

XIII

1957 - 1958

From Expo '58 to the O'Keefe Centre

We met Jenny and Luc Peire, the famous Belgium painter, the day after our arrival in Brussels and Luc took us to see the Belgium exhibit at Expo '58, a fantastic display based on the Belgium Congo. The Peires had been on their way to the Congo when we first met them in the Canaries in 1952.

We were practically speechless by the grandeur and interest of this display which Luc had curated and arranged. Then they said now we must see the Canadian Pavilion. Having been absent from Canada we had no idea what to expect. On the outside we were pleased to see an excellent fence-like structure by the Quebec sculptor, Louis Archambault. On the inside in their Art Gallery they had the same group generally chosen by the N.G. of Canada which included Goodridge Roberts and others. Luc examined the paintings carefully but seemed rather perplexed and asked, "Why would Canada choose dead painters?" We felt very small in explaining they were not dead, but here we were at a World Expo where every country was showing its most advanced art and Canada had nothing new to offer. Roberts was a fine artist and a friend, but his type of painting was yesterday. It would always be good in its context.

On our return home Dean McKenzie of Regina University invited York to head their new Regina College Art Gallery, and the Banff Summer School. He came East to discuss it, and York pointed out he must have his summers free to paint, that it was just as important for the university as for

himself that he continue to progress as a painter. The Dean agreed that he only take the Directorship of the new Art Gallery. The Dean said York must sell his house over the summer, move west ready for the Fall term. He would find someone else to head the Banff Summer School of Art. However when the mailed contract arrived, it clearly stated York was to direct both positions. York declined the offer in spite of the attractive salary and honour it entailed. He was first a painter and nothing could disturb that.

1958 brought the usual opportunities for artists to show their work; York sent Cathedral to the OSA, Venice to the RCA, Pizzicato to the Vancouver Art Gallery, Bull Fight and Winter Beginning to the CNE. He was invited to open the season at Hart House with a solo exhibition and another solo at the Roberts Gallery.

Imperial Oil Review, June, Jean Danard: **“The Mural and the Movie”**

Late in the summer of 1956, Quentin Brown, a husky, wavy-haired film producer from Ottawa, stood inside Imperial’s unfinished executive office building in mid-town Toronto, sceptically eyeing the lobby.

Here was the location for his next film assignment. And yet the lobby was a clutter of sawhorses, trestles, wheelbarrows, scraps of lumber, cans of paint and pieces of tarpaulin. Broken bits of plaster scrunched under his feet and dust tickled his nostrils as he sauntered back and forth in the gymnasium-like expanse. The street side was completely exposed to the elements, awaiting installation of windows as big as the side of a two-storey house.

But Brown couldn’t wait for anybody to clean up the debris or close the building from the wind, dust and noise of the street. For on the two huge plaster panels facing window openings, York Wilson and two assistant artists were about to start painting the largest mural ever executed in Canada. Brown’s assignment was to document Wil-

son's work and, if possible, capture on film some of the meaning of the big two-part painting.

Thus the film was to be not only a permanent record of how Wilson did the job, but also a means of conveying the mural's message to thousands of Canadians who would probably never set foot in the 19-storey office building. Wilson, who had painted and exhibited for years in Canada, the United States, Mexico, England and New Zealand, had chosen the theme of the mural himself: the story of oil from its prehistoric beginnings to man's present-day uses. He had planned and sketched his ideas for two years. Now that he was ready to transfer his ideas to the wall of the lobby, Brown had come down from Crawley Films Studio in Ottawa to record the effort on celluloid.

Besides the debris of the lobby, there were plenty of other things to discourage Brown in this assignment. The mural's twin panels, each 32 by 21 feet, were far too big for his camera to encompass in one view. The best he could hope for, when the painting was finished, was a panoramic sweep of the wall to pick up a few details at a time. He wondered if such a technique would do justice to Wilson and his work.

But there were tougher problems than that. Only once would Wilson and his assistants put their 45 gallons of paint on the wall. If Brown and his crew missed or muffed any important step in the operation, they would have no second chance to shoot it.

