distaste for detail. By the use of almost pure colour Miss Carr obtains some startling effects of light and her technique is of great breadth and vigor . . . .

That the exhibition aroused considerable interest is suggested by a lengthy report in the Province, March 27, 1912, describing a visit to Emily Carr's studio, and an interview with the artist:

To have two examples of her work hung in the Paris salon at the last exhibition was the high honor accorded to Miss Emily Carr of this city, after a brief period of
study in the French capital, where she met with the most favourable criticism from distinguished masters and received the greatest encouragement on every hand.

Miss Carr has returned to Vancouver after an absence of eighteen months an enthusiastic disciple of the modern French school of art. She says that theorists in Paris, who are following the new lead are seeking the bigger things in nature. Their aim is to bring to their canvasses, through the medium of pure colour, more light and more vitality; they seek to portray space and feeling and endeavor to achieve this ambition by a bold use of line and colour and an indifference to detail.

A visit to Miss Carr's studio at 1465 Broadway West, and a careful study of the many pictures with which the walls are lined will demonstrate to anyone interested in art, the new methods by which the pupils of the modern school seek to find expression more clearly than can any mere description of the work. As I looked around the well-filled walls at the riot of colour exhibited on the numerous half-yards of canvas in brown or white frames, I confess I was a little startled. The blues seemed so very blue, the yellows so unmitigated, the reds so aggressive, the greens so verdant.

'Is this the latest French style, Miss Carr?'

'Oh, these are all moderate. They may be said to represent a little of the movement towards vitality in art that is going on, but even these make my friends here gasp when they first see them.'

'What are the general characteristics of the movement you mention?'

'Well, among the studios in Paris you find a dissatisfaction with the greens and browns and actuality of a mere copy of nature. These modern painters feel that anybody almost can be taught to sit down and make an exact copy of what they see before them, if only they give enough time and effort to it. Now a picture should be more than meets the eye of the ordinary observer, who sees only what he has been in the habit of looking for.'

'But do you see blue shadows like that in nature?'
'I do. It is astonishing how many things you can see if you look for them. Moreover, you will observe that I get an effect of light that can only be obtained by a proper juxtaposition of colour. We have to remember that all we can do with our palette is far below nature.'

'Where were these scenes Miss Carr?'

'Most of them in Brittany. I had the opportunity of painting there in the company of some of the best representatives of the modern school.'

Miss Carr took with her to Paris some of her sketches of Indian life, in the portrayal of which she was most successful. This work aroused great interest in the art center of France and the favorable criticism which the sketches received have inspired her to continue this special line of work, to which she intends applying the new principles which she has adopted. One would think that the Indian subjects were especially adapted to this bold Impressionistic style in which colour is so freely used, and the Vancouver public may look forward to seeing some work in this line from Miss Carr's studio, which will bear a distinct mark of individuality.

On April 3, 1912, under the title "Against French Art" the following letter from an unidentified writer, strongly criticizing the work of Emily Carr, appeared in the same newspaper:

Oh the vanity of some people or classes of people who think they can eclipse the Almighty by the production of bizarre work, which they suppose to be more satisfactory than nature itself. How delightful to themselves such egotism must be. Reading an article in your column of March 27th . . . I decided to remark upon it. The article was written after a visit to a city studio. The artist is a disciple of the modern French school of art. I quote verbatim from the artist's words: 'Well, among the studios in Paris you find a dissatisfaction with the greens and browns and actuality of a mere copy of nature. These modern painters feel that anybody almost can be taught to sit down and make an exact copy of what they see before them, if only they give enough time and effort to do it'. To this I say most emphatically, no! or why is it that so many paintings are so absolutely unsatisfying and nature is so all satisfying. The ordinary
artist, poor mortal that he is, aims only at portraying nature as nearly as his very limited capacity will permit and is grateful when he can come even slightly near the glories of the divine, but the egoists would in their vanity, impose their false impressions upon the uninitiated and try to convince them that they can evolve out of their poor brains something that transcends nature. Now, this artist, before going abroad, had shown no inconsiderable talent in depicting local scenery, and had she continued in these lines she might have become one of those of whom British Columbia could speak with pride, but she has given up her inspiration, and exhibits nothing but work of an excited and vitiated imagination.

I myself have rarely seen an absolutely satisfying picture coming from mortal brush. Let the little people instead of staging in small studios, go into the mountains for a month, or two, and feel the ever inspiring grandeur of the everlasting hills. Then we hope, for their own sakes, that they will return feeling how small they are and paltry is anything they can ever do as compared with nature in all her sublimity.30

Emily Carr's reply to this letter provides, not only an excellent insight into her artistic thinking at the time, but, also gives some indication of the difficulties that faced the Vancouver artists of 1912, who had the temerity to introduce a style of painting which differed from the currently accepted conventions.

"Dear Madam:

If you could spare me a little space I would like to comment on an article which appeared recently in your columns, written by one, the narrowness of whose views would suggest they had been for many years outside the world of art and had failed to keep pace with the more recent movements. It is difficult for us of this far west to keep up in art matters, there are so few pictures, and so few exhibitions. I was surprised and pleased at the interest taken in the work at my late exhibition. Some did not like it but most were distinctly interested, the surest proof being that they bought pictures and arranged to take lessons. A fleeting visit over the other side, and a casual glance
at exhibitions of paintings is not enough to form an opinion; one must live amongst it, and give it serious study before one can understand the whys and wherefores of the newer work. I did not take to it at first. It was only after months of careful deliberation and comparison that I found in the new work that which I had long been seeking for.

Your correspondent states that the object of the new movement is to 'eclipse the work of the Almighty by the production of bizarre work', he is wrong, and has not even grasped the smallest principle of it. Art is art, nature is nature, you cannot improve on it. The Greeks and the Egyptians did not copy nature in their works of art. The Japanese use nature, they do not copy it, and our native Indians do not copy nature, yet their carvings inspired by nature are wonderful, you can't improve on nature therefore take her . . ., have real flowers, don't paint them. If you want to copy nature get a camera, it will be faithful and accurate, but it will have no soul, therefore it will not live. All machine goods lack individuality, and if you are merely a copyist, you are a machine. Pictures should be inspired by nature, but made in the soul of the artist, no two individualities could behold the same thing and express it alike, either in words or in painting; it is the soul of the individual that counts. Extract the essence of your subject and paint yourself into it; forget the little petty things that don't count; try for the bigger side.

The poor mere copyist has no chance, he is too busy worrying over the number of leaves on his tree, he forgets the big grand character of the whole, and the something that speaks, that vital something with no name he overlooks altogether though he may have exactly matched its colours locally, he has not allowed for the light and sunshine that is the whole glorious making of it. He has tried for the 'look' but forgotten the 'feel'.

Contrary to my having 'given up my inspirations', I have only just found them, and I have tasted the joys of the new. I am a Westerner and I am going to extract all that I can to the best of my small ability out of the big glorious west. The new ideas are big and they fit this big land. As for the critics let them have their say. I do not say mine is the only
way to paint. I only say its the way that appeals to me; to people lacking imagination it could not appeal. With the warm kindly criticism of some of the best men in Paris still ringing in my ears, why should I bother over criticisms from those whose ideals and views have been stationary for the past twenty years? When the 'Paris Salon' has accepted and hung well two of my pictures, why be otherwise than amused at the criticisms of one who gives no name. To those interested in the new movement of modern painting, I extend a hearty welcome to my studio . . . on Friday evening, April 12th and every Friday evening during the month of April when my pictures will be on exhibition. You need not like them if you don't want to, but you can not rob me of the joy I extract from the new work."

M. Emily Carr.

During the summer of 1912 Emily Carr again visited the north, spending about two months touring the Indian villages of the Queen Charlotte Islands and the Skeena River Country. Once more her object was to sketch the totem poles in the remote parts of the province. An item in the Province announcing her return gives evidence that, in spite of some criticism, her work was not altogether unappreciated in Vancouver.

... Vancouverites will remember with pride, two of Miss Carr's pictures were hung in the Paris Salon last year, and it is confidently expected that some of her Indian pictures will find a place there in the near future . . . . Last winter her Friday evenings in her delightful studio were an inspiration to art lovers who considered it a privilege to see some of her work of the new French school . . . . It is hoped that Miss Carr will again this winter throw open her studio . . . and allow her friends the privilege of seeing sketches of remote corners of the Northland. As the totem poles are no longer being made . . . these records of what is to be seen today in Indian Villages are indeed valuable.

The Daily News - Advertiser also noted her return from the north. Echoing the Province in its admiration of her work,
this article too pointed out that the totem poles were becoming
a thing of the past, and that many of the villages had been
abandoned. It concluded:

... it is a matter for congratulations that an
artist of Miss Carr's ability should have undertaken
to make a record for posterity of these things of
grandeur, of an age that is passing.33

Paintings dated 1912-13 indicate that at this time she
was mostly concerned with Indian themes. She herself writes
that while in Vancouver during these years she made many of her
northern sketches of Indians into large canvasses.34 Evidence
of the change in style which had occurred in France may be
readily seen in these paintings, much looser, with a broader,
bolder treatment of form and colour they reflect the obvious
impact of Post-Impressionism and the Fauves. (Plate VII)
Concerning her work, at the time, she later wrote that: "... it had brighter, cleaner colour, simpler form, more intensity
than before".35 Now painting mainly in oils, her work, compared
to her water colours of around 1910, is characterized by rich,
heavy pigment, by colours more vivid and striking than before,
and by a tendency toward areas of flat design. This style
seemed more appropriate to her subject matter, and was one that
she herself felt more adequate to express the "bigness" of the
country in which she worked. What is more important, this new
artistic style vividly expressed the profound appeal of the
"New Art" for her personality - a personality revealed in her
books as free thinking, independent, individual, and groping
for the means to express itself. The impact of the "New Art" on her must have been extreme. All the evidence in her writing points to the fact that it spoke to her at the very deepest level of feeling, answering a personal need for a style expressive of her personality. The full effect of this experience was not wholly visible in her paintings of 1912 and 1913, for although these give indications of a new spontaneity and intensity of expression they are not the free, swirling rhythms of her later work. It seems clear that she had not yet entirely freed herself of the inhibiting influences of her past. Nevertheless, time has proved her justified in her contention in 1912 that the application of her recently discovered techniques to her native British Columbia subjects was the beginning of finding herself as an artist.

In addition to showing her work in her own studio, her paintings could also be seen in other exhibitions in Vancouver in 1912-13. She was represented by "four strikingly rich decorative subjects" at the Studio Club's exhibition in March 1912, and at the same club's exhibition in October 1912 it was reported in the Province that:

The strong and original paintings of Indian Villages and totem poles by Miss Emily Carr are so vigorous and accurately descriptive that they might well find a place in a public gallery, though they scarcely come into the category of ordinary pictures . . . .

It is interesting to note that in the same report in the Province the reviewer mentions a painting by Nathaniel Baird, R.A., "Mussel Gatherers", also on view at this same exhibition,
about which he wrote: "It would be well if some of our artists, as well as our amateurs, would study this fine work". There is nothing to suggest that this comment was specifically directed at Emily Carr or at any of the other well known local artists in the exhibition, but it does provide a commentary on the tastes of this reviewer and possibly others in Vancouver at the time.

The report in the Sun was less complimentary:

Perhaps the most striking series in the hall came from the brush of Miss Emily Carr and are most weird and wonderful creations of Kispioux and Ktsukit villages where Miss Carr spent the summer.39

Another newspaper, The Vancouver World, carried two short reports of the exhibition. In the first, after stating that in general the pictures had drawn "comments of admiration and enthusiastic praise from the visitors", it went on to note that among those worthy of special mention were a group of paintings of Indian villages by Emily Carr. The second report did not mention her. In the opinion of this reviewer, the most striking picture exhibited was one, which from its description, must have been very different from any that Miss Carr might have exhibited at this time. It was "Children of the Maple Leaf" by Miss Anne Batchelor.

This is a representation of four children scurrying through autumn leaves. The picture is vivid - exceedingly so. It reminds one of the grapes painted by the old Greek master which were so real that the birds pecked at them . . . .41

There is nothing in any of the Vancouver newspapers to indicate that Miss Carr participated in the BCSFA exhibition in November
1912. The only other exhibition of her work, mentioned in the local newspapers was held at Drummond Hall, April 1913. A large exhibition, it seems useful to quote the following report which appeared in the Province.

Vancouver people have this week been given an opportunity of seeing a unique collection of pictures in the exhibition which Miss Carr is giving of her paintings of Indian totem poles and other objects portraying Indian life . . . .

Miss Carr has for a number of years made a special study of this class of work and has made many expeditions into remote parts of the country in order to secure material for her sketches. The collection which she is now showing, and which is said to be the largest ever secured on this subject by any one artist, comprises nearly two hundred canvasses and if the pictures are kept together will doubtless form, in years to come, a very valuable record of a passing race.

One of the most interesting of the pictures shown is that of the village of Yan, on the most Northern island of the Queen Charlotte group. Like so many others this village is forsaken now, but about thirty totem poles are still standing there while many others lie rotting on the ground. This point is rather difficult of access but Miss Carr was able to reach it by canoe from Masset.

Another remote village to which she paid a visit in the course of her quest for material was Guyastums which is situated on an island eighteen miles from Alert Bay. This is one of the original native villages which remains absolutely unchanged by modern civilization. It is never visited by the tourist and the natives found there are of a different type to those seen at Alert Bay where a business is made of catering to travellers. When Miss Carr visited it last summer the people were all away fishing and she and the little Indian girl who accompanied her from Alert Bay found themselves alone in the place . . . . They camped overnight in the old mission house. While at Guyastums Miss Carr took a sketch of a house formed of solid cedar planks which were hand hewn and several inches in thickness, while
across the top was one solid cedar beam extending the entire length of the house, which was carved in the centre with the moon totem and at each end with the mythical sea serpent which makes a picture of more than ordinary interest.

A canvas which attracts considerable attention shows a big war canoe, very few of which are in existence now. Miss Carr was fortunate enough to get a sketch of this one when she chanced once to be at Alert Bay on the occasion of the big potlatch. Another picture, which excites the curiosity of the visitor . . . is that of an old forsaken house at Uclulet on the west coast of Vancouver Island. This house, which was composed of logs and sticks, and which was, at the time the sketch was taken, the oldest one there, has since burned down.

Among the pictures of which those unacquainted with Indian life require an explanation are several which depict tomb posts which are carved from big cedar trunks placed upright in the top of which was hollowed out a space in which the coffin was placed, the front of the hollow being afterwards boarded up and carved on the front with the crest of the family and tribe of the deceased . . . . The picture of this pole shows the magnificent Roche de Boule as the background of an old village and also of a cemetery.

This quaint cemetery shows upon each grave miniature houses painted in gay colors and which are erected for the purpose of providing a depository for many of the possessions of the dead.

One picture shows a tree cemetery where the coffins are bound to the branches of the trees. Still another shows a noted totem pole which formerly stood at Campbell River but which is now in a museum in the United States.

One small canvas depicting the old Songhees reserve in Victoria shows a phase of Indian life which has now passed into history . . . .

On Wednesday and Friday evenings Miss Carr will give a lecture on the poles and their significance in the course of which she will explain many of the pictures.
The Vancouver newspapers do not give any other reports of Emily Carr's activities in the city in 1912-1913. Although the reports above, with one or two exceptions, make it clear that the value of her art was recognized by at least some people, she was very resentful in her autobiography of the reception accorded her work at this time. She wrote of the "insult" and "scorn" with which it was greeted by viewers who missed the old detail, and by critics who felt the "camera could not lie."43 Of the "Fine Arts Society" exhibitions she says:

My pictures were hung either on the ceiling or on the floor and were jeered at, insulted. Members of the 'Fine Arts' joked at my work, laughing with reporters. Press notices were humiliating.44

As noted above newspaper accounts of the BCSFA exhibitions in 1912 and 1913 do not list her name among those participating, but she did exhibit in the Studio Club exhibitions in March and October 1912. It is possible therefore that these were the "Fine Arts Society" exhibitions she is referring to above. An examination of the contemporary newspapers of Vancouver in 1912-1913 would support Emily Carr's assertion that "the west" was "ultra conservative"45 in its whole outlook towards art. For this reason it seems likely that her painting style of 1912 was indeed radical by local standards and might easily have been considered unacceptable by many of the city's art enthusiasts. It is also entirely possible that the criticism of her work which she remembers in autobiographical retrospect, and about which she
felt so deeply, may not have appeared in the newspapers. Regardless of circumstances, she wrote that because nobody bought her pictures and she had no pupils she was unable to maintain her studio in Vancouver and therefore decided to give up her career in the city to return to Victoria.\textsuperscript{46} This she seems to have done about mid-1913. She did not paint again "for about fifteen years"\textsuperscript{47} after this date.
CHAPTER VI

THE ART SCENE: 1900-1918
There is little to suggest from the evidence which has been presented that the artists or those interested in art in Vancouver in the years 1900 to 1914 were in any way venturesome in their tastes or that they were to any extent cognizant of the more recent European trends in painting. On the other hand, there is much to indicate that the standards by which art was judged still derived from England and had been set by the more conservative elements of the Royal Academy of the 1890's and the turn of the century. Nearly all the city's leading artists had either received their training in England or had been instructed by those who had learned their art in that country. In addition, such well known painters from eastern Canada as Mower Martin and Bell-Smith who had frequently worked and exhibited in British Columbia and whose work was much admired in Vancouver, had not only been trained in England, but had continued to paint within the English water colour tradition. Charles H. Scott, who arrived in Vancouver in 1914, later wrote of that year's exhibition of the BCSFA that: "the tradition of nineteenth century British painting was dominant". He also wrote, of the pioneers in the arts in British Columbia, that the majority were of "British stock and British Schooling in the arts, a fact which influenced the art outlook of the province for many years." In keeping with English art tradition a large percentage of the paintings in these years were water colours with the subject matter predominantly landscape. One reviewer
even wrote of "the monotony of landscape" in the BCSFA exhibition in 1913.

Many of the reports concerning fine arts which appeared in the Vancouver newspapers in the early 1900's dealt with English art and artists, mostly in connection with the Royal Academy. In these years the subject of fine art did not appear to have been considered particularly newsworthy and, especially from 1900 to about 1908, the characteristic attitude concerning local work was disinterest. Occasionally a column specifically concerned with art would appear in the local newspapers, run for a few months and then disappear. One which survived somewhat longer than the others, "Arts and Letters", appeared fairly regularly in the Daily News - Advertiser from about 1901 to 1904. To a large extent a literary column, it sometimes carried reports of the Royal Academy, its artists and exhibitions. Only rarely was there any mention of art in British Columbia. The author wrote with sophistication and was well informed with regard to the contemporary English art scene. Later, in 1909, a column "Art and Artists" written by one who signed himself "Byron McGilp" appeared weekly in the Province from January to July. Again it was written with sophistication and by one who was obviously familiar with the academic art of England. This column, during its brief existence, gave considerably more coverage to local art events. By 1909, with the formation of the BCSFA, there was far more art activity in
the city than there had been at the beginning of the decade. This was reflected in the increasing number of reports on the subject which began to appear in the Vancouver newspapers. The writers of these, in their reviews of local art exhibitions, showed themselves to be knowledgeable, with critical standards set by the Royal Academy - one local critic boasting that he had not missed a Royal Academy exhibition for thirty-five years. The reviews they produced, descriptive rather than critical, were invariably kind. Little is known of these art critics; J. Francis Bursill (Felix Penne), who wrote the reviews of the BCSFA exhibitions in 1909 and 1910 for the B.C. Saturday Sunset being the only one who identified himself.