Furthermore, Brown had no say about casting, as he often had while writing, directing or producing some 60 films in the previous ten years. Wilson and his assistants, Jack Bechtel and Bob Paterson, were willing to cooperate, but they were not professional actors; they were artists, and busy—even anxious—ones at that. Yet the success of the film would depend a lot on how they performed in front of the camera.

In four days, Wilson would be putting his brush to the wall for the first time. Brown needed a rough script immediately. He strode out of the building and headed for Union Station.

On the train back to Ottawa, he pondered his problems. He had been successful in making a film in the north when the mercury hovered around 30 below and neither his men nor his camera could work efficiently. He had produced his first major film in only three months, despite the need for six locations—three in Canada, two in the West Indies and one in Wales. He had overcome dozens of other equally tough problems on other assignments. But never before had he contemplated a film about something which was little more than an idea in another man's mind. But if all went well, the film would be a serious appreciation of a significant work of art and as such would have wide public appeal.

Brown made the most of his train ride to Ottawa, and outlined in his mind how he would handle the film. To indicate Wilson's two years of planning and sketching he decided on a flashback of the artist working in his studio. There he would also have Wilson explain the mural to his two assistants as they studied the work sketches. Later the camera could examine details of the finished work while an original musical score "described" its story. This final examination of the finished work would be the climax of the film, and Brown decided that music alone should complement the visual. To give this descriptive music extra significance he chose to use it only at the end of the film. That meant he would need something else on the earlier parts of the sound track. Since the artists were working so close to the street, why not record the actual noises of St. Clair Avenue traffic and use them as background?

Four days later, rough script in hand, Brown was back in the lobby with a film crew. For the next three nights Wilson, Brown and their

respective assistants went to work as soon as the construction men were finished for the day. Shooting went on until two a.m. or later. By now Brown was brimming with enthusiasm. When the artists went home to bed, Brown returned to his hotel room and began mapping out the most minute details of the next night's shooting. Often he was still up and working when most Torontonians were having breakfast. During his first night's work he ran into the biggest shooting problem of the whole assignment. He had foreseen that the preliminary outlines thrown on the wall by a slide projector would not register in color and would have to be shot in black and white. The final film could show the opening scenes in color and still move into black and white and while this projection sequence provided the film was printed in a warm sepia tone. The sepia would help soften the transition by preparing the eyes of the audience for the change. But this trick of the film lab wouldn't be enough, in itself, to keep the switch from being a possible distraction for the audience.

Brown hit on the idea of making the switch from color to black-and-white seem like part of the film story. He had Jack Bechtel pull the plug for the work lights while the camera, loaded with color film, recorded the darkening of the room. Then the camera was reloaded with black and white to film the end sequence, with Bechtel laying down the plug in the semi-darkness and moving back to work on the mural. Brown shot this sequence again and again until he was sure he had it perfect (and until Wilson's assistant had earned the nickname "Plug" Bechtel).

With the earlier part of the muralists' work safely in the cans, Brown and his crew headed back to Ottawa, prepared to return whenever the job reached a new stage. Between September and April they made six trips to Toronto—four to shoot film and two to record sound. But by December Brown had enough footage to show the artists what he

had been trying to do.

“From then on,” Bob Paterson recalls, “we were just as anxious to see the finished film as the completed mural.”

To show what had gone on before the artists went to work on the wall, Brown spent three days shooting simulated scenes of Wilson planning and sketching in his studio. More than in any other part of the motion picture, here Brown was faced with a problem of “Filming ideas.” To convert Wilson’s thoughts about a theme into visual scenes, Brown used a double exposure technique, with Wilson in the lower half of the frame and the subjects of his thoughts—such as trains, planes, cars and industrial machines—in the upper half.

When he had all but the final sequence shot and edited, Brown began to work on the sound track. To retain the natural echo of the lobby the Crawley crew decided to put up with the coincidental noises from the street. But, because the street noises were usually either too faint or too loud (all voice recording had to stop whenever a street car rattled by), the sound crew had to make separate recordings on St. Clair Avenue for spots where the street noises are featured on the sound track.

Finally Brown went to work on what has since proved to be the most popular part of the film—the 4-1/2-minute sequence in which the camera roves slowly across the mural to pick up all its minute details while a 27-piece orchestra plays interpretive music written especially for the film by William McCauley, Crawley’s musical director and member of the Toronto Symphony Orchestra.

In July, 1957, 11 months after the film was commissioned, a small group of Imperial people viewed the first print of the movie, titled simply “Mural.” Since then the 27-1/2-minute film has been pre-viewed in six major Canadian cities before art teachers, students, educationalists, librarians and other groups. Prints have been placed

in National Film Board and Imperial offices for loaning to the public, and each provincial department of education has been sent a copy. Says Dr. C.D. Gaitskell, director of art for the Ontario Department of Education: "I know of no other film in the world that presents the problems and technique of a mural artist so clearly. It fits magnificently into our program." Canadian artist Cleve Horne, describes it as "an excellent documentary showing that a mural of any importance goes through many stages and consumes a lot of the artist's time and thought.

But perhaps the most complimentary comment of all came when a group of industrial editors, many of whom had already seen the wall mural itself, were attending a special screening of the motion picture in Toronto, "I didn't really understand the mural before," said one of them. I'm going back for another look."

Even Brown himself could scarcely have hoped for more.

A selected few artists were invited to join a limited competition when a mural was planned for Newfoundland's Gander Airport. The N.G. announced on March 5, 1958 that Kenneth Lochhead, director of Regina College and Banff Summer School of Art, had submitted the winning painting and that the runner-up was York Wilson of Toronto, who was then in Italy.

G&M, July, 1958, Lotta Dempsey:

ARTIST BACK HOME AFTER LONG WANDERING

Why would a man at the peak of achievement and recognition take off for months of wandering far from home? Wilson replied:

"To paint with new surroundings. To get away from everyone and everything, especially telephones."

The distinguished Canadian painter, whose mural for the Imperial Oil Building has been acclaimed as among the finest in North America, had just returned home when we talked.

Their small car took them, and growing stacks of canvases, paints and brushes, through Spain, France, Italy, Portugal, Switzerland, Germany and Belgium, during the year of travel and work. They flew to the much-loved Canary Islands, for reunion with many friends of a previous long stay there.

One target area in Spain was the Altamira Caves, where man's earliest attempts at visual representation, painted and drawn on the ceilings and walls were done sometime around 20,000 B.C.

"I wanted to study them because these people were concerned with space—with the illusion of space—as today's painters are," the artist said.

"Anyone who is shocked by so-called modern painting should be aware that these earliest painters were attempting the same thing."

Under questioning, Mr. Wilson had some thoughtful comments on contemporary painting as he saw it on their travels.

"Generally speaking painters in the world today are painting alike, although they are not thinking alike. This becomes especially apparent when one visits the Brussels Exhibition.

"Each nation having chosen what one assumes is considered the best of its contemporary output, is showing art typical of the country.

"Yet without a catalogue it would be difficult to know in which national building one was standing."

The infectious geniality of this great and simple man was clouded for a moment as he spoke slowly and with care.

"It seems very unfortunate in view of the tremendous strides we have made in painting in this century, that should be the case. So much of today's achievement has come through the introduction and development of abstract painting."

He added as an aside, "You will recall that art in the sixteenth, seventeenth and eighteenth centuries had degraded to a point at which it

was merely visual recording.”

Again, he went on: “Too many painters now are painting after the contemporary popularized manner, without any conviction in that direction whatever.

“It is as though someone had cast a hypnotic spell over them all. Yet abstract art is a really important means of expression only for the few painters who feel it deeply.

“Young artists in various countries have been discussing the fact that it is necessary to become part of this universal school of painting in order to be accepted in any large exhibition, or to have recognition among art circles.”