The city's rapid growth in population was accompanied by a corresponding increase in the number of those who were interested in the arts. In fact, after about 1900, Vancouver became the art center of British Columbia, the significant developments in the fine arts of the province occurring in Vancouver rather than Victoria. This was confirmed in 1904 by Sophia Pemberton who, when interviewed at that time, said that there was "far more interest in pictures" in Vancouver than there was in Victoria; and again by Emily Carr who elected to return to the city in 1912. In spite of this, public apathy and possibly even a certain hostility to the arts remained. Concerning this, W.P. Weston, who arrived in the city in 1909, was later cited as saying, "At that time if a person painted, people openly believed something was wrong with them".
Nowhere is there anything to suggest that any of the city's leading artists, with the exception of Emily Carr, had either the opportunity or the inclination to investigate the more recent French art trends, or to experiment with new art forms. Neither is there any evidence that, if they had, it would have been appreciated by the critics or others interested in the arts. Nor was Vancouver alone in this respect. Eastern Canada was almost as conservative in its taste, and even New York greeted the Armoury Show in 1913 with a storm of protest. There is little information available either in the local newspapers or from other sources concerning art in Vancouver in the years from 1914 to 1918. However, insofar as can be determined, art activities continued on a reduced scale during this period, and there were no significant changes or developments.
PART II
1919 - 1930

CHAPTER VII
FORCES FOR CHANGE: THE MAJOR EVENTS
The movement... was taken up with such enthusiasm that even the conveners were surprised at the popular demand for education in fine arts.

After much discussion it was moved that: 'the time is now ripe for an art school in British Columbia and that those present constitute themselves into an Art League'.

The BCAL moved quickly to establish itself. At a meeting October 30, 1920 acting officers as well as a subcommittee to draft a constitution and by-laws were appointed. Various other committees were created at the same meeting, among them a School of Arts and Crafts Committee, whose purpose was to examine the problems surrounding the establishment of an arts and crafts school. Appointed to this committee were: Mrs. Irene Moody, Miss Margaret Wake, T.W. Fripp, G. Thornton Sharp, Major Fowler, C. Marega, John Innes, J.B. Fitzmaurice, J.A. Radford, S.M. Eveleigh, A.L. Mercer, Charles H. Scott, S.P. Judge, and W.J. Dart. The League was legally incorporated December 18, 1920.

At the first regular meeting of the BCAL, February 3, 1921, the following officers were elected to replace those who had been functioning in an acting capacity since the previous October: President, The Lieutenant-Governor, W.G. Nichol; First vice-President, Bernard McEvoy; Second vice-President, Mrs. Ralph Smith, M.L.A.; Secretary, Edgar Bloomfield; Treasurer, B.G. Dubois Phillips; Executive council: C. Marega, T.W. Fripp, Mrs. Irene Moody, H.O. Frind, Burgess Beach,
C.A. Ferguson and Charles H. Scott. An extract from the articles of incorporation which was read by the Chairman, Bernard McEvoy, set forth the League's goals:

To promote and encourage education in arts and crafts, to cause to be founded and maintained a central and branch schools of fine arts and industrial arts and crafts, and permanent art galleries and museums, to hold arts and crafts exhibitions, to improve civic art, town and home planning, architecture and landscape gardening.¹

It was made clear at this meeting that the Art League would in no way attempt to supersede any existing organizations but would co-operate with other local and provincial associations which were working toward similar aims. It was also emphasized that the League was not a Vancouver organization only, but was province-wide in scope.

One interesting aspect of the BCAL was that in addition to those who were interested in art, members of the business community were involved, business and labour support being solicited on the basis of the financial benefits which would accrue from the improved design of products manufactured in British Columbia. Organized labour was reported to have been solid in its support, and was represented on all the League's committees.² Evidence of this support was given at a meeting of the League in February 1921 when a petition which contained more than 300 names representative of forty unions was presented by the Trades and Labour Council, asking for the aid of the Provincial Government in support of the League. This petition
was timely, for even at this early stage, the League was attempting to have a bill brought down in the Provincial Legislature to incorporate a British Columbia School of Arts and Crafts. The intention was to start an art school in 1921. In March 1921 a deputation from the League which included Bernard McEvoy, B.J. DuBois Phillips, M. Cotsworth, A. Burgess Beach, and Casimir Dickson of Vancouver, Edward Hasell of the Island Arts and Crafts League, F.H. Pemberton, president of the Arts and Industrial League of British Columbia, and Mrs. Dennis Harris met with the Minister of Education, Hon. J.D. MacLean in Victoria, urging the establishment of an arts and crafts school. The delegation was not successful. However, the Minister was reported as stating that the plan would be given consideration before the next session. It had been suggested to the Minister that the governing body for the proposed school might include representatives of business, art, the city, the province and the interested societies. It was thought that such a body could administer the institution more satisfactorily than the School Board. At this stage in the planning it was hoped that the art school would be brought into being by means of grants from the Provincial Government and efforts were also being made to secure a grant from the City of Vancouver.

Evidence contained in the many reports of the League's activities which appeared in the Vancouver press suggests that the young and vigorous BCAL was providing a major stimulus to
the city's art development. A series of lectures on subjects related to art was inaugurated in May 1921, the most notable of which was given by Eric Brown, the Director of the National Gallery, Ottawa. Brown spoke on "Canadian Art and the National Gallery", in the auditorium of the Technical School in June 1921. During his visit Brown had the opportunity of seeing the rooms, of the British Columbia Manufacturers' Association, in which the League was hoping to acquire space for the permanent art gallery it was currently proposing to establish, and "expressed himself of the opinion that a permanent exhibition might be begun there". Another important aspect of Brown's stay in Vancouver was an "Uncompromising declaration" he was said to have made, to the effect that the National Gallery was prepared to send to Vancouver a collection of pictures on loan for a period of up to a year as soon as suitable accommodation could be found for them. By the autumn of 1921 arrangements for the art gallery had been completed, and in late November that year the BCAL Art Gallery opened in the rooms which had been obtained from the British Columbia Manufacturers' Association at 309 West Cordova Street.

The collection . . . included twenty paintings from the National Gallery . . . selected by Mr. Eric Brown . . . which will be loaned for a long period. In addition several artists in eastern Canada have placed some of their best work at the League's disposal. Among these are fine examples by Beatty, Laura Muntz, G.A. Reid and others . . . the Graphic Arts Club of Toronto have sent the League a large number of etchings . . . .
In connection with the new art gallery it should be noted that from the start, the members of the League regarded it as a nucleus and a beginning of a civic institution to be handed over to the city as soon as the city authorities were in a position to take over. The BCAL Art Gallery only remained on Cordova Street for a few months. In late May of 1922, it moved with the British Columbia Manufacturers' Association to the Cassidy Building, 929 Granville Street where the Manufacturers' Association planned a permanent exhibition of articles made in the province. The Art Gallery which occupied the top floor of the building, opened in its new location June 1, 1922. 13

An article in the Province, August 5, 1922, by A.C. Ferguson, the curator of the Art Gallery, outlines the work of the BCAL. Indicating that the League had approximately two hundred members at that time, Ferguson pointed out that except for a city grant of $1000, the only other source of income was from the subscriptions of the members. The total income of about $1900 he considered quite inadequate for the needs of an organization, which, in addition to maintaining an art gallery, was also striving towards the founding of a school of arts and crafts. Concerning the Art Gallery, he wrote that the aim was not merely to exhibit pictures but to found an arts and crafts museum which would be of use to manufacturers as well as to the students of the arts and crafts school. The article asked for donations and loans of art objects and pictures, noting that the
gallery had three Cotman's on loan from Mr. Bulwer, as well as three paintings by Weiss, Brangwyn and Herring which had been loaned by Mr. Chapman, in addition to the twenty National Gallery paintings, - "and some eighty more will be hung in September". Although the latter were not named, it was later reported that a collection of eighty etchings had been loaned by the National Gallery. The Annual Report of the National Gallery of Canada for 1921-22 indicated that the efforts of the League were not going unnoticed:

In Vancouver the British Columbia Art League has secured permanent premises of its own and had held an attractive programme of exhibitions and only needs greater public support to be able to extend the scope of its usefulness.

The BCAL continued to flourish in 1923. Reviewing the work of the previous year at the annual meeting in September 1923, the president, B.G. Dubois Philips, spoke of the lectures on art subjects which had been given and the continuous exhibition of works of art in the gallery.

About this time attempts were being made to build up a small permanent collection. A number of gifts, mainly prints, had been received during the year. In addition, paintings by local artists, purchased by means of a $400 grant made available in 1922 and again in 1923 by the Vancouver Exhibition Association, had also been hung permanently in the gallery. Early in 1923 the League had even discussed the feasibility of raising $1000 through subscriptions to purchase a painting by an
English artist, Bundy, which was currently being exhibited at the gallery. In November 1923 the collection which had been on loan from the National Gallery was returned. This was replaced by another collection from the same source, and supplemented by gifts and loans from private citizens. Among these was a David Cox water colour loaned by Mrs. F. Schooly, and two more Baxter prints which had been donated.

In the meantime the plans for the arts and crafts school had not materialized. In 1923 there were hopes it could be established, but once again the project had been frustrated by the League's lack of funds. Successive committees had worked on the project in the years from 1920 to 1924, during which time a vast amount of information had been obtained on all aspects of the operation of such a school. However, in spite of everything that had been done it seems to have been early in 1925 before the League found itself within measurable distance of establishing the school. By this time the idea of an independent school had been abandoned, and it had been decided that the best way of bringing the art school into being would be in cooperation with the Vancouver School Board, for in this way certain funds appropriated for art instruction by the Federal Government would become available. Under the proposed arrangement an advisory board would be nominated by the BCAL. At meetings attended by delegates of the BCAL and the School Board, John Kyle, the representative of the Provincial Department
of Education, outlined the conditions by which the financial help of the Provincial Government might be obtained with arrangements that part of the necessary financial support should be derived from the fees of the pupils, and part from government grants. Although the way seemed clear for the establishment of the school a letter received from the Deputy Minister of Education about the beginning of July informing the League that the Provincial Government had no funds to carry on the work left the whole project in doubt. G. Thornton Sharp was sent to Victoria to protest this decision. On his return he reported to a special meeting of the League that the Minister of Education had been "very sympathetic" and had requested more data on the costs of the school. According to Sharp's report there was every hope that the school would be in operation by the autumn, and this proved to be true. The School of Decorative and Applied Arts opened October 1, 1925.

The Prospectus of the School of Decorative and Applied Arts for the year 1925-26 set out the objects of the school:

To give a thorough practical knowledge of industrial design, drawing, modelling and decorative painting; and to furnish a sound training to those following or intending to follow the various trades, manufactures or professions requiring such knowledge.

To keep in close touch with established industries and professions in the city and province, which are dependent on art for their success.

G. Thornton Sharp was the School's first Director. The BCAL advisory committee was comprised of Johnathan Rogers, C. Marega,
T.W. Fripp, James Leyland, and J.A. Radford. On the instructional staff were Charles H. Scott, C. Marega, Mrs. Frank Hoole, Mrs. T.J. Sharland, Theodore Korner, and Jacobus Semeyn. The School was located on the top floor of the School Board offices at the corner of Hamilton and Dunsmuir Streets.

Reports indicate that the Vancouver School of Decorative and Applied Arts was plagued with difficulties during the early years of its existence. Miss Grace Melvin, a teacher at the School in the late 1920's speaks of public indifference to the School, and B.C. Binning, then one of the pupils, recalls that it always seemed as though the School was at the bottom of the list of School Board priorities. Both mention the inadequate accommodation and local newspapers of the period 1925-1930 confirm these problems. In both 1927 and 1928 the School Board announced that it was unable to do anything to improve the Art School's accommodation. Although by early 1929 the school had expanded to the extent of occupying two rooms in the attic of the old Central School in addition to the quarters on the upper floor of the School Board Building, the space was still insufficient and unsatisfactory. As described in the Province, the rooms were small, the light poor and there was "no common-room; there is no staff room; there is no library or printroom; there is no lunch room for the students; there is no accommodation whatever for male students, and the sanitary equipment is entirely inadequate to the needs". In May 1929 a by-law
to provide the funds for the erection of a building for the Art School was defeated with the result that the School was still in the same quarters in 1930. The Province, which by means of its editorials had consistently supported the Art School's struggle for adequate accommodation during these years, summed up the problems. Referring to the School as the "Cinderella of the School Board family" it said:

The School of Decorative and Applied Arts has been operating in Vancouver for more than five years now, and all the time it has been working under difficulties. Its value has never been doubted, but it has been given no decent opportunity to make that value plain . . . . It is true that the School Board has a couple of times permitted by-laws to be submitted for an art school building, but always without much enthusiasm, and on the last occasion even grudgingly . . . . If the Art School has had vitality enough to exist . . . . in attics and basements . . . . and resourcefulness and ingenuity enough to do good work under these difficulties, it has proven itself worthy of better treatment . . . .28

All available evidence suggests that the appointment of Charles H. Scott as Director was a fortunate choice. It is the feeling among some who were actively associated with the School between 1926-1930, that it was almost entirely due to his efforts that the School was able to survive these difficult years. In addition, it was due to his initiative that a number of outstanding individuals such as J.W.G. MacDonald and F.H. Varley were engaged to teach at the School of Decorative and Applied Arts. J.W.G. MacDonald (1897-1960) was born in Scotland. He studied at the Edinburgh School of Art before coming to Vancouver in 1926 to teach design at the art school. Frederick Horsman
Varley (1881- ) came to teach painting and drawing in the same year. Well known as a member of the Group of Seven, he had, previous to his appointment in Vancouver, been on the staff of the Ontario College of Art. It is generally conceded by most people who have knowledge of the development of fine arts in Vancouver since the mid-1920's that these men, particularly Varley, were largely instrumental in determining the direction that painting would take in the city for many years. As late as 1960 Orville Fisher, then the Acting Principal of the Vancouver Art School, was reported as saying of Varley that:

He was one of the outstanding teachers Charles H. Scott engaged . . . . Varley was a dynamic individualist who aroused intense creative fervor in his pupils. He had tremendous energy, gave absolute devotion to painting, sacrificing everything to his art. Great as was his impact during the years he was here his influence is even greater today and still growing. The young generation he infused is now teaching his percepts to a newer, younger generation.29

The year 1925 was important in the history of the fine arts in Vancouver. Not only did it see the beginning of the School of Decorative and Applied Arts, but in early December of that year it was announced that a group of prominent citizens had agreed to donate the sum of $100,000 toward the establishment of a civic art gallery. This had been a major goal for many of Vancouver's art societies from the time of the Art Association in 1889. Most recently the BCAL had come closest to achieving this objective but the obstacle for the League had always been money. This was not surprising for there was comparatively
little evidence of public support for the League's activities, and civic and provincial financial assistance seems always to have been minimal. Concerning this, Mortimer Lamb had written in February 1925 that:

a few art loving and public spirited people calling themselves the Art League of British Columbia have manfully endeavoured to create a different spirit. But neither their fellow citizens at large, from the corporation, nor from the Provincial or Federal Governments have they received the meed of encouragement and support their disinterested efforts deserve.

Under these circumstances the financial burden of operating an art gallery must have been onerous, and it does not seem surprising that at one stage in 1928 it was even proposed that the Art League should give up their gallery. Thus it seems that previous to the announcement of the proposed $100,000 donation, the prospects of establishing a civic art gallery had indeed been dim.

H.A. Stone, who headed the movement, also headed the list of contributors with the sum of $50,000. In addition to this, the following individuals had each agreed to contribute $5000, Mrs. Jessie M. Farrell, Johnathan Rogers, W.H. Malkin, Fred L. Beecher, W.C. Shelly, L.A. Lefevre, A.R. Mann, George Kidd, for the B.C. Electric Railway Company, Chris. Spencer for David Spencer Limited, and J.W.F. Johnson for the B.C. Sugar Refining Company Limited. The Province, December 21, 1925 outlined the conditions under which the money would be donated. Under the terms of the agreement the $100,000 was to be used for the
purchase of pictures and statuary, with the provision that up to 10 per cent of the sum might be used to buy furnishings for the gallery. The agreement carried the stipulation that, in order to realize the donation, the City of Vancouver would have to erect a suitable building for the art gallery within two years. Tentative plans for the building suggested that the art gallery be housed on the ground floor of a rectangular building 207 feet long. It was proposed that the ground floor be occupied by the City Museum, and that "the B.C. Chamber of Mines or some other institution of a public character might also be allocated space on the ground floor". A sketch of the proposed art gallery, which would have been located on Pender Street in the block bounded by Hamilton and Cambie, was shown in the Province, January 3, 1926. In December 1925, at a meeting of the civic finance committee attended by H.A. Stone as the spokesman of the donors, it was decided to take action in early 1926 to submit a by-law to the city's ratepayers for the construction of the building. But the City Council, involved as it was with the heavy expense of providing the expanding services for a rapidly developing city seems to have had no money to spare for an art gallery. The by-law was defeated, and it was not until late 1927, shortly before the deadline which had been set, that the idea was revived. On November 13, 1927 the following letter signed by Henry A. Stone appeared in the Province:
Regarding the proposed art gallery for the city, it is quite evident that owing to the confusion of suggestions and the want of decisions as to where the public buildings of the city will finally be placed, and the innumerable necessary demands for money made upon the city, that however willing or anxious the Council may be, they are unable to take advantage of the offer that was made by those citizens who offered $100,000 to purchase works of art, providing the city would build a gallery to hold them.

That offer expires on December 2, and as the donors are then released to take any action they think proper, I shall be very glad if you will give publicity to the decision that has been arrived at by them after reasonable and careful deliberation.

These decisions are:
First—That it is advisable to erect a temporary fireproof art gallery such as will answer the purpose for a few years until the public building centre of the city is finally decided upon.
Second—That every effort will be made to get such a temporary art gallery put up with the least possible delay. For this purpose the following small committee has kindly consented to act and to receive suggestions or donations from those who will assist the good cause.

The committee is: Mr. Johnathan Rogers, who is one of the donors; Mr. W.G. Murrin, president of the B.C. Art League, and Mr. J.P. Nicolls, of Messrs. Macaulay, Nicolls & Maitland.

These gentlemen will endeavor to secure, either as a gift by the city or by a private citizen, a piece of ground not less than 75 by 120 feet, whereon to build a temporary art gallery and to invite further donations of $1000 or more towards the erection of the building.