Did York Wilson feel his own work expressed any distinctive Canadianism? He shook his head quickly.

He referred to the distinct stimulation he had found during a painting sojourn in Mexico some years ago, and again on a later visit to Morocco.

“Yet as a painter, I take preconceived ideas with me, wherever I go. I have come to realize this. One looks for a means of expressing these ideas when one arrives in a new place.”

The special new place this time was Venice.

“I know,” he said, the infectious Wilson grin in evidence, “that doesn’t sound very original. But it was love on sight. Here is the city dream-like, mysterious... completely out of time and place. Its quality is so elusive you take from it or make of it whatever you will.”

Not all the paintings of the long year’s journey returned with their creator. A number were purchased in the countries of origin, so will not be included in an exhibition of the new work at the Roberts Galleries here this October.

Early next year the artist has been invited to hold a one-man show in Paris, when paintings will be largely of the Italian and most sustained

period of production.

When Pearl McCarthy of the Globe and Mail interviewed York on his return, he expressed some very interesting thoughts about painting.

Subject Matter Again Important

York Wilson, one of Canada's most successful artists, has come back to Canada after about a year abroad, most of it in southern Europe. He always comes back, claiming not only that Canada as a place to live is best but that Canadian interest in contemporary art is encouraging.

Having seen a great deal of current art abroad, he was asked what he thought of trends at the moment. "I must be careful," he answered, "because I would not have anybody get the impression that I am supporting reactionaries. But I can say I think that painting without subject matter has had it. International style, as it is called, seems to me to be at an end."

That he was not calling for reaction representation was made amply plain when he said that he saw nothing while abroad finer than Harold Town's recently finished mural for the Hydro Power House at Cornwall. While this would fall into the category of abstract, it is by no means without subject matter, having as subject, the artist's abstractions of the human and scientific aspects of this re-making of a piece of earth. "Abstraction—true abstraction—is still as it always has been one of the most important elements of paintings," Mr. Wilson said, pointing out that abstraction of essential ideas from a subject and distortion had been used in some way or other by all great artists.

Asked if he had any more huge mural commissions on his calendar, he said that he had not at the moment and, on the whole, would prefer to live modestly and paint, rather than receive whatever notice and emolument might come from any big commission in which he

was not particularly interested.

“You believe in growing all the time?” he was asked.

“Yes,” he laughed, “If I had anything to say to younger artists it would be not to feel regret if they have no immediate success.

“If young artists will work steadily in a way that is natural to them, they are bound to be different from anyone else, and that means success as an individual. The essential is to work steadily in the way natural to one’s self, not in anybody else’s way,” he added.

... This Toronto-born artist who likes to live in Toronto was asked what pleased him most in the results of his career so far. “That I can spend my time painting,” he answered.

The same year Toronto’s well-known artist Harold Town began a mural in May, and finished three months later for the lobby of the Administration Building at the Robert H. Saunders St. Lawrence Generating Station, near Cornwall, Ontario. Cleeve Horne was the liaison for the Ontario Hydro and chose Harold Town to do the mural, measuring about 37 by 10 feet. The night before the unveiling, Cleeve received word that the Press were going to attack it viciously. Cleeve phoned York in great agitation to ask if he would make a favourable statement to the Press to try to avert the attack. York did this and the attack didn’t happen. Comments by York Wilson in praise of Town’s mural also appear on the folder distributed by the Hydro which has a reproduction in colour of the mural.

The Salvation Army’s Crest magazine, October, 1958 featured a reproduction of York’s mural, of the beloved Twenty-Third Psalm, in their prayer-room at Territorial Headquarters in Downtown Toronto.

Reinhold Publishing of New York published Leonard Brook’s second book, “Oil Painting, Traditional and New,” which included York’s Portofino, Italy, Lucite and oil and Puerto de la Cruz, duco.