I might say that we have already been greatly encouraged by a very generous donation from Mr. F.N. Southam of Montreal, on behalf of his father, mother and brothers, naming Mr. F.J. Burd as his representative on the donors' committee, one-half of his gift to be used for the purchase of pictures. The other half can be used for the temporary art building.

This is a most welcome start, and I feel sure and hope that Vancouver citizens will be good enough to
come forward and get in touch with either of the above named committee and help complete whatever amount may become necessary to put up the temporary gallery, as it is deemed advisable, if possible, that the $100,000 already donated had better be left intact for the purchase of works of art.

Depending upon the position of the lot, it is roughly estimated that it would need about $25,000 or $35,000 to complete a temporary art gallery. ³⁴

In spite of the fact that this modified proposal was not accepted by the specified time it is evident that the donors did not wish to withdraw their offer. Still pressing vigorously for a civic art gallery in 1928, they made it clear that if a "reasonable scheme" ³⁵ was brought forward the donations would still be available. In April 1928 the City Council appointed a committee to confer with the donors, who, at this time suggested that a by-law be submitted to the ratepayers to raise $75,000 for the purchase of a site and the erection of a building. The Province, which had from the outset backed the proposals through the medium of its editorials, strongly supported this new scheme. Stating that the "offer carries no hard conditions" and "The ratepayers . . . can make no mistake in voting to accept the fund offered them", ³⁶ it urged the passage of the by-law. This by-law was also defeated. Stone continued his efforts into 1929, but in spite of this, it was reported in May of that year that the art gallery project was being held in abeyance. ³⁷ It seems to have remained in this state until the autumn of 1930. In the interim, sufficient additional funds were collected to erect a building for an art
gallery, thus enabling a new proposal to be put forward to
the City Council. This proposal was outlined in another
letter from H.A. Stone which was published in the Province
September 21, 1930. Stone wrote:

... as a result of a last effort, however, other donors
have joined and some have increased their previous
contributions so that we now have an assured sum of
$130,000, with which we propose to go to the City
Council with the following amended suggestion: we
would build the art gallery, furnish it, hold funds
until the association is formed for revenue purposes
and the city would be asked only to purchase the
site on which to build the gallery. This site
selected with the city's approval two years ago is
still available and we trust the present council
will approve of securing it now.

We are accordingly approaching the City Council
with the request that the city purchase the site we
have selected and shall do whatever is necessary to
provide Vancouver with an art gallery worthy of
their city...

Stone, in an interview a few days later, declared that the
ownership of the proposed art gallery and its contents would
be turned over to the city. He also said that the city would
be requested to entrust the management of the gallery to an
association which would be formed - "The Art Gallery Association
of Vancouver". The association would have civic representation,
the other members to be elected annually by the association.

About the beginning of October 1930 a delegation headed by
H.A. Stone and W.G. Murrin attended a meeting of the City
Finance Committee to request the city to provide a site for the
gallery. It was reported that, "the desire of the city to
cooperate with the donors was clearly indicated". However, although the plan was favourably received, it was not until January 1931 that it was finally approved. The Vancouver Art Gallery opened in its present location on Georgia Street, October 1931.

The BCAL continued to maintain its own Art Gallery from 1925 to 1931, endeavouring during these years to keep a constant series of exhibitions on public view. The Annual Report for the year ending August 31, 1928 notes that "as usual the present gallery has been loaned readily to several local organizations for exhibitions". In this regard the importance of this aspect of the BCAL's activities to these organizations was emphasized in 1929 by T.W. Fripp, President of the BCSFA, who went so far as to say that it was entirely due to the help of the Art League that the Society was able to function. A complete list of the exhibitions which were shown at the BCAL gallery is not available. However, it is known that, in addition to the exhibitions of local organizations, in January 1927 there was an all British Columbia exhibition, and in April of the same year there was an exhibition of works of "The Victorian School . . . and the Neo-Georgian, also works of European painters of eminence" which has been loaned from local collections. Shown at this same time were about forty paintings by such local artists as Varley, Fripp, Southwell, Wake, Verral and Weston. Early in 1928 there was an exhibition
of forty paintings by the Group of Seven which "created considerable interest and called forth varied comment". During this time the gallery continued to receive donations, one of the most notable additions being five paintings by the American painter W. Langdon Kihn in 1927.

The League's chronic financial difficulties appeared to become particularly acute in 1928 when the situation became so desperate that some members could see no other solution than the League's disbandment. However, at the annual meeting in September 1928 it was decided as a compromise solution that the League should continue but that the operating expenses should be reduced. As an economy measure the decision was made to give up the gallery at 939 Granville Street. The League does not seem to have been long without a gallery, for by early November of the same year it had re-opened at 649 Seymour Street in rooms which had been obtained from the Hudson's Bay Company. At a special meeting about this same time it was decided that the City Council should be approached concerning an increased grant; it was then $1500.

That the Art League was far from dead was suggested by its schedule of exhibitions for 1929. Included were: a loan exhibition under James Leyland's management, the Palette and Chisel Club annual exhibition, an exhibition of water colour drawings in charge of T.W. Fripp, an architectural drawing exhibition, a showing of "modern pictures of the present day
advanced schools such as the Group of Seven, and the BCSFA exhibitions. Although the BCAL continued in 1930 and 1931, and exhibitions were shown in the League's Art Gallery, it seemed overshadowed by the events which in those years were leading up to the opening of The Vancouver Art Gallery. This was reflected in a review of a loan exhibition of about twenty-four paintings, some by members of the Group of Seven, from the National Gallery in late 1930, which concluded by saying,

> It is hoped that this will be one of the last exhibitions held at the Seymour Street Gallery. work on the new art gallery should start soon.

The fate of the BCAL is not known. An unverified newspaper clipping of June 1931 contains a report of a "stormy meeting" of the League at which the President, T.W.B. London, the Vice-President, J.N. Laing, and James Leyland, a member of the executive for many years, resigned. This item suggested that the affairs of the League were about to be wound up prior to its being absorbed by the new Vancouver Art Gallery Association.
CHAPTER VIII

VANCOUVER ART SOCIETIES: 1919-1930
The British Columbia Society of Fine Arts

The British Columbia Society of Fine Arts continued to function during World War I despite the fact that some members were absent on wartime service. By the autumn of 1919 the Society was again up to strength, most of those who had been absent being represented in the annual exhibition September 20-27, 1919. This exhibition was held in the School Board offices on Hamilton Street, as were all other exhibitions of the Society until 1926. Included were sixty-six paintings, ten etchings and three sculptures.\(^1\) Later that year, at a meeting December 11, 1919, the members took steps to revise the constitution and by-laws of the Society, insofar as the annual exhibition was concerned. Under the constitution as it had previously existed the selection committee had chosen all the works to be exhibited. Under the changed rules, each member was entitled to show five works which would not be subject to the selection committee. However, the selection committee would continue to rule on all work submitted by non-members, as well as on works, exceeding the five that each member was allowed (but not exceeding ten in all for a member).\(^2\) Commenting on the new provisions the Province hoped that they would "foster new ideas, unbound by too severe tradition".\(^3\)

The 1920 exhibition was held September 14-21. This exhibition does not seem to have been reported in the Province, neither can an exhibition catalogue be located. The short
report in the Sun said that it included 110 pictures; oils, water colours and etchings. By 1921 the membership had risen to more than thirty and, according to an editorial in the Province, although "subject to fluctuations and . . . difficulties . . . its present status gives it an assured place among the organizations which are working for the culture and advancement of the province in the way of artistic taste and development". This same editorial noted that: "The exhibition . . . presents many varieties of style and in some instances a trend towards methods of expression which a few years ago would have been regarded as extravagant". The Society had thirty-two members in 1922. At the opening of the annual exhibition, September 16-23, Dr. L.S. Klinck, President of the University of British Columbia, "paid tribute to the little coterie of artists of this province as a central and educational force in the development of western life". Nearly 200 persons attended the private view, and in all, the exhibition attracted about 1400 visitors. Among these was Mr. H.O. McCurry, of the National Gallery, Ottawa, who was reported to have "expressed himself in commendatory terms with regard to the work on view". The annual exhibition for 1923 was held May 12-19 instead of during the autumn as had been the custom in previous years. No reason was given for this change. Again the Province wrote of the "credible record" of this group of artists who in spite of many difficulties had maintained a
spirit of "co-operation and achievement", one reviewer noting "... a quality of discontent shining through much of the work exhibited that augers well for the future of art in this young and growing cultural center". In 1924 the annual exhibition was also held in the spring, May 3-10. Concerning the subject matter of the exhibits it was reported that there was "as usual a preponderance of landscape", although the same report said that the exhibition also included some portraits, still lifes, etchings and drawings. Little information is available concerning the 1925 annual exhibition which was said to have been smaller than usual. It included about 100 works.

The year 1926 marked the first time since 1912 that the BCSFA exhibition was not held in the offices of the Vancouver School Board. Starting that year, the annual exhibitions were shown in the BCAL Art Gallery, an arrangement which remained in effect until the opening of The Vancouver Art Gallery in 1931. There is nothing in the Province to indicate the scope of the annual exhibition, June 10-25, 1927. The report in the Sun which gives the names of some of the exhibitors says that it included seventy-nine exhibits. The following year's exhibition which began April 27, 1928, was "open to the public for several weeks." Evidence was provided by the Province's review of this exhibition that at this time in the Society's history, some members at least were exploring modes of expression...
that were somewhat different from those which had been commonly shown only a few years before. The reviewer wrote:

... the wave of modernism has certainly made itself felt in many of the paintings on view. So much is this the fact as to make it rather an extraordinary phenomenon so that one is rather glad to see some of the earlier apostles... still sticking to their good old style. This is especially noticeable in... T.W. Fripp.13

Of the members, Charles H. Scott, W.P. Weston and Statira Frame were singled out as following "The modernist line". The reviewer in the Sun confirmed this trend, writing of the paintings that:

... some are ultra modern and rely almost wholly upon pattern, colour and technique. These invariably lack atmosphere and perspective and led one to believe that they are painting what they imagine and not what they see, and under the circumstances the critic would have to be psychic, have second sight or be a mind reader.14

The Society also had an autumn exhibition in November 1928, again on view for several weeks. This exhibition, said to have been held in better quarters than ever before, was shown in the room on Seymour Street which the BCAL had recently obtained from the Hudson's Bay Company. The year 1928 was also noteworthy for being the first time there had been any mention of the BCSFA exhibiting outside Vancouver. That year the minutes of the annual meeting in June made a brief reference to an exhibition which had been sent by the Society to Hart House, Toronto, which "although small... was well received".15

The Society appears to have made an effort to present an
especially interesting exhibition for its twenty-first anniversary in 1929. (May 18 - June 8, 1929). That it succeeded was borne out by the reviewer for the Province, who described it as the "largest, most alive exhibition by Vancouver artists" he had seen. To commemorate the occasion a special souvenir catalogue was produced in which representative paintings by some of the Society's leading artists were reproduced. Shown at this exhibition were 118 exhibits, oils, water colours, pastels, etchings and sketches. As evidence that the tradition of water colour painting was still very much alive in Vancouver in 1929, of the eighty-one paintings shown, no less than thirty-seven were water colours. The winter exhibition, November 16-30, 1929 marked the first time since 1912 that Emily Carr had exhibited with the Society. That her work was still not wholly appreciated by some of the city's older art critics seems clear in Bernard McEvoy's report of the exhibition which appeared in the Province.

I have scarcely seen Miss Emily Carr since she lived in Vancouver and was a well-known contributor to the exhibitions of the Society in the years before 1912. She has several eminently striking pictures in the present show; they seem to me rather bewildering. It is perhaps because I was not adopted in my childhood by an Indian tribe, or because I have not had the opportunity that Miss Carr has enjoyed of becoming thoroughly involved with the aboriginal way of looking at things.

The June 1930 exhibition was made up of about seventy exhibits, including twenty-three oils and twenty water colours, as well as
pastels and drawings.\textsuperscript{19}

The BCSFA was, from the time of its formation in 1908 through the 1920's one of the most potent forces in the artistic development of Vancouver. Reports of artists who were active in the 1920's indicate the prestige of the Society in local art circles. Among its members were most of the city's leading artists, some were leaders in the field of art education, and others were key figures in the development of fine art in the city during these important years. The Society brought all these together, providing an opportunity to meet and exchange ideas. As well, the annual exhibitions furnished virtually the only means by which the current work of the city's foremost artists could be collectively shown each year. Its membership during these years was never large, even in 1929 there were only twenty five members, including four life members, and there is much evidence of the vicissitudes which plagued its early existence. It is to the credit of its founders, and to those who followed them that, in spite of these difficulties, they were able to mould the Society into what was later described as the most important art organization west of Toronto.\textsuperscript{20}

The Vancouver Sketch Club

Among the Vancouver groups which were involved with the fine arts in the years which immediately followed World War I and during the 1920's was the Vancouver Sketch Club. So far
as can be determined this organization grew out of the Studio Club which had been active in the first decade of the century. A report in 1923 mentions "The now defunct Studio Club whose members have been transferred to the more modern Sketch Club"; and later in an interview, T.W. Fripp said that the Studio Club had dissolved and had been succeeded by the Sketch Club. It is not known precisely when the Sketch Club was started, but it is known that the Studio Club was still in existence in 1913. The Sketch Club was reported to have been established by Miss Anne Batchelor and Miss Margaret Wake, and to have had twenty-one members at the time of its organization. For several years after its inception the club's meetings and exhibitions were held in Miss Wake's studio and it was about 1918 before an independent studio was finally acquired at 342 West Pender Street. The Sketch Club had as its object, "the creating and encouragement of an interest in art in its various forms in outdoor sketching and studio work". Toward these ends, outdoor classes were conducted in the summer and life classes in the Club studio in the winter. Except in the summer exhibitions were held each month, and in June and December of each year a special exhibition and sale of paintings took place. These exhibitions were open to the public for one week. Either professionals or amateurs could be members, and although the bulk of the members were amateurs, professional artists seem to have been associated with the Club occasionally. T.W. Fripp,
for example, was not only president in 1920 and 1921, but was also represented in a large number of the Club’s exhibitions in the 1920’s. Other well known painters such as Margaret Wake, Statira Frame, and Stanley Tytler also showed their work in many of the exhibitions.

Notices in the local newspapers show that the Sketch Club was extremely active during the 1920’s. In addition to the numerous exhibitions and sketching classes, lectures on art were sponsored from time to time. Press reports suggest that the exhibitions were well attended, the Club’s nine exhibitions in 1924 attracting no less than 1296 visitors. To give an example of the number of works shown, it was reported that the exhibits at the semi-annual exhibition in December 1923 totalled 110, and the monthly exhibits in 1924 ranged between 60 and 103. Speaking of the Club’s growth, T.W. Fripp in 1929 noted that it had started in one room and had later "overflowed into a second and then a third room". The meetings and exhibitions were reported regularly in the "Social" columns of the Province during these years, the reports suggesting the social orientation of the Club’s activities. There seems little doubt that these activities were geared to the needs of the amateur, rather than the professional artist, and yet in 1920, when an art advisory board was established with the expressed aim of improving the quality of the Fine Arts Department at the Vancouver Exhibition Association, the Sketch
Club was represented as being one of the 'three societies in Vancouver which concerns themselves with art'.

The Art, Historical and Scientific Association

Since its opening in 1905 the Vancouver Museum's collection had been constantly expanding. From time to time local newspapers noted the various items which had been acquired, and each year at the annual meeting of the Art, Historical and Scientific Association the secretary's report would include a long list of new acquisitions. To glance at these items one might easily imagine that the sole interests of the Association were the promotion of history and science, and the preservation of "B.C.'s Historical Curios". Yet throughout the 1920's the Association seemed to have never entirely overlooked its original purpose to form a collection of paintings and other works of art as the nucleus of an art gallery. The fact that Will Ferris who had taken such "an enthusiastic interest in the art section" since the Association's beginning, was secretary and curator of the Museum from 1912 to 1925 would in itself suggest that the art collection would not be forgotten. For supporting evidence one has only to read his report to the annual meeting of the Association in January 1919.

The Association as the first in Vancouver to begin activities in the cause of art, is still interested in the endeavour to place before the public some good examples of artistic work. With this in view the directors this year purchased T.W. Fripp's fine water colour "After the Storm, Stave Lake, B.C." ....

....

This year it is intended if possible to have a loan exhibition of pictures ....
The purchase of T.W. Fripp's "After the Storm, Stave Lake" (1918) (Plate VIII) was in keeping with the Association's policy to procure each year as many examples of the work of Canadian artists as was financially possible, a policy which was continued by T.P.O. Menzies, who succeeded Ferris as curator in 1925. The loan exhibition mentioned in Will Ferris's report above opened in December 1919, in the Museum on the top floor of the Carnegie Library, which, according to the Province, was at that time almost the only place in the city where paintings might be exhibited to the public. Organized by James Leyland and T.W. Fripp, it consisted of works by "non-resident artists", including Sir Godfrey Kneller, Henry Raeburn, J.F. Herring, John Constable, Paul Nasmyth, Sam Bough, and others. This was to have been the first of a series of exhibitions the Association planned to give but there is nothing to indicate that any of the later exhibitions ever took place.

There is considerable evidence in the city's newspapers and in the annual reports of the secretary-curator to show that the Association persevered in its "practical encouragement" of art in the city in the 1920's. However, not being so exclusively concerned with the fine arts as some other groups who were active in the city during these years, it appears that the Art, Historical and Scientific Association had been gradually leaving this type of activity to other societies, confining its efforts more and more to historical and scientific subjects.
The Palette and Chisel Club

In 1926 another art group was formed in Vancouver, the Palette and Chisel Club. Charles Marega was the first president, Statira Frame the secretary-treasurer. It was announced at the time of its formation that the Club would have as its object "the fostering of the modern movement in art", although later, at the time of its second exhibition in 1928 it was said to occupy a position "midway between the vaunted School of Seven and the more ordinary and academic methods of art". Most of the Club's members were also members of the BCSFA. The new club held annual exhibitions in the late 1920's. Reports of these show that most of the exhibitors also showed in the BCSFA exhibitions and there is nothing to indicate that the work which was shown during these years with the Palette and Chisel Club was in any way more "modern" than that which appeared in the exhibitions of the older society.
CHAPTER IX

VISITING EXHIBITIONS: THEIR IMPACT
One place where residents of Vancouver could be sure of finding an art exhibition each year during the 1920's was in the Fine Arts Section of the Annual Exhibition of the Vancouver Exhibition Association at Hastings Park. It is not clear when these exhibitions were first started but they attracted a surprisingly large number of visitors, W. Dalton, Chairman of the Art Section, saying in a letter to the Province in 1928 that over 60,000 people had visited the gallery that year.\(^1\) It seems possible as W.P. Weston has said that the people just wandered around wondering what it was all about,\(^2\) yet, as it was pointed out by The Paint Box, the annual student publication of the Vancouver School of Decorative and Applied Arts in 1926, the exhibitions also provided an opportunity for many "art lovers" to see works they might never have seen otherwise.\(^3\)

It is evident that the Hastings Park facilities for showing paintings left much to be desired before 1920. This was made clear in an editorial in the Province in April 1920 which commented on an announcement that the Exhibition Association had obtained about fifty pictures from the "Toronto Gallery of Art" for the September 1920 exhibition.