Work done in the year abroad, mostly in Italy, opened at the Roberts

Gallery, Toronto in November. The Gallery was so excited about the new work that they gave a party prior to the opening in our honour which included friends, collectors and artists. The exhibition was well received and was the first ever sell-out for York. The encouragement of such acceptance is invaluable for the artist and I think what pleased him even more was the fact that this exhibition put Roberts Gallery in the black. Jack Wildridge had inherited tremendous debt from his father.

In her column for the Star Lotta Dempsey briefly gives some idea of the excitement caused by the paintings from York Wilson's Italian sojourn:

No recent event in Canadian art circles, from my conversations with some of our leading painters, and my own impressions of the opening, has had such impact as the York Wilson show at the Roberts Gallery.

It is considered as important a new chapter in Canadian painting, by many, as the occasion on which the Group of Seven burst upon the scene.

Lord Simcoe magazine also caught the excitement in its column "At the Galleries":

The Roberts Gallery, are having their biggest show of the season this week and devoting the full gallery to York Wilson's recent paintings. One of Canada's most significant artists, Mr. Wilson has just returned after more than a year of painting in Europe, and particularly in Italy. Venice seems to have had the strongest influence on Wilson. His works are in a semi-abstract style, very colourful, with red tones predominating..."

The reproduction was Asiatic Fishing Fleet.

Unfortunately it wasn't all roses. Even art critic Paul Duval who usually supported Wilson's work used the words which upset artists most,

referring to “charm and prettiness, especially in color...” Following a solo exhibition at Hart House, University of Toronto’s student paper, *Varsity*, came out with both barrels flashing in a cloying, sticky, satirical long review. What we didn’t know at the time was that resentment, envy and backlash at Wilson’s success was beginning to grow.

York was so absorbed feeling his way into abstraction, everything he did was his own purely creative efforts, heretofore he hadn’t had the courage to use red, now he was comfortable with red. I think York had as great an understanding of what constitutes art as anyone I’ve ever met and this was amply proven by the number of distinguished artists (in many countries) seeking his advice.

R.T. Bradley, Director of Sarnia Art Gallery and one of their most important patrons, Dr. O.S. Pokorny had a special interest in York’s work from the beginning. They steadily acquired works of each period and when the Roberts Gallery was showing the Italian period, Mr. Bradley rushed to Toronto the day before the opening and selected Corner of Venice for the Sarnia Gallery. The Winter number of *Canadian Art* reproduced the Imperial Oil Mural in colour also Malcolm Ross’s book **The Arts in Canada**.

After meeting Picasso, Mme. Helena Rubenstein, the famous beauty expert, became interested in contemporary art and commissioned 12 works of the “Seasons” by Canadian artists. Paul Duval organized the selection, shown at the Park Gallery on Avenue Road, Toronto, owned by Melville F. Fehely of the art engraving house in Toronto, Taber, Dulmage and Fehely. The paintings then went to her New York residence until her death, then returned to Toronto, having been left to her niece Mrs. Henri Kolin. York and I were invited to the Kolin home to see the paintings as well as their marvellous collection of vivid blue glass.

The Spring number of *Canadian Art*, 1958, showed Kenneth Lochhead’s proposed mural for Gander Airport. This was one competition that York didn’t win, but he was happy to see it go to a good painter.

In the same issue appeared York's painting of an Indian Chief, Matonabee for the Hudson Bay Company Advertisement and also appeared in the Spring number of *The Beaver* magazine. Meanwhile Lord Beaverbrook established his new art gallery in Fredericton, New Brunswick in 1958, with Paul Duval assisting in selecting paintings. This was when Paul parted with York's painting The March Past, 1945, created from actual sketches made at the old Woodbine Race Track in east Toronto. It had hung in Paul's studio apartment after being exhibited in the RCA, 1948 and the OSA, 1948. As a member of the AGT Exhibition Committee, York had suggested a Rico Lebrun Exhibition, which unfortunately came about when we were in Italy, but the gallery acquired two works and the Helene Arthur Gallery presented a solo exhibition of his work at the same time.