Not only is the building hitherto devoted to picture exhibitions ill-adapted for the purpose, but for the last two or three years it has been crowded out with a very heterogenous collection of alleged 'works of art' which were by no means worthy of the space devoted to them . . . . Something might be done with the present 'Fine Arts' Building which was suited to its former horticultural purpose but is not adapted to showing pictures . . . . unless this is done, the
pictures might as well remain in the railway car in which they will be brought from Toronto.\textsuperscript{4}

Several weeks later an item in the same newspaper noted that a movement which had been in operation for some time and which had as its object the improvement of the "Fine Arts Department" at Hastings Park, had culminated in the formation of an advisory board. This board which was formed to work in conjunction with the Exhibition Association was made up of representatives of the three societies in the city most concerned with art, the Art, Historical and Scientific Association, the British Columbia Society of Fine Arts, and the Vancouver Sketch Club. The original members were: R.P.S. Twizell and J. Leyland (the Art, Historical and Scientific Association), W.P. Weston and Charles H. Scott (BCSFA), and T.W. Fripp and Mrs. A. Pilkington (the Sketch Club). Under this new arrangement extensive alterations were made to the building to make it more suitable for the display of paintings and in addition, the board announced its intention of bringing together each year a loan exhibition of pictures from other parts of Canada, as well as Britain and the United States.\textsuperscript{5} The most immediate result seems to have been the improved conditions under which the 1920 art exhibition was presented, "... more space, more light, and better arrangement".\textsuperscript{6} Nevertheless, although improvements continued to be made to the building during the 1920's, the exhibition space in which the shows were held still remained less than ideal, Charles H. Scott later writing that the art shows at Hastings Park "took
their place uncomfortably with the livestock, the manufacturers, the products of the field and garden, and the skidroad".  

During the 1920's loan exhibitions of Canadian art from the National Gallery were shown in 1921, 1922, 1923, and 1928; and it is probable that works from the same source were also included in the 1927 and 1929 exhibitions. The 1924 exhibition was devoted to British Columbia artists and works loaned from British Columbia collections. In 1925 a travelling exhibition from the Metropolitan Museum of Art, New York was shown, and 1926 saw eight large historical canvasses which had recently been completed by the Vancouver painter John Innes on view, as well as a group of pictures loaned by various residents of the Cowichan district. The Exhibition Association also encouraged local art and most years works by Vancouver artists were shown. Competitions for amateur artists were held annually until about the mid-1920's, and starting in 1922, the Association adopted the policy of placing $400 at the disposal of the advisory board for the purchase of works by British Columbia artists. The number of paintings which were bought in this manner is not known but it was reported that by 1925 a total of seventeen had been acquired. These were placed in the BCAL Art Gallery, the intention being that they would ultimately hang in a future civic art gallery.

Art exhibitions were also held each year in conjunction with the Provincial Exhibition, New Westminster. This appears
to have been a long standing feature, art exhibits at this fair being mentioned as early as 1904. During the 1920's the work of local artists was often exhibited and in most years loan exhibitions from the National Gallery were also shown, in many cases having first been shown at Hastings Park.

During these years it was mainly through the loan exhibitions from the National Gallery which had been made available to the Vancouver Exhibition, the Provincial Exhibition, and the BCAL, that Vancouver was able to see examples of work that had recently been done by the leading painters of Eastern Canada, including the paintings of the Group of Seven. Examples of the work of Tom Thomson as well as such artists as A.Y. Jackson, Arthur Lismer, and J.E.H. MacDonald were shown as early as 1919 in the Art Section of the New Westminster Exhibition and it was reported at the time that they had caused a good deal of comment and that some of the viewers had been puzzled by them. The work of the Group of Seven aroused more controversy than did any other paintings shown in Vancouver in the 1920's. The response of the public, largely hostile, was at times vehemently expressed pro and con in letters which appeared in the press. Newspaper reports were also mainly unfriendly. James Butterfield, who was responsible for some of the reviews in the Province, frankly admitted that: "The pictures committed by the Group of Seven . . . give me . . . several severe pains" and other reports
written for the same newspaper by Bernard McEvoy, as well as those written by J.A. Radford for the Sun in the late 1920's, were on the whole equally bitter in their criticism. In 1921 A.Y. Jackson and probably others of the Group of Seven, were represented at the Vancouver Exhibition. In 1922, of the forty paintings sent by the National Gallery, sixteen were by the Group of Seven. Shown at the Vancouver Exhibition in August, these were later exhibited in September at New Westminster. In his reports of the Vancouver Exhibition the reviewer in the Province wrote: "The visitor . . . may be excused if he regards some of the pictures sent from the East as shell-shocked productions" and:

... it is plain that the paintings of the Group of Seven cannot be dumped holus bolus into one category. There are some of them that the visitor may come to understand if he gets far enough off from them and is patient . . . . In some cases it may be doubted whether the end in view was worth the pains bestowed upon it.\(^1\)

Members of the Group of Seven represented in this exhibition were: Frank Carmichael, Lawren Harris, A.Y. Jackson, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley. The paintings of the Group of Seven continued to be shown at the fairs in the mid-1920's, the reaction of the press and the public remaining largely unfavourable. The controversy reached a climax in August 1928 with the showing of eighteen paintings by members of the Group which were included as part of an all Canada show assembled that year for the Vancouver Exhibition. It was
made manifest in a flood of letters to the Province, most of them vigorously complaining about the Group of Seven paintings which were being shown. One signed by J. Williams Ogden even went so far as to say that these paintings should be taken out and burned. He wrote:

I sat down before a group of freaks . . . I cannot call them pictures . . . the most purile in composition, grotesque in color and drawing and violating every law of chiaroscuro and perspective . . . .

I asked myself what sort of committee runs the art section of the Vancouver Exhibition that it should hang such stuff, whether it comes from Ottawa or Essondale and what has the long suffering public of Vancouver done to deserve such treatment at its annual fair?\(^{14}\)

Of the letters, a small minority upheld the Group of Seven, among them two letters from H. Mortimer Lamb, a strong supporter of this new Canadian art movement for many years.\(^{15}\) Based on sheer numbers of letters, one might say that never before in the city's history had such widespread interest been taken in art exhibition. So great was the response that on September 2, 1928 a small item appeared in the Province saying that it had been impossible to print all of the "high volume of letters received on the work of the Group of Seven",\(^{16}\) and it asked that no more be sent. This display of interest, so unusual in Vancouver in the 1920's, would suggest the valuable role these exhibitions played in these rather lean years for the fine arts of the City. Their value was probably best summed up by the Chairman of the Art Section of the Vancouver Ex-
hibition, W. Dalton, in a letter written at the time.

The exhibitions I think are awakening the art consciousness of the people, at any rate there is a different kind of criticism each year... I think I may say for the Exhibition Board that they will persevere in making annual displays of pictures and perhaps other works of art at the annual exhibition because they find that the people both want and need them...

... This year many more art lovers visited the gallery than ever before, and apparently appreciated the opportunity of getting a glimpse of what the rest of the world is doing...

There appear to have been few private art galleries in Vancouver in the 1920's, and of those there were, the one most often mentioned was James Leyland's Fine Art Gallery at 609 Dunsmuir Street. Those who were active in Vancouver during these years recall that Leyland dealt almost exclusively in art which had been imported from England, some of which came from collections from London galleries sent over especially for exhibition at his gallery. As the city's leading private gallery during the 1920's, these exhibitions were reported in the press from time to time. It is interesting to compare the press comments of these exhibitions with those of the Group of Seven which were being shown in the city about the same time. Typical of the collections which Leyland imported, was that sent by John A. Cooling & Sons, Bond Street, London in 1922. The Province describes the type of paintings which were included: "They are indicative... of the comparative conservatism of British taste in pictures which rejects freakish
departures with considerable determination . . . they range from figures painted in somewhat old fashioned minutely finished style to landscapes done with a broader brush".  

In the autumn of 1925, a collection which had been sent to Leyland's from the Carroll Gallery, Hanover Square, London was described as "like a bit of artistic London brought to Vancouver. One of the things it teaches is that older art is a good deal better than some of the new fangled stuff that is being foisted on the public . . . ." An example of the type of work which was included in these collections may be seen in an academic painting of a pastoral scene by T. Sydney Cooper R.A., "Canterbury Meadows" which was reproduced in the Province in January 1929. In the accompanying article it was stated that it had been purchased from a recent exhibition of paintings from John Cooling & Sons which had been shown at Leyland's Fine Art Gallery. It was said, in this article, to have been the first painting purchased for the proposed art gallery in Vancouver.  

Other art dealers appearing in the City Directory in the 1920's included Richmond Arts, 923 Robson Street, mentioned first in 1925, and The Art Emporium which appears to have been taken over by Harry Hood about 1926. The Paint Box in June 1926 also refers to the Vanderpant Galleries, which it said had recently opened in Vancouver with an exhibition of etchings by Whistler, Seymour, Haden, Corot, Millet, Matthew Maris, and
Legros, as well as a collection of oils, pastels, water colours, and a collection of photographs by H. Mortimer Lamb and J. Vanderpant. J. Vanderpant was one of the city's leading photographers and a well known figure in local art circles.
CHAPTER X

VANCOUVER: LEADING ARTISTS OF THE TWENTIES
The 1920's saw several of the charter members of the BCSFA still active in various ways in the artistic developments which were occurring in Vancouver. In the meantime artists newly arrived in the city since the formation of the Society in late 1908, and others now prominent in local art circles, formed the nucleus of a group which would make this such an important period in the history of fine art in the city.

Among the active founding members were: John Kyle and S.P. Judge who continued to play a role in art education; Bernard McEvoy a leader in the BCAL and an important chronicler of the city's art events for the Province; G. Thornton Sharp one of the principals in the events which led up to the founding of the School of Decorative and Applied Arts; and Stanley Tytler exhibiting his paintings, as well as being actively engaged in the organization of the Art Exhibits at the Provincial Exhibition in New Westminster, and the Vancouver Exhibition Association at Hastings Park. Where painting was concerned, however, it was T.W. Fripp, who continued to be recognized throughout the 1920's as one of Vancouver's leading artists.

It was stated in 1920 that T.W. Fripp had "probably done more for the cause of art in Vancouver than any one man", and all available data confirm that he remained one of the key figures in everything pertaining to fine art in the city
throughout the 1920's. President of the Vancouver Sketch Club, 1920-21, and of the BCSFA, 1926-1931, he was also a member of the Art, Historical and Scientific Association and the BCAL, his name often appearing on the committees of the latter organization. The mountains of British Columbia were the continuing subject of his paintings and one area which seemed to fascinate him in the early 1920's was that traversed by the Pacific Great Eastern Railway (PGE). In 1921 he was reported as planning a short sketching trip on the Howe Sound section of the PGE where he had "spotted some good stuff", and in 1924 it was again noted that he was "making a speciality of the magnificent scenery on the PGE . . . he says it has introduced him to some of the grandest mountain scenery he has ever seen". Concerning his reaction to the mountains of British Columbia he wrote in 1927,

Here in British Columbia the most western part of America, an artist trained in the schools of Europe and with a vision influenced by the latest fads and fancies, finds himself in a veritable Terra Nova -- 'isms' and 'ists' are of little value. Here it is nature in its primeval state - no picturesque chalets, no castles or ancient architecture. It is pure wild nature. To approach the spirit of such surroundings, a fresh vision is needed. The appeal is different, added to the grandeur of the Alps there is a wildness and primitive savagery that grips the heart of the traveller. Among the mountain peaks, after passing through the vast forests that fill the valleys and clothe the lower slopes, one passes to the glaciers with their snow clad peaks towering above, and there one meets a feeling of defiance and resentment that only, after years of acquaintance and study, yields to that
spirit of invitation that calls in the true artist who at last understands them — by which time 'schools', 'ists' and 'isms' are forgotten.  

Fripp's style remained virtually unchanged during the 1920's. He continued despite the changes which were going on around him to paint in water colour, in a style that was closer to late Victorian England than to what he once referred to as the "strongly marked mannerisms" of such Canadian artists as Varley. His technique was impeccable and by any standards he was a fine water colourist. Certainly, his statement of 1927 would indicate that he both loved and understood the rugged country he painted. In spite of this, when his work is compared to that of Emily Carr, or W.P. Weston in the very late 1920's, it is evident that he was never really able to capture in water colour the essence of the country he depicted. There is a suggestion, in a remark Fripp made to W.P. Weston when he was getting on in years, that he was aware of this and would have liked to "paint the mountains as he saw them" but, he said: "No good, Weston, too long I have been making them pretty for other people, I can't do it now it's too late."  

Fripp's drawings indicate that in keeping with his academic background he was also a fine draughtsman. Weston, as well as others, have spoken of Fripp's sketch books "Some of his sketch books were very beautiful little drawings, nothing big and bold . . . more the English style . . . very minute but accurately drawn . . . ." (Plate IX)
William P. Weston (1874-1967) arrived in Vancouver from England in July 1909 a few months after the BCSFA's first exhibition. Trained at the Putney School of Art, London, and already established in his profession of teacher and painter, evidence provided by his work would support the claim of a contemporary that "he came here with fine credentials". John Kyle, then organizing the art department in connection with the night classes of the Vancouver School Board, was instrumental in bringing him to the city. Weston became the first teacher of these classes. In 1910 he was reported to be in charge of the Night School class in drawing and design, a class which had an enrolment of about forty students, many of them teachers and illustrators. In 1912 he was head of the art department of the Night Schools, with T.W. Fripp as an assistant. From 1914 until his retirement in 1946 he instructed art at the Provincial Normal School, Vancouver.

Weston was first mentioned as a Vancouver exhibitor at the autumn exhibition of the Studio Club in November 1909. Showing two paintings, "Ninth Avenue at Night", and "Autumn, Wimbledon Common", it was reported that he was "a new exhibitor . . . on whose pictures much favorable comment is heard", and, of the latter work, it was said, that it "attracts by the warmth of its full sunlight effect". Later in the same month he exhibited three paintings in the second exhibition
of the BCSFA, including "Perranport Cornwall" which he said had been painted in England shortly before he came to this country. The catalogue of the third exhibition of the BCSFA, May 1910, indicates that he showed "On the Cornish Coast" (1910) at this time. Mrs. Margery Dallas, in a taped lecture about Weston, says that this was painted in Canada from sketches that he had made in England. The painting now belongs to the artist's daughter, Mrs. Doris Woodsworth. On the basis of this example, Weston showed that he was working completely within the framework of contemporary English landscape painting. Reflecting his academic background, it is competently painted, detailed, rather romantic, and suggestive of the misty, impressionistic light that was so typical of many of the landscapes of English painters in the early years of the century. By 1913 his subject matter had become Canadian, but an illustration of his painting, "The Landing at Horseshoe Bay", shown in the B.C. Saturday Sunset, as part of that newspaper's coverage of BCSFA's annual exhibition that year, indicates that his style had remained essentially the same. The influence of his early academic training persisted for many years and is still readily apparent in his painting, "November", (1917) (Plate X) which he showed at the eleventh exhibition of the BCSFA in September 1917 and which was reproduced in the Studio in 1918. Vestiges of the early style may be seen even in some of his landscapes.
which were painted as late as 1923.

Weston, in a personal interview, December 1967, said that he was not painting anything that he could really call Canadian until the 1920's. It was only then that he started to paint the big mountains. "I had no car until 1918... after that I got a boat, then I began to get among the mountains". Looking at his work in retrospect it is apparent that it was about this time that Weston began to find himself as a regionalist painter, to capture the spirit of coastal British Columbia as few others have done. In the mid 1920's his contemporaries were aware that, for Weston, this was a period of experimentation and change. More recently, Mrs. Margery Dallas, who had a number of interviews with Weston in 1962, in the course of which she discussed his work with him, speaks of the period of transition his painting went through from about 1919 to 1926. She cites Weston, himself, saying of this period,

I painted some pretty wild things but always I came a little closer to my own language of form and expression of my own feelings for this coast region... Weston, who was president of BCSFA from 1922-1926, was a regular exhibitor in the Society's exhibitions from 1910 to 1930. By reading the newspaper reports of these shows it is possible to obtain some indication of the local reaction to his changing style. In 1919, there is nothing to suggest that the paintings
he exhibited that year were given a reception which was in any way different from that accorded the work of the other exhibitors. And, at the May 1924 exhibition he exhibited an unnamed painting which only elicited the rather trite comment, "... a laughing view of the bay through lightly timbered uplands. It is a refreshing and invigorating piece of painting..." However, by 1928 his "Booming Ground, Gambier Island", shown that year at the Society's April exhibition, received the type of comments from the Province art critic, which he had previously reserved for, what, in his opinion, were the more "extreme" works of the Group of Seven.

This must be intended as a joke. Such florid color, such blues, such greens and yellows were never seen on land or sea. Mr. Weston is certainly 'joshing' his fellow members who became so deeply infected with the latest development of painting.

And the reviewer for the Sun wrote that: "In one or two oils by W.P. Weston the paint is thrown around promiscuously as if the artist wanted to out modern the moderns and enjoyed the experiment". The magnitude of this change in style is striking when one compares such paintings as "The Sentinel" (c-1929) (Plate XI) which was shown at the Society's 1929 exhibition, and "November" (1917). In the former, there is little trace of the English academic background which was so clearly shown in the 1917 work. Here is a truly Canadian, more especially a British Columbia, painter. Weston believed
that the function of the artist was to express his reactions to his environment. Consistent with this belief the powerful forms and rhythms which were such an integral part of his newly evolved style gave expression to what he saw and felt in a way that was easily communicable to those who shared his deep feeling for the rugged coastline and the gigantic trees and mountains of the lower mainland. Concerning this aspect of his work, Weston has said that although at times some art critics were unable to understand what he was seeking to express, members of such organizations as the Alpine Club had no difficulty. Clear indication of the distance he had come was expressed by one reviewer of the BCSFA Exhibition, June 1930. Writing of the "two leading members" of the Society that:

The two artists . . . are at opposite poles. Tom Fripp . . . paints our B.C. mountains with a delicacy of detail that he has made his own. W.P. Weston on the other hand has outgrouped the Group of Seven. He is more powerful in that line than they.  

It is interesting to note that Weston himself felt that he had been little influenced by the Group of Seven. Although one cannot but be struck by certain similarities between his work and that of the Group, his paintings remained distinctly his own and a personal expression of the mountains and coastline of British Columbia which he knew so intimately.

Also arriving in Vancouver in 1909 was Charles Marega (1876-1939). Born in Genoa, Italy, he studied in Zurich and
Dresden. For many years Vancouver's leading and probably only sculptor, his work was first seen at the BCSFA exhibition in May 1910. In October of that year he was reported as "conducting the modelling class" for the Art Department of the Night Classes of the Vancouver School Board; a position he appears to have filled until at least April 1912. He was president of the BCSFA the year 1917-18. Returning to Europe in 1921 it was noted in August 1922 that:

Mr. C. Marega, the well known sculptor, and ardent worker in the cause of art has . . . decided to remain in Europe. This is a distinct loss to the art circles of the city. He was of great use in the early days of the Art League, especially in connection with the projected establishment here of an adequate school of arts and crafts . . . .

However, he returned to Vancouver in 1924. Active in the BCAL from its beginning, letters and articles he wrote in the 1920's tell also of his strong support for the School of Decorative and Applied Arts, and the proposed Vancouver Art Gallery. An original member of the staff of the School of Decorative and Applied Arts, he continued to teach in that institution until his death in 1939.

During the 1920's, his most notable work of sculpture was the Harding Memorial in Stanley Park, which, on the occasion of its unveiling in 1925, was referred to as "Vancouver's first public monument in the grand manner". In 1927 he completed a bronze plaque for the memorial fountain to Joe Fortes in Alexandra Park. Said to have a profound reverence for
classical sculpture, in February 1928 at an exhibition of the Palette and Chisel Club he showed, along with several other sculptures, "an heroic bust of Mussolini . . . classically realistic". Later in the 1930's Charles Marega was responsible for such other large scale statues as that of Captain Vancouver at the entrance to the City Hall, and the Lions at the south entrance to the Lions Gate Bridge.

Charles Hepburn Scott (1886-1964) was born in Scotland. After his graduation from the Glasgow School of Art in 1910 he travelled and continued his studies in Europe before emigrating to Canada in 1912. His first two years were spent in Calgary. Moving to Vancouver in 1914, he was appointed Supervisor of Art for Vancouver Schools. He held this position until 1925, except for a period of overseas military service in World War I, 1915-19, and about one and a half years leave of absence in 1924-25 when he studied and sketched in Europe. Returning to Vancouver in 1925 he joined the newly formed School of Decorative and Applied Arts as instructor in drawing and painting. The following year, 1926, he became Director of the School, an appointment he retained until his retirement in 1952. A member of the BCSFA from at least 1919 and president 1920-22, he retained his membership in the Society for most of his life. He was also a founding member of the BCAL, and an active participant in the League's affairs during the crucial years of the 1920's.
In the 1920's, aside of the period in 1924-25 when he was in Europe, Scott participated in all the BCSFA exhibitions, as well as in many other local art shows. Unfortunately, like many of the city's artists who for financial reasons were required to spend such a large proportion of their time teaching, he was said to have had far too little time for painting. Later, writing for the catalogue of a retrospective exhibition at The Vancouver Art Gallery in 1947, he summed up his predicament.

It should be mentioned . . . that the major portion of my working days are given to teaching art . . . . What you see therefore is, in the main, what I have been able to accomplish in vacation days throughout my teaching years . . . .

Scott's paintings were well known in Vancouver in the 1920's. In the early years of this decade his work continued to reflect his Scottish academic background. Open to new ideas, Scott became interested in the Group of Seven, his sister-in-law, Miss Grace Melvin recalling that even before she came to Vancouver in 1927 he had sent her information concerning the Group. He was instrumental in bringing F.H. Varley to the School of Decorative and Applied Arts in 1926 and Miss Melvin says that he and Varley sketched together in the late 1920's. She says that Scott was particularly interested in the Group of Seven's idea of moving away from the city to the more remote areas of the country for their subject matter. Evidence that he was stirred by the possibilities of design and colour of such settings may be seen in his paintings of around 1928. (Plate XII)
changing style is discussed in the comments of a reviewer of the BCSFA Exhibition in April 1928:

The trend toward modernism is perhaps most emphatic in the five striking paintings by Charles H. Scott. It shows that he has entirely forgotten the old paths and now prefers that which is symbolic to that which is anything approaching to an actual portrayal of nature. There is no mistaking the fact that these five pictures give initiated observers certain sensations of grandeur and sublimity. Moreover it cannot be doubted that they are resplendent in gorgeous color. They may also be considered decorative in effect, but the opinion of the unbiased Philistine observer will probably be that they go a little too far in the direction of wilful obscurity. 29

Scott, an outstanding draughtsman, was also noted in the 1920's for his drawings (Plate XIII) and etchings. Although he had received early training in etching at the Glasgow School of Art, he does not seem to have been involved in print making in Vancouver before his European trip in 1924. One of the few artists in the city at the time who worked in this medium, it was felt by some that though he had proved himself a master of other media, "he found his highest expression in his etching." 30 (Plate XIV)

Charles H. Scott was not only a leader in the development of the fine arts in Vancouver in the 1920's, but remained a key figure in Vancouver art circles throughout his life.

From the vantage point of 1969 the name Statira Frame (d. 1935) is not one that is well known. However, an examination of the Vancouver art scene in the years 1910-1930 reveals that she was one of the city's most remarkable painters of the period.
Some of her contemporaries recognized her status as an artist. Emily Carr was one who did, writing in 1936 that,

In the passing of Mrs. Frame art in British Columbia has lost a sincere and devoted follower. Few of the western artists have been as staunch to their ideals as herself . . . . She has a deep desire to express herself through the medium of magnificent color, since that was hers, and which was the chief characteristic of her work, dominating it with a joyous feeling of light, sunshine and color that was truly beautiful. 31

Born in the Province of Quebec, she came to Vancouver at the time of her marriage about 1892-93. She was largely self-taught. Her daughter, Mrs. Mollie Frame Underhill, says that she was a member of the Studio Club at the time J. MacIntosh Gow was the club instructor (c. 1909). From about 1909 her name appeared regularly among the exhibitors in Vancouver art exhibitions, including the first three of the BCSFA. Mrs. Underhill says that her mother was a close friend of Emily Carr in the years Miss Carr spent in Vancouver up to 1913. In fact, when Emily Carr returned to the city in 1912, after her stay in France, she was a guest at the Frame's home in West End Vancouver for two or three weeks while awaiting occupancy of her new studio on West Broadway. During this time Statira Frame and Emily Carr sketched in the Frame's attic, with Mollie Frame as the model. In late 1917 Statira Frame was persuaded to send four of her paintings to the well known New York artist and teacher Robert Henri for his comments and criticism. At this time, according to Mrs. Underhill, her mother was working in oils in a very small scale, her paintings being approximately
seven inches by twelve inches in size. Henri's comments were contained in a fifteen page letter. Obviously favourably impressed, the enthusiasm of certain parts of the letter would suggest that, in his opinion, the work of Statira Frame held great promise.

To begin with I think the work is the work of an artist. I see in the sketches a very personal outlook. An interest in the beautiful design of nature, a decided sensitiveness to the orchestration of color, good sense of form and the compositional possibilities of form. All this I see so that the principle response I have to make is 'go on!' . . .

I do not say go differently . . . . Your sense of color I am sure of. I think you see color in beautiful order in nature. You see color in construction. Some people only see color and more color. The great thing is what happens between colors . . . .

I like your work and have only to ask you to go on your own interesting way.33

The present location of the paintings Statira Frame sent to Henri is not known. Mrs. Underhill says that, about 1919-20, Mrs. Frame spent about three or four months in Monterey, California, during which time she worked under an American painter Armin Hansen. She says that he too, impressed with her mother's work, advised her not to change her style. It was due to Hansen's urging that she began at this time to increase the size of her canvasses. Except for this brief visit to California and a month spent painting at Alert Bay in June 1926, Mrs. Underhill says that her mother painted mainly in the Vancouver area.34
During the 1920's Statira Frame was a regular exhibitor with the BCSFA as well as being represented in many of the Sketch Club exhibitions. Newspaper reports suggest that her work was rather different from that of the majority of the exhibitors. Although she was generally well received, the reviewers seldom singled out specific works for comment. In reports her name was sometimes linked with that of Mrs. Edith Killam. Typical of these, in 1919-20, was the report of the BCSFA Exhibition in 1919, "Mrs. Frame and Mrs. Killam handle their subjects in a distinctive modern way"; and that of the Sketch Club in 1920, "... a group of colourful pictures in the newest of new methods". The reviewers in the 1920's invariably wrote of her use of colour, and her "modern" approach to painting - other than that there is nothing to indicate that her work was in any way controversial. Here is the review of her work at the Palette and Chisel Club exhibition in February 1928:

... "A Misty Morning", a waterside painting is to my mind Mrs. Frame's best contribution ... though she has several others of merit in which she shows her power as a leader for some years in her free and colorful style. She makes no attempt at eccentric drawing, and the simplicity and economy of her lines should be regarded by all artists who are given to over-finishing ... . This picture is one of the successes of the collection. It will bear looking at again and again.

On seeing such works as her "Sunny Corner" (c-1925-30) (Plate XV) one is immediately aware of the extraordinary sense of colour which so impressed Emily Carr, as well as the critics of the
1920's. Working outdoors and almost exclusively in oil, Mrs. Underhill says that Statira Frame translated what she saw directly to her canvasses. Many of her paintings were simple in theme and most, permeated with uniformly high keyed tones, invoke an impression of brilliant sunshine. Spontaneously painted with fluent brush strokes, her sensitivity to colour and her harmonious handling of form showed a quality of personal expression, so free, unaffected and intuitive as to suggest an artist uninhibited by academic rules. On the basis of some of these paintings, she could be placed among the one or two Vancouver artists of the 1920's who could have been considered as being ahead of their time.

John Innes (1864-1941), a well known painter of historical scenes, was another Vancouver artist who was highly regarded by the city's art critics of the 1920's. A picturesque character, his life as an adventurer and artist in western Canada has been described by John Bruce Cowan, in a small book, "John Innes: Painter of the Canadian West", published four years after Innes' death. In this book, Cowan, who knew Innes, tells of his background. Born in London, Ontario, he studied art in England and in Toronto with William Cruikshank. From 1907 until he came to Vancouver in 1913 he worked as a newspaper illustrator in New York. According to Cowan, Innes' first Vancouver exhibition of sixteen paintings of Prairie and British Columbia scenes was held at the Hotel Vancouver in the autumn of 1915.
In September 1919, he exhibited two paintings in the BCSFA exhibition.

Innes' most noteworthy achievement in the 1920's was a series of eight large canvasses (approximately six feet by eight feet), commissioned by the Native Sons of British Columbia, and made possible by a grant of $10,000 which the Native Sons obtained from the Hudson's Bay Company. Each of these paintings, now located in the B.C. Building, Pacific National Exhibition, Vancouver, depicts an important event in the history of the province. Started in May 1924 and finished in 1926, they were first placed on public view at the Vancouver Exhibition, Hastings Park in August of that year. During the time they were being painted they were considered by some to have been the largest and most important work being done in the city at the time. The Province in 1924 and 1925 carried items which reported the extremes to which Innes went in securing accurate details of such things as naval uniforms and topography of the actual sites in which the scenes depicted took place. Later in a 1929 interview, Innes himself spoke of the basis of his approach to historical painting:

In all my canvasses . . . I try to keep the illustrative quality in as nearly pictorial terms as possible; but if I find that truth in necessary detail or other informative quality is interfered with by strict adherence to accepted rules of composition and color, historical accuracy takes precedence. I am not painting to please either myself or others. I am painting in order that I may correctly inform people who may not be born for a century or two . . . .
These works and others by Innes bear witness to the fact that his main purpose was to achieve representational accuracy. In them one sees evidence of his background as an illustrator and it seems more likely that he will be remembered in British Columbia for this, rather than for his artistic originality. Later, in collaboration with G.H. Southwell, he painted a series of ten murals, varying in size from four feet by eighteen feet to seven feet by eight feet, for the walls of the David Spencer Store in Vancouver. These were placed on view July 1927. Innes continued to paint historical paintings in the late 1920's and throughout the 1930's, completing an Epic of Western Canada Series of thirty paintings, and later, a collection of twenty-one canvasses which he titled "From Trail to Rail".

Mary Riter Hamilton only lived in Vancouver for about a year (1918-19) but her work was well known in the city's art circles in the early 1920's. She was born in Ontario, had studied art under G.A. Reid and Wyly Grier, worked in Europe, mainly in Paris, for about eight years, and came to live in Victoria around 1912. During her stay in Paris she was reported to have exhibited at "the Salon" in 1905 and 1909. A painting which she showed at the Salon in 1909, "Les Pauvres", being purchased in 1929 by the Art, Historical and Scientific Association for the Vancouver City Museum. In early 1919 Mrs. Hamilton left Vancouver for Belgium and France where she
spent several months painting in the areas devastated by World War I. Some of her "convincing and broadly painted pictures" of these scenes were shown at the New Westminster Exhibition in 1919, and 1920. As well, an exhibition of these paintings was held at the Vancouver Navy League Institute, April 9-15, 1920. One of her paintings, "Arras", which was probably painted during her 1919 trip to Europe, is in the permanent collection of The Vancouver Art Gallery. She does not appear to have lived in Vancouver in the 1920's but was represented in both of the BCSFA exhibitions in 1929.

Harry Hood, another painter who was active at this time, was mentioned in the report of the BCSFA exhibition in September 1919, as "among the younger men whose work is of an arresting nature . . . ." He was born in England and came to Vancouver about 1916. Joining the BCSFA in 1918, he was regularly represented in the Society's exhibitions in the 1920's. A reviewer assessing his work in 1928, wrote that: "Harry Hood has arrived at a style of his own which is very agreeable, and that he has thus arrived so that his pictures would be known if they were not signed, shows him to be an authentic artist." Working in the style of the Impressionist painters, examples of his landscapes, and other paintings such as "Hotel Vancouver - 1926" (Plate XVI) may be seen in the Centennial Museum collection, Vancouver. Hood, actively involved in the Vancouver art scene in the 1920's, took over
the Art Emporium in 1926 - a business which he continued to operate until about 1950.

Mrs. Frank Hoole (Kate A. Smith) was noted for her animal paintings. Receiving her art training in London, England, she studied chiefly at the Calderon School of Animal Painting. It is not known when she came to Vancouver but she was first mentioned as an exhibitor at the BCSFA Exhibition in 1912. A teacher as well as an artist, she had her own classes in oil and water colour painting in 1924, and, shown in the 1926-27 prospectus of the Vancouver School of Decorative and Applied Arts as an instructor in drawing and painting, she remained on the staff of that institution until at least the early 1930's. The fact that she exhibited at the Royal Canadian Academy exhibition in 1921 would signify that she was considered to be one of the city's leading painters at that time.

Miss Margaret Wake (1867-1930), who studied art at the Slade School, London, seems to have arrived in Vancouver about 1911. An advertisement for her art classes in August of that year states that she was "... an exhibitor at the Royal Academy, London". Together with Miss Anne Batchelor she was instrumental in forming the Vancouver Sketch Club, an organization in which she remained active throughout the 1920's. First exhibiting with the BCSFA in November 1911, she was an active member of this Society until 1930, regularly showing her
paintings at the annual exhibitions. Miss Wake appears to have been particularly noted for her studies of the coastal Indians, which she painted in a style considered broad and bold in the 1920's. Her "Capilano Mary" (c-1925) (Plate XVII) now in the Centennial Museum, Vancouver, was described in 1925 as "a piece of painted history that will grow in value as our aboriginals decrease. It is a painting that should ultimately find a place in our future civic gallery". Miss Wake who was represented in the Royal Canadian Academy exhibitions in 1921 and again in 1926 was one of the few Vancouver artists to receive this honour prior to 1930.

Mention must be made here of two men, F.H. Varley and J.W.G. MacDonald, who came to Vancouver in 1926. Each will be treated briefly, for although extremely important in the city's art history, and although their influence had already begun to manifest itself in the late 1920's, its full impact was not felt until a later period not under consideration in this paper. F.H. Varley, by general consensus, had a profound and lasting effect on the fine arts in Vancouver. A dynamic individualist and already an established painter when he arrived in Vancouver, his style of painting, concepts of art, and skill as a teacher did much to stimulate a widespread change in artistic perceptions, expanding the horizons for many of the city's artists and providing a model for the group of young artists who studied under him at the School of Decorative and
Applied Arts. Although Varley painted in Vancouver in the years 1926 to 1930 he was not a member of any of the local art societies, and his work was exhibited in eastern Canada rather than in Vancouver. J.W.G. MacDonald came to Vancouver as instructor of Design and Crafts at the School of Decorative and Applied Arts. Miss Grace Melvin says that it was only after 1926 and chiefly as a result of his association with Charles H. Scott and F.H. Varley that he became seriously interested in painting. She says that he did not attempt to show any of his work in local exhibitions until the late 1920's.53 Newspaper reports confirm that the first time he exhibited his paintings in Vancouver was at the BCSFA exhibition in November 1929. He was also represented in the BCSFA exhibition in May 1930 as well as showing his painting "Lytton Church, B.C." in the Royal Canadian Academy exhibition in November 1930.

These are the principal artists of Vancouver in the years 1918-1930. The lists of exhibitors at the BCSFA and other exhibitions show that many others were also active during this period. Included in these were, Mrs. Melita Aitken, James H.O. Amess, Mrs. K.S. Brydone-Jack, Edward Cherry, John F. Clymer, C.A. Ferguson, Miss B.A. Fry, Mrs. Lois Gilpin, Miss Grace Judge, Mrs. Edith Killam, Major R.F. Leslie, Victor A. Long, Will Menelaws, Rev. J. Williams Ogden, Mrs. Adela W. Pilkington, John A. Radford, John Scott, G.H. Southwell,
Miss Norah Raine Southwell, H. Faulkner Smith, Mrs. F.T. Schooley, Mrs. V.M. Brown Webster, Mrs. M.O. Verral, Plato von Ustinof. Further details concerning this group have not been obtained because of their lesser importance to the purposes of this paper.
CHAPTER XI

NATIONAL EXHIBITIONS AND VANCOUVER ARTISTS
Throughout the 1920's Vancouver artists worked in comparative isolation from the main art centers of Canada at this time - Toronto, Montreal and Ottawa. True, there had been some contact between the East and West. Eric Brown, the Director of the National Gallery, had visited the city in 1921 as part of a lecture tour of western centers, and in a lecture, "Canadian Art and The Canadian National Gallery", he described the possessions and work of the National Gallery.\(^1\) H.O. McCurry, the Assistant Director, also visited the city in 1922 and again in 1930. In addition, the National Gallery had been sending loan exhibitions of Canadian art to the Provincial Exhibition, New Westminster, and the Vancouver Exhibition since at least 1917, a policy which had been continued throughout the 1920's, and expanded at this time to include the BCAL art gallery as well. However the efforts of the National Gallery seem to have been directed more at educating the West, than providing encouragement and assistance to the western artist who may have wished to show his work in the East. The traffic seemed to be all in one direction. In these years the talents of Vancouver artists went seemingly unrecognized, their work rarely seen in eastern art centers. Although the visits of National Gallery officials and the loan exhibitions undoubtedly helped to bridge the gap, available evidence suggests that it was not until about 1930 that the Trustees of the National Gallery began to fully understand the problem of
non-recognition which faced western artists and took the necessary steps to ensure that western paintings would be shown in eastern exhibitions. Between 1920 and 1925 there was only one small item in the Province to indicate that any paintings by Vancouver artists were shown in the East; Mrs. M. Eliza Belk, Miss M.M. Frechette, "two accomplished miniaturists", and T.W. Fripp being represented in the 1922 exhibition of the Royal Canadian Academy. Evidence available suggests that the only other occasion during this period when artists from the city exhibited in the East was in 1921 when the Royal Canadian Academy exhibition catalogue includes pictures by Kate A. Smith and Margaret Wake. Under conditions such as these artists like W.P. Weston would seem to have been entirely justified in their claim that eastern Canadians just did not know what was happening in Vancouver.