Reinhold Publishing of New York invited a Canadian painter now living in Mexico, Leonard Brooks to write a book on art. His first book "Watercolor a Challenge," 1957, was so successful (still much sought after), he was asked to write another, "Oil Painting Traditional and New," 1959. In the beginning Leonard hadn't thought of showing the work of other artists but in discussion with Reinhold, he happened to mention, "I wish you could see York Wilson's painting of the subject." Reinhold replied, "Why can't we?" and this was the start of showing other artists' works in his books.

Leonard told an interesting story about a cactus experiment in San Miguel de Allende, Mexico. It arose during the usual discussion on art one evening between the Brooks, Jack Baldwin, an instructor at the Instituto Allende in San Miguel and ourselves. Jack would take his students afield looking for a sketch, mentioning the difficulty and time-wasting job of finding something to paint. York said, paintings were everywhere, one didn't have to go great distances to find something, but Jack maintained this wasn't the case.

York suggested the three of them put it to the test the next morning

by deciding to stop and paint whatever was available. It was to be a pre-arranged distance on the speedometer. All agreed and they started out the following morning, stopping at an exact distance. They climbed a fence into a flat field with nothing but small scrub cactus and weeds. Leonard and York immediately got out their watercolours and went to work, producing cactus studies, some so small they got down on the ground to distinguish shapes. Jack wandered, getting more distressed by the moment, saying there was nothing there. On returning to their studios York and Leonard went to work on larger arrangements of cactus from their sketches. Some time later, Jack confided that he was so upset he hadn't slept since and had decided to give up painting. Later he became well-known as a sculptor in his native Ohio where he taught at the University. This experiment started a whole series of cactus studies for York, and Leonard included one in his book.

G&M, November 21, 1958:

MAMMOTH MURAL COMMISSIONED

York Wilson has been commissioned to paint what is believed will be the largest mural in Canada for the lobby of the O'Keefe Auditorium now under construction at the southeast corner of Yonge and Front Streets. The mural will occupy an area 100 feet long and 15 feet high.

During our sojourn in Italy, York was doing a lot of thinking about this next huge project, a mural for the currently constructed O'Keefe Centre for the Performing Arts. He had decided on its title: "The Seven Lively Arts." The Board at the O'Keefe Brewing Company, headed by E.P. Taylor, had agreed to foot the bill for this much-needed centre. They would pay all the expenses for the next twenty years by which time it should be paying its own way. Then it would be handed over to the City of Toronto. Hugh P. Walker was selected to manage the venture and he travelled around the world to learn the requirements and needs of a successful Arts Centre.

This charming man did his job well.

Morani and Morris were engaged as the architects, with Earle Morgan overseeing the project. In October, 1959, Paul Duval tells us in the Toronto Telegram where the project stood at that time.

A VIVID SLICE OF HISTORY

Art is going to be a very big order at the new O'Keefe Auditorium, now under construction at Front and Yonge Streets.

Due to be opened a year from now, the O'Keefe Auditorium will feature the largest mural ever attempted in Canada.

This week, the final sketch for the giant project was unveiled at the studio of its creator, York Wilson. Its theme, appropriately enough is the Seven Lively Arts. The design will dominate the main foyer, and its slightly convex surface will measure 100 feet in length.

Wilson expects to require almost a year to enlarge the sketch to the actual auditorium wall. The seven separate sections of the design will feature music, the dance, painting, sculpture, architecture, literature and the theatre.

The present plan for the mural is crammed with enough detail to fill out the final dimensions. Although it is impossible to assess the full-scale design from this miniature, the abundance of content is probably a good idea, since the lobby will be shallow in depth. This will limit the amount that the spectator will be able to study at any one time.

Approval of the final mural design was given by a committee appointed by O'Keefe's. The committee included Martin Baldwin, director of the Art Gallery of Toronto; Earl C. Morgan, architect; Sydney Watson, principal of the Ontario College of Art, and Professor Charles Comfort, among others.

Large murals are not strange to Wilson, who previously designed the Imperial Oil Building lobby mural, and others at Montreal McGill

University and the Salvation Army Headquarters in Toronto.