The resentment which many of Vancouver's leading artists felt at this treatment was brought sharply into focus in 1924 at the time of the exhibition of Canadian paintings in the British Empire Exhibition, Wembley Park, London. The Canadian Government had made the National Gallery responsible for the selection of the works of art to be shown at this exhibition, as well as for the general organization of the Canadian section. It was stated that under this arrangement: "every Canadian artist, whether a resident at home or abroad" would be given "a fair opportunity to participate." In this connection,
the minutes of a meeting of the BCSFA, June 19, 1923, tell us that a letter from Eric Brown of the National Gallery was read and that the secretary had been instructed to send for information about the London exhibition. The full details of what followed are not known but, at a meeting of the BCSFA, February 7, 1924, the whole question of the treatment of the artists of British Columbia by the selection Committee in Ottawa was discussed at considerable length. As a result of this discussion, the following resolution was formulated embodying the views the society wished to present to Ottawa:

Resolved that the artists of British Columbia as represented by the societies whose names are appended, feel that they have suffered a grave injustice by the inadequate share which has been granted them as Canadian painters in the Canadian Art Section of the British Empire Exhibition in 1924; that apart from the B.C. Society of Fine Arts, no other Art Society in B.C., and no individual artists were invited to contribute or officially notified of the exhibition; that they regard the acceptance of only one work from B.C., and in all only five works from the West and Middle West as against 120 works from Eastern Canada as unfair discrimination on the part of those empowered by the Government to select and arrange the Canadian contribution: that the action of the Government in placing the entire control of the Canadian contribution of the 1924 Exhibition in the hands of a committee without regard to Provincial representation in the committee has militated against the representative character of that contribution.

This resolution was placed in the hands of Hon. H.H. Stevens, the Minister of Public Works, who agreed to bring it to the notice of Dr. King in Ottawa, through whose department the National Gallery was administered. The following year saw another eloquent expression of
dissatisfaction, this time from H. Mortimer Lamb, who even in 1925 had long since established a Dominion-wide reputation as an outspoken art critic and a lover of the arts. Lamb's criticism was contained in an article entitled "National Art Board is Arraigned for Neglect of West", which appeared in the Province, February 8, 1925. Writing about what he considered should be the primary goal of the National Gallery, the encouragement of art in Canada, he commended this institution for the loan collections which it had been sending out to the principal cities of the Dominion for many years. He felt this was an admirable policy, but one, which in his opinion, could unquestionably be improved, and went on to strongly criticize certain aspects of these loans.

The National Gallery loans pictures for exhibitions in various centers. The B.C. Art League... has been the recipient of this concession. But where pictures are supplied of questionable artistic quality (the kind the National Gallery has no objection to loaning), and therefore of doubtful educative value...; and when in addition a struggling and financially embarrassed local art society is called upon to pay heavy express charges both ways... and insurance, on these not very superior works, instead of this being a means of 'encouraging in Canada an interest in the fine arts' it is much more likely to have precisely the opposite effect. In short, although the present policy of the National Gallery may, and doubtless does, result in promoting the cause of art in eastern centers, its effect... as regards the west, is negligible...

As proof that the West was "unfairly discriminated against" he cited the case of an exhibition which the National Gallery had
shown in Montreal, Toronto and Winnipeg but which had not been sent west of Winnipeg because of the costs of transportation and insurance. In order to improve the current situation, Lamb put forward the suggestion that the National collection should not be hoarded in Ottawa - that if art was to be encouraged throughout Canada, the policy should be nationally determined and steps should be taken to ensure the distribution of the National collection in such a way as to make it available to as many people in Canada as possible. Concerning the Royal Canadian Academy, Lamb suggested that the Federal grant of $7000 which this organization received annually to assist in defraying the costs of its exhibitions might be more equitably spent:

... first, the academy might, without loss of prestige, confer the privilege of associateship (carrying with it the right to submit pictures to exhibition at the academy's expense) on a selected number of western artists, even though their work was considered to fall below the academy standard; secondly, it could arrange for the exhibition in the principal western cities of a collection of the most representative paintings hung at the annual exhibition of the academy each year.8

He concluded by noting that in 1925 there were at least "one or two" British Columbia artists who would command respect anywhere and he specifically mentioned Emily Carr.

As might have been expected, the National Gallery took exception to this criticism of its loan exhibitions, and in a statement published in the Province, March 15, 1925, the Director, Eric Brown, refuted what he termed "the misleading
statements" contained in Mortimer Lamb's article. He pointed out that because of the many requests for loans from across Canada, the resources of the National Gallery were sometimes strained to the limit. Rejecting the point that only the weakest work was sent, he stated that, although the work sent out may not always have been of the highest possible quality, it was always the best available at the time. In so far as costs were concerned, he said that the National Gallery made only the minimum charges for freight and insurance after the packing had been done. Certainly, there is much evidence contained in the annual reports of the National Gallery in the years from 1920-26 to substantiate Brown's claim that the National Gallery was not altogether remiss in its efforts to encourage art in western Canada but they also showed that this most often took the form of loan exhibitions.

In reply, Lamb wrote a letter to the Province which not only clarified what he had written in his article, but modified some of the criticisms he had made. "The article was not intended as, nor was it in the broad sense a criticism of the policies or services of the National Gallery in the past. The National Gallery has done a most excellent and useful work... my plea was for an extension of that work..." He also made it clear that it was not his intention to say that: ". . . only the inferior paintings owned by the gallery are
included in the loan collections. The actual contention was that some of the local collections contain a large proportion of paintings of questionable artistic value.\(^{10}\)

It is not known whether these protests led to any immediate improvement in the situation insofar as it concerned the western artist who wished to exhibit his paintings in the East. However, Statira Frame, Charles H. Scott and Margaret E. Wake exhibited with the Royal Canadian Academy in 1926, and in December 1927 there was an exhibition of Canadian West Coast Art at the National Gallery when Emily Carr's work was first exhibited in eastern Canada. But despite the title of this latter exhibition the only other resident British Columbia artists whose names appeared in the catalogue were Charles H. Scott and F.H. Varley, each of whom showed a group of Rocky Mountain sketches. Varley, though long known and recognized in eastern Canada, had only resided in Vancouver for a little over a year and could hardly be classified as a British Columbia painter at this time. It would appear that although the exhibition showed "West Coast Art", it was not intended to show West Coast artists other than Emily Carr.

In addition to those already mentioned the exhibitors were: Lawren Harris (Toronto), W. Langdon Kihn, Edwin H. Holgate (Montreal), A.Y. Jackson (Montreal), Paul Kane, J.E.H. MacDonald (Toronto), Peggy Nichol (Ottawa), Walter J. Phillips (Winnipeg), Annie D. Savage (Montreal), F.M. Bell-Smith, and Florence
The National Gallery held its first Annual Exhibition of Canadian art in January 1926. Regarding these exhibitions, it was the intention of the National Gallery that they should include works of "especial merit" which had been selected from current annual exhibitions. The selection policy for the 1926 exhibition was outlined in the National Gallery annual Report for 1926-27:

The annual exhibit, which is formed by selecting what the Trustees regard as the most important works publicly exhibited during the year... was, as far as it was practicable to achieve this result, an exact reflection of the public exhibits held by the various recognized art bodies of Canada in 1926.

In spite of the intent of the second sentence above no Vancouver artist was represented in 1926, and from 1927 to 1929 the following were the only artists from the city who were included in the exhibitions: 1927, Charles H. Scott, F.H. Varley; 1929, Nan L. Cheney, F.H. Varley. Western artists, it would seem, had once again found themselves at a disadvantage in a national exhibition. In practice, the selection method used was to choose works from the current year's exhibitions in eastern centers, and because few western artists were represented in these exhibitions, few paintings from Vancouver ever found their way to the walls of the National Gallery. Again, in 1929 there were feelings of dissatisfaction among western artists, it being reported that complaints had even been heard in the House of Commons concerning the fact that paintings from the
central provinces appeared to have entirely crowded out those from the east and west coasts, and the opinion was advanced that this might be due to prejudice on the part of those responsible. The same report went on to state that in order to obviate any such charge, the Trustees of the National Gallery had completed a scheme whereby the outstanding artists of the various cities of Canada might constitute themselves advisory committees to recommend the works of local painters to the National Gallery. Although the National Gallery was attempting to initiate an arrangement about this time whereby the exhibition would be as fully representative as possible of all sections of the Dominion, the plan does not appear to have been completely implemented when the Vancouver selections for the January 1930 exhibition were made. In fact, on the basis of the evidence contained in a series of letters to the Vancouver Sun in January 1930, the selection of Vancouver paintings for inclusion in the National Gallery exhibition was handled in a way considered highly unsatisfactory by some local artists. The situation was outlined in a letter by John Radford, then the Art Editor of the Vancouver Sun. He wrote:

It is surprising that no chartered art society in British Columbia has been officially notified of the All Canadian Art Exhibition . . . . Through unofficial sources the writer has learned that the National Gallery Director has appointed F. Horsman Varley to be a committee of one to decide which pictures are to represent British Columbia at this exhibition. This
in itself is strange since Varley does not represent any recognized art society in the Province. He has neglected to notify well known artists in British Columbia that he has been appointed to act as judge. With the exception of his own works, one or two by C.H. Scott; Emily Carr and by some selected pupils of the Vancouver School, . . . it would appear that British Columbia is not . . . generally represented. So that the west is being discriminated against by the National Gallery officials is absolutely certain.16

T.W. Fripp, then president of the BCSFA, also expressed his dissatisfaction with the selection procedures in a letter to the Vancouver Sun. Writing of Varley that:

In this case the artist . . . a newcomer . . . holding aloof from most of the art societies of this Province . . . made no effort and without moving out of the local art school . . . selects work closely following his own strongly marked mannerisms and forwards them as representing British Columbia art.17

Fripp also said that the BCSFA had been completely ignored and that an invitation to exhibit had only been received following a telegram which he had sent to the National Gallery. It was on this basis that six works had been selected by a committee of "members available".18 A total of seventeen paintings were sent to the National Gallery by the following Vancouver artists: Irene Hoffer, Harry Hood, J.W.G. MacDonald, C.H. Scott, Kate Smith Hoole, F.H. Varley, Vera Wetherbee, W.P. Weston, Mrs. M.O. Verral and T.W. Fripp.19 The reaction of the members of the BCSFA to the January 1930 Exhibition of Canadian Art was expressed in a motion passed at an executive meeting of the Society, January 21, 1930 which read:
That we obtain fair and considerate treatment for the artists of British Columbia by giving them a proper proportionate representation at Canadian Art Exhibitions at Ottawa... in that Provincial Art Committees to represent their individual art needs be formed to collaborate with the authorities at Ottawa to that end.20

In September 1930, H.O. McCurry, the Assistant Director of the National Gallery visited Vancouver. At a meeting of the executive council of the BCAL he described the selection procedures for the Annual Exhibition of Canadian Art, the policy of having artists in various centers assist in the selection of the work to be shown, and the method of the National Gallery, of having committees visit local exhibitions to select pictures for invitation to Ottawa. Saying that it had been impossible to carry out the original plan: "Mr. McCurry explained to the meeting the difficulties which had beset the National Gallery Director in seeking to include British Columbia in last year's exhibition."21 McCurry's visit appears to have at last produced some changes. It was announced shortly after this that the Director of the National Gallery had appointed F.H. Varley, T.W. Fripp, and Charles H. Scott as a jury to select works from British Columbia for the January 1931 exhibition.22
CHAPTER XII

AN OVERVIEW
This paper has traced the background of events from 1886 to 1930 which laid the foundations for Vancouver's later development as a lively and important art center. It could hardly be expected that in the late 1880's a small pioneer city in the process of being literally hacked out of the forest would place much importance on art activities. Yet in 1889 in this environment an Art Association was formed and the population included persons sufficiently far-sighted to talk of an art gallery and to be aware of the importance of art education for the community. From such sources came the impetus for the establishment of the Art, Historical and Scientific Association in 1894, an organization which lasted beyond the period under discussion and whose continuity and sustained interest did much to further the early art life of Vancouver. The founders demonstrated their foresight in the goals they set, which in addition to the encouragement of art included the study of the history of the province and the collection of the relics of British Columbia's past. One of the principal objectives of this Association was the establishment of a city museum which came into being in 1905. The image of a frontier city is not entirely compatible with art exhibitions, but Vancouver had three prior to 1895; and although there do not appear to have been many artists approaching professional caliber, instruction in painting had already begun by this time.
Activity in the fine arts in the early years of the twentieth century though intermittent, demonstrated a slow but steady growth. The uphill struggle was made more difficult by an apathetic public who were generally uninterested in the arts. As the city's population grew so did the number of those who were interested in art. By 1904 there were sufficient amateur artists in Vancouver to form the Studio Club, a group which not only organized art classes but also was the first to systematically organize a series of regular exhibitions. Prior to this, as might have been expected in a city so new, there had been few opportunities for an artist to show his work, except in some of the local shops or such places as James Blomfield's studio. About 1904 an increasing number of professional artists began to make their homes in the city in spite of the fact that few were able to earn an adequate living solely by means of their profession. These professional artists, finding an amateur organization such as the Studio Club inadequate for their needs, banded together in late 1908 to form the British Columbia Society of Fine Arts. The establishment of this society marked a significant advance in the city's art development, for not only was this an organization of professional artists, but for the first time the city's leading painters were assured of an annual exhibition where standards must be met. Although the early years of the BCSFA were difficult, it nevertheless sur-
vived to play a major role in the city's art development until the time it finally ceased to exist in 1968.

Much of importance occurred prior to 1914 but it was only in the years following World War I that the fine arts in Vancouver began to show signs of coming into their own. There was still little tangible evidence of public support during most of the 1920's. However, the increasing newspaper coverage of local art events, and the fact that these reports had largely moved out of the social columns and the women's pages, where they had so often appeared prior to 1914, into the general news sections, demonstrated that art was now more newsworthy, and, by implication, that it was becoming a subject of more widespread public interest. The year 1920 saw the formation of the British Columbia Art League, an event which would provide a new impetus to the development of the fine arts in the city, giving, as it did, a greater exposure to an involvement in the arts to the general community. It is true that neither of its major goals, the founding of an arts and crafts school and a civic art gallery materialized as originally envisioned; the School of Decorative and Applied Arts being established by the Vancouver School Board, and The Vancouver Art Gallery by a group of private citizens. Nevertheless, the League was initially responsible for interesting the School Board in financing the School, and it consistently demonstrated and supported the need for an art gallery
by arranging a continuing series of exhibitions in the BCAL Art Gallery from 1922 to 1931. Insofar as the fine arts in Vancouver were concerned, the most important single event in the 1920's was the establishment of the School of Decorative and Applied Arts in 1925. This had the most far reaching consequences for it provided facilities which up to this time had not been available to the young student desiring a career in the arts. Also, the type of instruction offered by the new school brought into being a new group of artists and future teachers with concepts of art very different to those prevailing in the city before this time. H. Mortimer Lamb, writing in 1932 of the important influences which had recently been at work in British Columbia noted:

... of all these the chief stimulant has come from the School of Applied and Decorative Art, ... whose teaching method on broader lines than those more commonly followed by academic institutions aim to develop rather than deaden such creative powers as the student may possess.1

Geographical, social and cultural influences characteristic of the area were particularly important in affecting the course which the fine arts followed in Vancouver. In this regard two factors were of particular significance, the geographical isolation from the principal art centers of eastern Canada and Europe, and the very strong social and cultural ties with Britain which had existed in the area since the founding of the Colony of Vancouver Island. From the time of its incorporation the major segment of Vancouver's population
had been of British origin, and many born and educated in
Britain had not only brought their British tastes and style
of life with them but had retained them. Even in the 1920's
most of the city's artists, art educators and art critics had
received their early training and knowledge of art in the
traditional academic art circles of Britain. It is thus
obvious that the more conservative aspects of British art
were bound to dominate the fine arts in Vancouver during this
period. The influence of this common background was reflected
in the taste of the city's art audience, newspaper reports
confirming that during the 1920's many continued to apply an
academic ideal in their judgment of art, which, among other
things required that a painting should be as close as possible
to a photographic copy of nature. The result was a con-
servatism in Vancouver art circles in the 1920's, which, strongly
resistant to change, tended to hold back the recognition that
paintings such as those of the Group of Seven might also have
validity as art. The writing of the city's art critics, with
the notable exception of H. Mortimer Lamb, clearly indicate
this bias, and from the reports of those who were active at
the time, and from letters and editorials, it would appear
that this attitude was shared by many others in the city. Con-
firmation of this conservatism could be seen in 1923 when James
Butterfield wrote that: "... the revolutionary winds which
have fanned the art world as a result of the theories and work
of Cezanne, Matisse, Braque, Picasso and the rest of the successionists have not troubled the placid waters of Vancouver art circles", and evidence of it still remained in 1930.

A movement toward "modernism" began about the mid-1920's, opposing the static conservatism so long the mainstream of Vancouver art. This movement toward a freer, less inhibited mode of expression was particularly noticeable in the work of such older and established painters as W.P. Weston, Charles H. Scott and Statira Frame as well as in the work of some of the young artists graduating from the Vancouver School of Decorative and Applied Arts from 1929 on, such as Nan Cheney and Irene Hoffar. To a large extent the impetus for this change had been provided by the Group of Seven whose paintings had been included in the National Gallery loan exhibitions which had periodically been shown in Vancouver throughout the 1920's. Charles H. Scott in 1932 wrote of the "tremendous and enlightening" influence of the Group, and Mrs. Neville Reid (Irene Hoffar), who was one of the first graduates of the art school has said:

The first powerful influence that British Columbia artists felt was the Group of Seven... their canvasses had a profound effect on the work being done here. The small, intimate paintings filled with English atmosphere began to disappear and large boldly designed canvasses began to take their place.

The Group of Seven was not only known by their paintings. F.H. Varley, one of the members of the group, was a resident
of Vancouver from 1926 to 1936 and taught at the Vancouver School of Decorative and Applied Arts from 1926 to 1933, the impact of his instruction being reflected in the work of his pupils in the late 1920's and in the 1930's, and Arthur Lismer, another member of the Group, lectured in the city in 1929. Vancouver's changing attitude toward "modernism" was expressed by H. Mortimer Lamb who wrote in 1932:

It is remarkable how . . . within a comparatively short time sentiment has changed toward contemporary Canadian painting. Not long since the attitude was predominantly hostile; now at any rate, especially among the younger, as well as among the more liberal minded of the older generation, there is beginning to be both understanding and appreciation.5

The art scene in the years under study was characterized by many interesting developments. Vancouver was fortunate in having attracted from its beginning more than its share of those with education and vision, persons who saw what the city was to become and who were prepared to give their time and interest to the work of founding societies and institutions of a cultural nature. The history of art in the city from the time of the Art Association until the establishment of The Vancouver Art Gallery in 1931 was determined by the efforts of such citizens, who although not always artists themselves, had involved themselves in the advancement of art in the city. During this same period many fine artists had also been attracted to the area. In the early years, painters from eastern Canada such as L.R. O'Brien, F.M. Bell-Smith, Mower Martin and others
periodically visited and painted the surrounding country. As well, as the population grew and the opportunities for employment expanded, an increasing number of artists began to settle permanently in the city. It is true that most of the latter came to teach art, but there seems also some justification for concluding that there may have been other reasons for their move to this particular area. F.H. Varley, in an interview in 1926, elaborated on the nature of the area's attraction for him:

Ever since I saw the mountains at Banff a few years ago I have wanted to come west. I think that it is necessary as an artist as a scientist to do research work, and Vancouver is the most ideal place that can be found for study . . . . I believe that Vancouver could be the greatest art center in the country because of the immense possibilities of the surrounding country, and the varying types of people. The whole country is crying out to be painted.

It was not only the physical environment in which Vancouver artists worked, the rugged coast line, the snow capped mountains, and the all pervading greenness which were unique, there were other factors also which set the area apart from the rest of Canada. One less obvious influence would be the communications network between the Pacific coast and the Orient which existed. A sizeable number of persons of oriental extraction formed a part of the population and trade with the Orient, as well as travellers, all combined to affect a familiarity with the artistic objects of China and Japan. Similarly the art of the coastal Indians, past and present, was always close at hand,
although it is probable that neither of these were sufficiently valued locally at the time to have been of significant influence to most of the city's artists.

The contribution of the period in the city's art history which has been considered is generally unknown or forgotten. Many assume that it was of limited significance in the development of art in Vancouver, that little of importance happened, and that what did take place had almost no relevance for today. It is true that things must be kept in perspective; that as late as 1930 the City Museum was tucked away in a corner of an unsuitable building, the BCAL Art Gallery, the city's only "permanent" gallery was on the upper floor of a commercial building, and the School of Decorative and Applied Arts was located in quarters that were both unsuitable and inadequate. However, it can be seen that not only was there a surprising amount of artistic activity during the period but also that this activity resulted in accomplishments that had a direct bearing on the present. No forgotten genius has been discovered. What has been brought to light is the long uphill struggle of a small group of individuals who not only were accorded little recognition in their time, but to whom history has given very much less credit than they deserve.
FOOTNOTES
Footnotes

Chapter I


Roper also sketched in the Fraser Canyon and in the vicinity of Victoria where he spent some time. A number of the paintings and sketches he made during his stay in Vancouver and Victoria, along with others made in other parts of Canada were later engraved and used to illustrate his book. Some of the original paintings for these engravings are now in the Public Archives of Canada, Ottawa. One, a water colour "English Bay" is now in the Vancouver Public Library. For Roper's description of the "Year Old City" see Ibid., pp. 181-95.


4 Vancouver Province, July 29, 1928, Magazine Section, p. not shown.

The Pioneer Art Gallery advertised itself in 1889 as follows:

"T.R. HARDIMAN
(From London and Bournemouth, England)

5 News - Advertiser, January 17, 1889, p.8. The advertisement gives the address 522 Cordova Street, Hardiman's letter gives it as 622 Cordova.

6 Ibid., January 1, 1889, p.5.

It is also interesting to note the following announcement that appeared in the same newspaper in February 1889:

"Mr. C. Fripp brother of Mr. R. MacKay Fripp, architect of this city is making some sketches at Harrison River of the primitive inhabitants for the London Graphic. Mr. Fripp has been connected with the Graphic for many years, and was their artist on many of the exploring parties sent to Africa, Asia and other parts of the world . . . ." Ibid, February 7, 1889.
Walter N. Sage cites the Victoria Colonist, March 4, 1898 as reporting that Charles E. Fripp made a trip to Dawson in 1898. Sage also cites a letter from Mrs. T.W. Fripp in which she said that Charles Fripp had at one time lived with his brother T.W. Fripp at Hatzic, and that he later lived for a time in Mission. Charles E. Fripp died in London in 1906 see Walter N. Sage, "Record of a Trip to Dawson", British Columbia Historical Quarterly, XVI (1952), footnote 19, p. 85.

The Centennial Museum has a water colour "On the Way to the Yukon" (1898) and four ink drawings of the Yukon dated 1898 by C.E. Fripp.

7 News - Advertiser, January 1, 1889, p.1.
8 Ibid., January 3, 1889, p.8.
9 Ibid., January 18, 1889, p.8.
10 Mrs. S.G. Mellon and her husband Captain H.A. Mellon came originally from England, they arrived in Vancouver in 1886. In 1887 Mrs. Mellon received a letter from a cousin in England, Hyde Clarke, F.I.J., pointing out the importance of preserving local items of historical interest. This was reproduced in the Daily News - Advertiser September 22, 1887, and was commented on editorially the same day, the suggestion being made that an historical society should be founded to preserve records and information connected with the history of British Columbia. This gave Mrs. Mellon the idea of starting a movement to form an historical association. No immediate action was taken but the outcome seems to have been the formation of the Art Association. See Journal of The Art, Historical and Scientific Association of Vancouver, (1917), 3.
12 Mrs. Webster was the wife of Captain W. Webster, the first manager of the Union Steamship Co. in Vancouver. In 1939 she wrote:

"We gathered quite a number of people around us and held monthly discussions in the unused half of Capt. Webster's office . . . .

Mrs. Law, wife of the Principal of the High School was my very able assistant. She was a clever artist, and exhibited many of her own paintings; she prepared all the papers read at our meetings.

I studied under Hoyt of Auckland, a water colour artist of considerable ability . . . ."
See letter, Mrs. Annie E. Richards (formerly Mrs. Webster) to Major J.S. Matthews, 1939, Vancouver City Archives, Art, Historical and Scientific File.


16 *Ibid.*,

The long description of the exhibition which appeared on the front page of the newspaper gives no indication of who the "local and provincial artists" were.


Mrs. Annie E. Richards (Mrs. Webster) the secretary of the Art Association in 1890 later wrote of the exhibition that:

"It was not only an exhibition of paintings but a loan collection of china and valuable bric-a-brac. It was surprising to find such a collection in a place like Vancouver in those days".

See letter, Mrs. Annie Richards to Major J.S. Matthews, February 18, 1939, Vancouver City Archives, Art, Historical and Scientific Association File.

18 The following competitors were reported to have won medals: Gold medal for oil painting, Mr. H.B. Lewis; Gold medal crayon drawing, Mrs. Reid; Gold medal Figure Drawing Mrs. Lefevre; Silver medal Flower Painting, Miss Von Scholtin; Silver medal water color landscape, Mrs. G.W. Major. See *News - Advertiser*, October 9, 1890, p.8.


Again the Art Association Exhibition was reported on the front page of the newspaper, this time filling nearly two full columns.


21 *News - Advertiser*, October 8, 1890, p.1.

23 Ibid., February 26, 1892, p.8.

24 "There was little enthusiasm but finally there emerged the "Columbia Institute" for which charter members were enrolled in 1893 . . . an effort which proved futile". see "The Art, Historical and Scientific Association of Vancouver", The Art, Historical and Scientific Association of Vancouver: Museum Notes I (June 1926) 4.

25 News - Advertiser, April 15, 1894, p.8.

26 T.P.O. Menzies, the curator of the Vancouver Museum pointed this out in his annual report in February 1926, commenting that "the history as related in the minute book for over thirty years, bears evidence to this endeavour and the gradual progress made to interest and educate the public". see T.P.O. Menzies, "Curator's Report", Museum Notes, I (February 1926), 5-6. The location of the minutes of the meetings of the Art, Historical and Scientific Association for the years 1894-1901 is not known. The minutes starting July 11, 1901 are now at the Centennial Museum, Vancouver.

27 News - Advertiser, November 2, 1894, p.5.

28 Ibid.,


The lectures dealing specifically with art given during the period 1894-1900 were: W. Ferris, "Art" (1894); J.C. Shaw, "Roman Art" (1895); Mower Martin, "Art" (1898).

30 Ibid., p.4.

31 Harper, Painting in Canada, p.205.

32 News-Advertiser, October 5, 1890, p.1.


34 Province, June 18, 1921, p.25.


Chapter II

1 Taken from Council and Committees, 1886-1937, Vancouver City Archives, Population file.
2 News - Advertiser, April 26, 1900, p.8.

3 Ibid.

4 Ibid., May 10, 1900, p.8.

Mrs. Balfour-Ker, David Blair, H.J. DeForest, and T.W. Fripp were added to the executive committee in May 1901, see Ibid., May 26, 1901, p.8.

5 Ibid., May 18, 1900, p.8.

6 Ibid., June 12, 1900, p.8.

7 Ibid., July 12, 1900, p.8.

8 Ibid., September 26, 1900, p.8.

9 Ibid., November 9, 1900, p.3.

10 Ibid., June 13, 1901, p.8.

11 Ibid., June 6, 1901, p.8.

12 Province, September 17, 1912, p.14.

R. MacKay Fripp seems to have been the moving force behind The Arts and Crafts Association. He was reported to have been "closely interested in the Arts and Crafts Society of London, founded by William Morris" see Ibid., November 26, 1910, Magazine Section, p.12.

13 News - Advertiser, August 23, 1900, p.2.

14 Ibid., October 31, 1900, p.1.

15 Ibid., November 12, 1901, p.4.

16 Ibid., October 10, 1902, p.2.

17 Ibid., April 8, 1900, p.8.

18 Ibid., April 21, 1901, p.6.

19 Ibid., December 8, 1903, p.8.

20 Ibid., July 11, 1900, p.2.

21 Ibid., July 12, 1900, p.6.

22 Ibid., December 2, 1902, p.5.
23 Ibid., November 20, 1903, p.8.

24 Ibid., May 5, 1905, p.2.

25 Ibid., October 24, 1903, p.2.

26 James Blomfield (Bloomfield) (1870/1-1951), one of the leading figures in Vancouver art circles in the early years of the twentieth century was described at the time as "the well known designing and decorative artist and mural painter" see Ibid., September 26, 1903, p.8. Coming to Vancouver as a youth in 1889 he is reported to have studied the design of stained glass in Europe in the late 1890's, returning to the city about 1900. Blomfield, with his father Henry Bloomfield, and his brother Charles, designed and executed stained glass windows for the Parliament Buildings, Victoria, about 1900. Other works included the east window, Christ Church Cathedral, Victoria. About 1904 he did mural decorations for the first Vancouver Branch of The Royal Bank of Canada. "His studio in the old Fairfield Block was a rallying point for young artists" see Margaret Murphy, "'I live the life I like best' says James Blomfield Designer of City's Coat of Arms", Province, August 4, 1945, Magazine Section, p. not shown. Blomfield left Vancouver sometime after February 1905.

27 George Arthur Fripp (1813-1896) was born in Bristol and died in London, England. He was the father of twelve children, among them were the Vancouver architect R. MacKay Fripp, Charles E. Fripp, artist correspondent of the London Graphic, and the youngest, Thomas W. Fripp. G.A. Fripp studied art in Bristol under J.B. Pyne and Samuel Jackson (1754-1869) often called father of the Bristol School of landscape painters. He worked in Bristol for several years mostly at portraits in oils, then turned largely to landscapes and the water colour medium. Showing at the Royal Academy between 1838-1844 one of his works, "Mount Blanc", now in the Walker Gallery Liverpool, is said to have been praised by Turner. His drawings were described as true, unostentatious and remarkable for accurate draughtmanship, refinement of feeling and atmospheric effect. Among the honors he received was a commission by Queen Victoria to visit Balmoral in 1860 to make sketches of the castle and its neighbourhood. G.A. Fripp is represented in the British Museum, Victoria and Albert Museum, London, Walker Art Gallery, Liverpool, Bristol Museum and Art Gallery and the Ashmolean Museum, Oxford. A copy of a letter from the Librarian, Windsor Castle, Berkshire to Mrs. Rosalie Fripp, 1240 Sowden Street, Norgate Park, North Vancouver dated May 23, 1952 lists fifteen water colors by G.A. Fripp which were acquired by Queen Victoria, and incorporated in the Royal Library Collection. (The above information concerning G.A. Fripp was obtained from
the personal files of D.A. McGregor. Mr. McGregor was on
the editorial staff of the Province for many years, and was
the President of the British Columbia Historical Association in
1952).

28 *News - Advertiser*, October 16, 1904, p.15.

29 *Province*, October 17, 1904, p.6.

30 *News - Advertiser*, October 18, 1904, p.8.


Sophia Pemberton's painting "John-O-Dreams" (1901) is now in
the collection of The Art Gallery of Greater Victoria. For
further information concerning this exhibition see *Province*,
October 26, 1904, p.10.


36 *Province*, September 26, 1908, p.28

37 *Journal*, 1917, p.4.


No official of the Art, Historical and Scientific Association
had been paid prior to this time.

41 Francis Bursill and H.J. DeForest, *Guide and Handbook to the

Included in the collection of paintings listed in the handbook
were: a portrait, "Capt. George Vancouver" by R.L. Aldridge of
Victoria, several other portraits painted by F. Noel Bursill, a
local artist, from prints; two paintings by H.J. DeForest, one
by Mower Martin, and a few prints and water colors.


Bell-Smith's water colour "The Heart of The Empire" (1909) is now in the collection of the Centennial Museum. The catalogue notes that it was received on loan from the Studio Club in June 1911.

This report does not indicate who the recently arrived artists were.
Bernard McEvoy was one of the leading figures in Vancouver art circles in the first quarter of the twentieth century, an editorial writer with the Province, he was also a founding member of The British Columbia Society of Fine Arts.

Chapter III

1 Ibid., November 14, 1908, p.7.

2 Ibid., May 21, 1910, Magazine Section, p.11.

3 Ibid., March 13, 1909, p.7.


5 BCSFA, Constitution and By-Laws, Vancouver, 1908.

6 Ibid.,

7 Province, November 28, 1908, Society, Drama and Miscellaneous Section, p.6.

8 Daily Colonist (Victoria), April 1, 1909, p.4.

9 Province, April 6, 1909, p.6.

10 Ibid.,

11 BCSFA, First Annual Exhibition.

An intensive search has been made for the catalogues of the BCSFA exhibitions during the years 1909-1918. To date only the following have been found: First Annual Exhibition, April 1909; Second Exhibition, November 1909; Third Exhibition, May 1910.

12 B.C. Saturday Sunset (Vancouver), April 24, 1909, p.11.

13 Ibid.,

14 Social and Personal, Province, April 24, 1909, p.3.

15 "Arts and Artists", Ibid.,

16 Saturday Sunset, December 11, 1909, p.6.
Chapter IV

1 J. Delisle Parker and S.P. Judge, "British Columbia Society of Artists: A History".

2 Thos. W. Fripp, Museum Notes, II (February 1927) 11.
3 Province, October 17, 1904, p.6.
4 Colgate, Canadian Art, p.186.
5 Fripp, Museum Notes, February, 1927, p.11.
6 W.P. Weston, taped interview, December 1967.
7 Province, April 24, 1909, p.3.
8 Ibid., May 14, 1910, p.5.
9 Saturday Sunset, March 23, 1912, p.16.
12 Saturday Sunset, April 24, 1909, p.11.
14 Province, 23 February, 1950, p.4.
15 Saturday Sunset, April 24, 1909, p.11.
16 Province, June 23, 1910, p.5.
17 Ibid., February 5, 1910, p.8.
18 Ibid., October 3, 1912, p.6.
20 Province, September 16, 1918, p.4.
21 Ibid., October 2, 1919, p.24.
22 Ibid., December 10, 1919, p.5; March 2, 1920, p.2.
23 Saturday Sunset, September 21, 1907, p.11.
24 Province, May 20, 1908, p.9.
25 Ibid., April 24, 1909, p.3.
26 Weston, interview.
Chapter V

1 The following seems to have been the first advertisement for Emily Carr's art classes in Vancouver. It appeared in the Daily News - Advertiser, January 30, 1906 and ran daily throughout the month of February 1906:
"Drawing and Painting

Miss M. Emily Carr. Classes in Drawing and Painting. Studio Room 6, Fee Block, next Bank of Montreal."

2 Province, April 1, 1908, p.9.

Newspaper reports indicate that Emily Carr held exhibitions of her students work in March 1907, 1908, and 1909, and in December 1909.

3 Ibid.


5 Carr, Growing Pains, p.277.

6 Province, March 31, 1909.

7 Ibid., June 21, 1910, p.5.

Little is known of Miss Batchelor. However, a report of the Studio Club exhibition in November 1910 noted that: "Miss Batchelor's solid training under the best artistic auspices of London has enabled her to develop a mature technique and a sureness of touch that are seen to good effect in her handling of British Columbia scenery". see Ibid., November 5, 1910, p.5.

8 Carr, Growing Pains, pp. 277-83

9 Ibid., p.277.

Emily Carr's studies up to this time had taken her to San Francisco (1889-95) where she had studied at the San Francisco School of Art, and to England where she had spent the years 1898 to 1904. In England she had studied at the Westminster School of Art as well as spending a short time painting in Cornwall. When she arrived in Vancouver to teach in late 1905 or early 1906 she had only been back in Canada for a little over a year.


11 Carr, Growing Pains, p.283.

12 Saturday Sunset, May 23, 1908, p.9.

13 Studio Club and School of Art, Exhibition of Pictures, Vancouver, June 19-July 17, 1909.
Emily Carr does not spell out just what the "New Art" was. However, there is much in both her painting, and her comments on art, after her return to suggest that the "New Art" was that of the Post-Impressionists, and the Fauves.
36 Province, March 21, 1912, p.8.

This report does not give the titles of any of the paintings she showed at this exhibition. Neither does the B.C. Saturday Sunset, which only noted that "Miss Carr also had pictures which drew attention", see Saturday Sunset, March 23, 1912, p.16.

37 Province, October 12, 1912, p.42.

38 Ibid.

39 Vancouver Sun, October 10, 1912, p.3.

40 Vancouver World, October 11, 1912, p.9.

41 Ibid., October 12, 1912, p.9.

42 Province, April 16, 1913, p.13.

This is the only report of this exhibition in the local newspapers except for a brief item in a daily column, "Local Brevities" in the Daily News - Advertiser. The latter did not even mention Emily Carr's name but merely stated: "Totem pole pictures in Dominion Hall, April 15-19, 1 P.M. to 10 P.M. daily. Lecture Wednesday and Friday, 8:30 P.M." see News - Advertiser, April 13, 1913, p.6.