Examples of Wilson's work, along with that of several other Canadian artists, are to be found in a new book published this month in New York. Written by former Torontonian Leonard Brooks, it is titled, *Oil Painting, Traditional and New*.

Oil Painting is essentially a teaching volume and will serve as a companion book to Brooks' earlier *Watercolor—A Challenge...*

The OSA opened in March, 1959 at the AGT and the Baxter Publishing Foundation gave three purchase awards of \$1,000 each; York was one of the winners with his Venice painting Queen of the Adriatic, while Gordon Smith of Vancouver and Ron Spickett of Calgary were the other two. The jury of Selection was Martin Baldwin, Director of the AGT, Fred Finley, instructor at the Ontario College of Art and Cleeve Horne, well-known portrait painter.

G&M, Pearl McCarthy: York Wilson is outstanding as a man working for a synthesis of realist and abstract qualities. In that he may be more ahead of his time than the people now considered avant-garde.

Alan C. Collier, President of the OSA described the newly formed Foundation:

THE BAXTER ART FOUNDATION

The Baxter Foundation, established in 1958 by W.H. Baxter, is today administering two separate and distinct projects. These are:

1. The Art Fellowship Plan of Pensions for Senior Canadian Artists.
2. The Baxter Annual Purchase Awards, made possible through the individual generosity of W.H. Baxter.

For Pensions for Senior Canadian Artists—Employees in industry and commerce today take it for granted that provision will be made for their eventual retirement... artists have no such protection.

The Baxter Art Foundation plans to correct this situation for men and

women who have already contributed a lifetime to the advancement of art in Canada, but who have been unable to make provision for their old age.

Eventually, it is hoped that it may be possible to arrange a scheme by which members of recognized art societies through their own contributions, matched by the funds raised by the Foundation's efforts, may be assured of an adequate income.

"... The first Fellowship has been awarded to Herbert S. Palmer, RCA, OSA, with the following citation: `For distinguished service to the Arts in his years of devoted effort to the work of the OSA, RCA, and other professional groups...`"

The Art Fellowship Plan was an excellent idea. It had many prominent Patrons headed by the Prime Minister, Rt. Hon. John G. Diefenbaker; Trustees; Judges and was to be administered by Guarantee Trust Co. I wonder what happened to this idea. We all know senior artists who have needed financial help, even some members of the Group of Seven.

The annual Stratford Art Festival 1959 invited ten painters to exhibit five works each in their art gallery for the full season. The artists were: Jack Shadbolt and Gordon Smith, Vancouver; Harold Town, York Wilson and Jack Nichols, Toronto; Jacques de Tonnancour and Goodridge Roberts, Montreal; Jean-Paul Lemieux, Quebec City; Alex Colville, Sackville, N.B.; Jean-Paul Riopelle, now living in France. The advisory committee included Charles Comfort, Toronto, B.C. Binning, Vancouver, Clare Bice, London, Harold Town, Toronto and Jacques de Tonnancour, Montreal. York's selection of five works were all from his Italian period and Rome ended up in the Zacks collection, now in Jerusalem and designated for an Israeli Museum. When Rome didn't appear in the list of works bequeathed to the AGO later, I enquired as to its whereabouts and Ayala Zacks Abrimov said, "Do you think I'm crazy, I took two paintings to Israel, Rome and a

Riopelle!”

A world-wide competition for architects was held to select a design for Toronto's new City Hall and was won by the Finnish architect, Viljo Revell. Revell had accepted an invitation to open the OSA exhibition but had to cancel it at the last moment. His statement was delivered by his Toronto associate-architect, John C. Parkin. Mr. Parkin revealed that three of Mr. Revell's Finnish associates were already at work in Toronto on details for the civic centre plan. These European designers, he added, would help “misguided Canadians” to a better understanding of architecture, he said. This seems to have been a Canadian complex that things are better from anywhere else than Canada. In all fairness, the practicability of the City Hall could be questioned as to comfort for its employees but the exterior design is exceptional.