43 Carr, Growing Pains, pp. 305-06.

44 Ibid., p.307.


46 Ibid., p.309.

Ira Dilworth writes that at this time Emily Carr's paintings were disparaged by "Those who encouraged her earlier work" and that her efforts to teach in both Victoria and Vancouver were discouraged by the "unsympathetic attitude which she met" see Ira Dilworth, "Emily Carr, Biographical Sketch" in Emily Carr: Her Paintings and Sketches.

47 Carr, Growing Pains, p.312

Chapter VI

1 Scott, "Coast to Coast in Art", p.221.

2 Scott, "A Short Art History of British Columbia", p.4.
Chapter VII

Charles H. Scott later said that Bernard McEvoy and John Radford were chiefly responsible for arousing public interest in the Art League. see Scott, "A Short Art History of British Columbia", p.4.

A search, so far unsuccessful, has been made for the records of the BCAL. To date, the only document which has been found is a copy of the Annual Report and Financial Statement for the year ending 31st August 1928. This is located in the Provincial Archives, Victoria.

Brown's visit to Vancouver was in connection with a lecture tour of Western Canada which he had undertaken in 1921. For the proposed series of lectures for 1921-22 see Ibid., August 11, 1921, p.4.
13 Ibid., May 29, 1922, p.7.
17 Ibid., October 29, 1923, p.13.
18 Ibid., November 3, 1923, p.32.
19 Ibid., February 1, 1923, p.10.
20 Ibid., November 21, 1923, p.17.
21 Ibid., September 20, 1923, p.24.
22 Ibid., January 13, 1925, p.6.
23 Ibid., July 7, 1925, p.6.
24 Ibid., July 11, 1925, p.22.
26 Province, October 19, 1928, p.28.
27 Ibid., February 9, 1929, p.6.
28 Ibid., January 20, 1930, p.6.
29 Sun, March 21, 1960, Special Art Section, p.6.
30 Province, February 8, 1925, p.19.
31 Ibid., December 2, 1925, p.27.
32 Ibid., January 3, 1926, Magazine Section, p.1.
33 Ibid., December 3, 1925, p.3.
34 Ibid., November 13, 1927, p. not shown.
36 Ibid., May 13, 1928, p.6.
Chapter VIII

1 BCSFA, Annual Exhibition, Vancouver, September, 1919. see also (Province September 22, 1919.) The only catalogues which can be found for the BCSFA exhibitions in the period 1919-1930 are: Annual Exhibition, September 1919 and the Twenty-First Annual Exhibition, May-June 1929. For this reason an attempt has been made to list the names of the exhibitors in the BCSFA exhibitions, as well as the names of the members during this period. These lists, far from complete, have been compiled from whatever sources that were available. See Appendix I.

2 BCSFA, Minutes of Meetings, meeting of December 11, 1919.

3 Province, July 6, 1920, p.8.

4 Sun, September 22, 1920, p.3.

5 Province, September 19, 1921, p.6.
6 Ibid., September 19, 1922, p.6.
7 Ibid., September 18, 1922, p.22.
8 Ibid., May 12, 1923, p.6.
9 Ibid., May 19, 1923, p.6.
10 Ibid., May 7, 1924, p.6.
12 Sun, June 11, 1927, p.3.
13 Province, April 28, 1928, p.6.
14 Sun, May 1, 1928, p.5.
15 BCSFA, Minutes of Meetings, meeting of June 22, 1928.
16 Province, May 21, 1929, p.6.
17 BCSFA, Twenty-First Annual Exhibition, Vancouver, May 18th to June 8th, 1929.
18 Province, November 21, 1929, p.6.
19 Ibid., June 10, 1930, p.6; June 17, 1930, p.6.
20 J. Delisle Parker and S.P. Judge, "British Columbia Society of Artists: A History".
21 Province, May 26, 1923, Section Two, p.7.
22 Ibid., January 13, 1929, Magazine Section, p.5.
23 Ibid., April 7, 1923, p.26.
24 Ibid., July 17, 1920, p.10.
25 Ibid., December 3, 1923, p.8; February 14, 1925, p.25.
26 Ibid., January 13, 1929, Magazine Section, p.5.
27 Ibid., June 1, 1920, p.11.
29 Mrs. W. Garland Foster, "'Les Pauvres' and Its Artist", Museum and Art Notes, IV (June 1929) 65.
Chapter IX

1 Ibid., August 29, 1928, p.2.
2 W.P. Weston, interview.
3 "Exhibitions", The Paint Box, June 1926, p.6.
4 Province, April 10, 1920, p.6.
5 Ibid., June 1, 1920, p.11.
7 Scott, "A Short Art History of British Columbia".
8 Province, July 25, 1922, p.10.
9 Ibid., August 12, 1925, p.6.
10 Ibid., October 1, 1919, p.16.
11 Ibid., August 2, 1928, p.6.
12 Ibid., August 22, 1922, p.3.

Few of the works of the Group of Seven painters that were shown in these exhibitions were specifically named in the press reports.

13 Ibid., August 24, 1922, p.3.
14 Ibid., August 13, 1928, p.7.

Rev. J. Williams Ogden was a member of the BCSFA from 1925-1928. Beginning about 1924 he periodically exhibited in the Society's exhibitions as well as in the Fine Arts Section of the Vancouver Exhibition and The Provincial Exhibition, New Westminster. The paintings he showed at the Vancouver Exhibition in August 1924 were reported on as follows:
"Rev. J. Williams Ogden has four large pictures in the exhibition which represent not only his capacity for painstaking craftsmanship but a certain enjoyment of the grand and somber features of our British Columbia scenery. This artist is an exponent of the traditional school of oil landscape, and any one of these paintings . . . might have been exhibited in the Royal Academy in the eighties . . . ." see Ibid., August 14, 1924, p.12.


16 Ibid., September 2, 1928, Magazine Section, p.9.

17 Ibid., August 29, 1928, p.2.

18 Ibid., December 18, 1922, p.11.

19 Ibid., November 20, 1925, p.7.

20 Ibid., January 5, 1929, p.20.

The painting "Canterbury Meadows" (1871) by T. Sydney Cooper (1803-1902) is now in the collection of The Vancouver Art Gallery.

21 The Paint Box, June 1926, p.6.

Chapter X

1 Province, June 5, 1920, p.3.


3 Ibid., April 16, 1924, p.17.

4 Fripp, Museum Notes, February 1927, p.12.

5 Sun, February 11, 1930, p.6.

6 Weston, interview.

7 Ibid.,

The present location of Fripp's sketch books is not known. However, it is possible that they may be in the possession of his daughter, Mrs. Roger Ellis, Pritchard, B.C., or his sons, Leslie Fripp, Tulameen, B.C. and H.W. Fripp, North Kamloops, B.C.
Bernard McEvoy who wrote this was a resident of Vancouver when Weston arrived in 1909.

W.P. Weston's "Queensmere, Wimbledon Common" (1907), now owned by Dr. Leonard Marsh, Vancouver, may have been the painting of Wimbledon Common which was shown at this exhibition.


Saturday Sunset, September 27, 1913, p.1.

The Studio, February-May 1918, p.30.

Weston, interview.

Province, May 9, 1926, p.20.

Dallas, "Portrait of an Artist".

Province, May 9, 1924, p.6.

Ibid., April 28, 1928, p.6.

Sun, May 1, 1928, p.5.

Weston, interview.

Province, June 10, 1930, p.6.

Ibid., October 14, 1910, p.6.

Ibid., August 16, 1922, p.10.

Ibid., September 17, 1925, p.6.

Ibid., February 18, 1928, p.6.


Miss Grace W. Melvin, interview, Vancouver, October 17, 1968.
Mrs. Underhill says that her mother was encouraged to send her work to Henri by Mrs. Edith Killam, a friend and fellow member of the BCSFA. Mrs. Killam, according to Mrs. Underhill, had been a former pupil of Henri at the Art Students League in New York. Sam Hunter, writing of the American artists in the early part of the twentieth century has described Henri as "perhaps the most vital and influential artistic personality of his day" see Sam Hunter, Modern American Painting and Sculpture, (New York, Dell Publishing Co., 1959), p.29.
Chapter XI


Brown also visited Vancouver in 1927, Province, September 12, 1927, p.8.

2 Province, December 18, 1922, p.11.

3 Weston, interview.


5 BCSFA, Minutes of Meetings, meeting of June 19, 1923.

6 Ibid., meeting of February 7, 1924.

7 Province, April 16, 1924, p.17

The resolution expressed the opinions of the BCSFA, the BCAL, and the "Arts and Crafts Club of Victoria". The newspaper article does not give any details concerning "Dr. King".

8 Ibid., February 8, 1925, p.19.

9 Ibid., March 15, 1925, p.9.

10 Ibid., March 22, 1925, p.15.

11 Ottawa, National Gallery of Canada, Exhibition of Canadian West Coast Art, December 1927.


14 Province, December 7, 1930, p.12.

15 Ibid., December 28, 1929, p.3.

16 Sun, January 14, 1930, p.1.

17 Ibid., February 11, 1930, p.6.

18 Ibid.,

19 Ibid., January 30, 1930, p.7.

20 BCSFA, Minutes of Meetings, meeting of January 21, 1930

21 Province, September 12, 1930, p.7.


Chapter XII

1 H. Mortimer Lamb, "British Columbia Art: Significance of First 'All British Columbia' Show", Saturday Night, December 10, 1932, p. unverified.

2 Province, February 5, 1923, p.20.

3 Ibid., November 20, 1932, p.2.


5 Lamb, "British Columbia Art", p. unverified.

I. Books and Articles

"The Art, Historical and Scientific Association of Vancouver". The Art, Historical and Scientific Association of Vancouver: Museum Notes, I (June 1926), 4-6.

"Artists and Their Doings: A Local Woman Artist". Western Womans Weekly, October 5, 1918, p.7.


Foster, Mrs. W. Garland. "'Les Pauvres' and Its Artist". Art, Historical and Scientific Association of Vancouver: Museum Notes, II (February 1927), 11-12.


Sage, Walter N. "Record of a Trip to Dawson". British Columbia Historical Quarterly, XVI (1952), 85.

Charles H. Scott. "Coast to Coast in Art: West Coast". Canadian Art, (June-July, 1944), 221.

"Studio Talk". The Studio, LXXIII (February-May 1918) 30-31.

"Studio Talk". The Studio, LXXVI (February-May 1919) 108.


Vancouver School of Art. Behind the Palette, 1946-47.


II Newspapers

B.C. Saturday Sunset (Vancouver), June 15, 1907 - November 23, 1913

Daily Colonist (Victoria). April 1, 1909.

Daily News - Advertiser (Vancouver), May 11, 1886 - May 31, 1913.
Vancouver Province, October 1, 1904 - February 1, 1931; November 20, 1932; August 4, 1945; March 31, 1958.

Vancouver Sun, March 8, 1912 - May 15, 1913; January 1, 1920 - December 31, 1930; May 21, 1960.

Vancouver World, March 25, 1912 - May 3, 1913.

III Catalogues


. Catalogue of Paintings by the Late Mrs. Statira Frame. Vancouver, April 1936.


IV Miscellaneous Sources


____________.  Minutes of Meetings, Vancouver, 1917-1930.


Melvin, Grace W.  Interviews with writer, Vancouver, 1967-68.


Reid, Mrs. Neville L.  Interviews with writer, Vancouver, 1968.


APPENDIX I
APPENDIX I

A. Lists of Exhibitors in British Columbia Society of Fine Arts Exhibitions: 1919-1930

The following, with the exception of the annual exhibitions for the years 1919 and 1929, have been compiled from newspaper reports of BCSFA exhibitions. For this reason the names of all the exhibitors may not be included. The sources are shown.

1919. Exhibition: September 20-27, 1919


(BCSFA, Catalogue, Annual Exhibition, 1919)

1920. Exhibition: September 14-21, 1920


(Vancouver Sun, September 22, 1920 p.3.)

1921. Exhibition: September 17-24, 1921


(Vancouver Province, September 19, 1921, p.12; October 6, 1921, p.12.)

1922. Exhibition: September 16-23, 1922


(Vancouver Province, September 19, 1922, p.6.)
(Vancouver Sun, September 19, 1922, p.14)
1923. Exhibition: May 12-19, 1923


(Vancouver Province, May 15, 1923, p.6.)
(Vancouver Sun, May 14, 1923, p.6.)

1924. Exhibition: May 3-10, 1924

Miss Theo Adamson, Miss Melita Aitken, Mrs. K.S. Brydone-Jack, Chas. A. Ferguson, Statira Frame, T.W. Fripp, Mrs. Goodall, Grace Judge, S.P. Judge, Mary I. Stoddard, Mrs. Verral, Margaret Wake, W.P. Weston, Mrs. F. Hoole, Dorothy Thompson, J. Williams Ogden, Mrs. Schooley, S. Tytler, Will Menelaws, Mrs. Lois Gilpin.

(Vancouver Province, May 7, 1924, p.6; May 9, 1924, p.6; May 16, 1924, p.6.)

1925. Exhibition: May 9-16, 1925

Margaret Wake, J. Eaves, V.M. Brown, Mrs. M.O. Verral, T.W. Fripp, W.P. Weston, Grace Judge, S.P. Judge, Mrs. Schooley

(Vancouver Province, May 11, 1925, p.14; May 16, 1925, p.6.)

1926. Exhibition: May 8-15, 1926


(Vancouver Province, May 9, 1926, p.20)
(Vancouver Sun, May 10, 1926, p.16.)

1927. Exhibition: June 10-25, 1927.


(Vancouver Sun, June 11, 1927, p.3.)
1928. Exhibition: April-May 1928

T.W. Fripp, C.H. Scott, W.P. Weston, Rev. J. Williams Ogden, Statira Frame, B.A. Fry, Mrs. Frank Hoole (Kate A. Smith), Margaret Wake, Mrs. M.O. Verral, Grace Judge, Mrs. Edith Killam, Plato von Ustinof, G. Thornton Sharp, Mrs. V.M. Brown-Webster, John Scott, H. Hood, S.P. Judge, Mrs. J.A. Wattie, S. Tytler, A. Pratt, Miss Margaret Lougheed.

(Vancouver Province, April 28, 1928, p.6.)
(Vancouver Sun, May 1, 1928, p.5.)

Exhibition: November, 1928

Mrs. Melita Aitken, Mrs. F. Hoole, Grace Judge, Mrs. V.M. Brown Webster, Margaret Wake, Miss Bessie E. Fry, Statira Frame, C.H. Scott, W.P. Weston, T.W. Fripp, S.P. Judge, Harry Hood, Stanley Tytler, G. Thornton Sharp.

(Vancouver Province, November 13, 1928, p.6.)
(Vancouver Sun, November 13, 1928, p.8.)

1929. Exhibition: May 18 - June 8, 1929


(BCSFA, Catalogue, Twenty-First Annual Exhibition)

Exhibition: November 16-30, 1929


(Vancouver Province, November 21, 1929, p.6.)

1930. Exhibition: June, 1930


(Vancouver Province, June 10, 1930, p.6; June 17, 1930, p.6.)
B. Lists of Members, British Columbia Society of Fine Arts: 1919-1929

Sources as shown.

1919.

James W. Keagey (President), J.B. Fitzmaurice (Vice-President), Charles A. Ferguson, W. Ferris, H.J. DeForest, Statira Frame, T.W. Fripp, Mary Riter Hamilton, H. Hood, Miss Grace Judge, S.P. Judge, Mrs. Edith H. Killam, John Kyle, Margaret Longden, J. MacIntosh Gow, C. Marega, Bernard McEvoy, C.H. Scott, Mabel Seal, G. Thornton Sharp, Kate A. Smith (Mrs. Frank Hoole), Mary I. Stoddard (Mrs. G. Cambie), Stanley Tytler, Margaret Wake, W.P. Weston.

(BCSFA, Catalogue, Annual Exhibition, 1919)

1922.


(Unverified List, From files of D.A. McGregor)

1923.


(Vancouver Sun, May 14, 1923, p.6.)

1924.

W.P. Weston (President), Mrs. F. Hoole (Vice-President), Miss Theo Adamson, Mrs. Melita Aitkin, J.H.O. Amess, Mrs. Francis C. Ashby, Henry B. Bruce, Mrs. K.S. Brydone-Jack, A. Redfern

(Unverified List, From files of D.A. McGregor)

1925.

W.P. Weston, Mrs. Melita Aitken, James Amess, Mrs. Francis C. Ashby, Miss Hannah B. Bruce, Mrs. K.S. Brydone-Jack, Mrs. G. Cambie, Mrs. S. Frame, T.W. Fripp, Mrs. Goodall, Mrs. K.A. Hoole, J.J. Healy, H. Hood, Miss Grace Judge, S.P. Judge, John Kyle, Mrs. M.O. Verral, B. McEvoy, G. Thornton Sharp, Stanley Tytler, Miss M. Wake, Miss Wrigley, Rev. J. Williams Ogden, J. Scott.

(Vancouver Province, May 8, 1925, p.8)

1926.

T.W. Fripp (President), Mrs. M.O. Verral (Vice-President), Mrs. Thomas Adamson, Mrs. Melita Aitken, J. Amess, Mrs. Francis C. Ashby, Miss Hannah B. Bruce, Mrs. K. Brydon-Jack, Statira Frame, Mrs. A.C. Goodall, H. Hood, Mrs. Frank Hoole, Miss Grace Judge, S.P. Judge, Mrs. Edith Killam, John Kyle, R.G. Lort, Major R.F. Leslie, B. McEvoy, Rev. J. Williams Ogden, Mrs. A.J. Pilkington, M.C. Raynard, C.H. Scott, John Scott, G. Thornton Sharp, Mary I. Stoddard, Miss Margaret Wake, W.P. Weston, Miss Edith Wrigley, Mrs. F.J. Wilcocks, Mrs. V.M. Brown Webster.

(Unverified List, From files of D.A. McGregor)

1927.

T.W. Fripp (President), S.P. Judge (Vice-President), Mrs. Melita Aitken, James Amess, Mrs. Francis C. Ashby, Miss Hannah B. Bruce, Mrs. K.S. Brydone-Jack, Mrs. Statira Frame, Mrs. A.C. Goodall, Mrs. Frank Hoole, H. Hood, Miss Grace Judge, Mrs. Edith H. Killam, John Kyle, Major R.F. Leslie, Bernard McEvoy, W. Firth MacGregor, Rev. J. Williams Ogden, Mrs. A.J. Pilkington, C.H. Scott, John Scott, G. Thornton Sharp, Mary I. Stoddard, Margaret A. Wake, Miss Edith Wrigley, Mrs. F.J. Wilcocks, Mrs. V.M. Brown Webster.

(Vancouver Province, June 23, 1927, p.6.)

1929.

T.W. Fripp (President), S.P. Judge (Vice-President), Mrs. Melita Aitken, J.H.O. Amess, Hannah B. Bruce, Mrs. K.S. Brydone-Jack,

(BCSFA, Catalogue, Twenty-First Annual Exhibition).
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