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Le Progrès Du Saguenay mar 2/60

Don au Musée des B.-A.

## Une sculpture d'Anne Kahane

Une sculpture d'Anne Kahane a été offerte au Musée des Beaux-Arts de Montréal par Mme Samuel Bronfman en l'honneur de l'exposition qui a rendu hommage, en novembre dernier, au bi-centenaire national de la communauté judéo-canadienne.

L'exposition, qui a eu lieu du 29 octobre au 15 novembre 1959 était sous le patronage honorifique de Mme Bronfman.

M. Evan H. Turner, directeur du Musée, a déclaré que l'institution est "ravie de posséder un souvenir d'une exposition qui a soulevé un si grand intérêt au pays".

La sculpture Kahane faisait partie d'une cinquantaine d'oeuvres exposées par des artistes canadiens d'origine juive.

Mlle Kahane, de Montréal, était membre du jury de sélection des oeuvres. Il y avait eu 118 soumissions.

Cette oeuvre est intitulée "Attente". Elle est sculptée sur bois et mesure 37 pouces de hauteur.

Mme Bronfman a choisi la sculpture avec la collaboration du personnel du Musée.

L'exposition se proposait de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne. Première exposition nationale de l'art juif contemporain, elle fut inaugurée officiellement par Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration.

Le Devoir mar 11/60

## 3,000 boîtes à encens offertes au Musée

Près de 3,000 boites à encens japonaises appartenant jadis au célèbre homme d'Etat Georges Clemenceau ont été offertes au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

Ces boites prennent des formes très variées: mammifères, oiseaux, poissons, insectes, objets mythologiques, montagnes ou chutes d'eau sont modelés dans ces poteries.

Le nom de Clemenceau est indiqué sur chacune par un petit timbre rond.

Le plus grand nombre des boites à encens porte aussi le nom de l'artisan, gravé ou appliqué sur la base. Les boites elles-mêmes sont faites de toute matière, depuis une poterie assez rugueuse jusqu'à de fort beaux spécimens de porcelaine de diverses couleurs.

gazette mar 5/60

## Museum Given New Elevator By Benefactors

A new $23,000 passenger elevator, made possible by private contributions, will be inaugurated at the Montreal Museum of Fine Arts Saturday at 2.30 p.m. by the donors.

They are Mrs. Howard Pillow, Mr. and Mrs. Murray Vaughan and Lady Davis.

The former passenger elevator of the museum has been out of service for about five years. Lack of funds made its restoration impossible.

Col. Hugh M. Wallis, president of the museum, said the museum will install a new freight elevator as well.

Peterborough Examiner ap 19/60

INCENSE BOXES

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

mar 4/60 Westmt Examiner

## Kahane sculpture given to Museum

A sculpture by Anne Kahane has been presented to The Montreal Museum of Fine Arts by Mrs. Samuel Bronfman in honor of the Museum's exhibition marking the national bicentenary of Canadian Jewry, it was announced today.

Mrs. Bronfman was honorary natron of the exhibition, which was held Oct. 29 to Nov. 15, 1959.

Dr. Evan H. Turner, director of the Museum, said the institution is "delighted to have a souvenir of an exhibition which created such nation-wide interest."

The Kahane sculpture was one of some 50 works by Canada's top Jewish artists on view.

Miss Kahane, of Montreal, was a member of the jury which selected the works to be shown. There were 118 submissions.

Mrs. Bronfman chose the gift in conjunction with the Museum staff.

The purpose of the exhibition was to demonstrate the contribution Canadian artists of Jewish origin have made to Canada's culture.

Le Devoir mar 2/60

## Le Musée reçoit une sculpture d'Anne Kahane

Une sculpture d'Anne Kahane a été offerte au Musée des Beaux-Arts de Montréal par Mme Samuel Bronfman en l'honneur de l'exposition qui a rendu hommage, en novembre dernier, au bi-centenaire national de la communauté judéo-canadienne.

L'exposition, qui a eu lieu du 29 octobre au 15 novembre 1959, était sous le patronage honorifique de Mme Bronfman.

M. Evan H. Turner, directeur du Musée, a déclaré que l'institution est "ravie de posséder un souvenir d'une exposition qui a soulevé un si grand intérêt au pays".

La sculpture Kahane faisait partie d'une cinquantaine d'oeuvres exposées par des artistes canadiens d'origine juive.

Mlle Kahane, de Montréal, était membre du jury de sélection des oeuvres. Il y avait eu 118 soumissions.

Cette oeuvre est intitulée "Attente". Elle est sculptée sur bois et mesure 37 pouces de hauteur.

Mme Bronfman a choisi la sculpture avec la collaboration du personnel du Musée.

L'exposition se proposait de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne. Première exposition nationale de l'art juif contemporain, elle fut inaugurée officiellement par Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration.

mont Star mar 4/60

### *Art Museum to Get Passenger Elevator*

A new $23,000 passenger elevator will go into service at The Montreal Museum of Fine Arts tomorrow at 2.30 p.m. The former passenger elevator has been out of service for five years. Lack of funds made its restoration impossible. The new elevator is the gift of four donors, Mrs. Howard Pillow, Mr. and Mrs. Murray Vaughan and Lady Davis. The museum's long flights of stairs were a severe trial to many art lovers.

Gravelbourg La Voix de l'Est mar 3/60

## Une sculpture de Kahane offerte aux Beaux-Arts

Une sculpture d'Ane Kahane a été offerte au Musée des Beaux-Arts de Montréal par Mme Samuel Bronfman en l'honneur de l'exposition qui a rendu hommage, en novembre dernier, au bi-centenaire national de la communauté judéo-canadienne.

L'exposition, qui a eu lieu du 29 octobre au 15 novembre 1959, était sous le patronage honorifique de Mme Bronfman.

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Star mar 16/60

## Clemenceau Collection Received by Museum

The Montreal Museum of Fine Arts has received some 3,000 Japanese incense boxes once owned by the noted French statesman Georges Clemenceau, it was announced today.

Each of the items bears a small circular stamp with Clemenceau's name. The boxes range from coarse pottery to fine specimens in porcelains of many colors.

L'Action Catholique mar 11/60

## Don de 3,000 boîtes à encens qui ont appartenu à Clémenceau

MONTREAL, (Spéc.) — Près de 3,000 boîtes à encens japonaises appartenant jadis au célèbre homme d'Etat Georges Clemenceau ont été offertes au musée des Beaux-Arts de Montréal, par M. Joseph Simard.

Gazette mar 16/60

Offbeat gift—some 3,000 Japanese incense boxes formerly owned by the famed French statesman Georges Clemenceau have been presented to the Montreal Museum of Fine Arts by Joseph Simard. Clemenceau's name appears on every piece on a small circular stamp. Objects include mammals, birds, fish, insects, mountains and waterfalls.

Granby La Voix de l'Est mar 11/60 — Le Progrès Du Saguenay mar 12/60

## 3,000 boîtes à encens offertes aux Beaux-Arts

Près de 3,000 boîtes à encens japonaises appartenant jadis au célèbre homme d'état Georges Clemenceau ont été offertes au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

Ces boîtes prennent des formes très variées : mammifères, oiseaux, poissons, insectes, objets mythologiques, montagnes ou chutes d'eau sont modelés dans ces poteries.

Le nom de Clemenceau est indiqué sur chacune par un petit timbre rond.

Le plus grand nombre des boîtes à encens porte aussi le nom de l'artisan, gravé ou appliqué sur la base. Les boîtes elles-mêmes sont faites de toute matière, depuis une poterie assez rugueuse jusqu'à de fort beaux spécimens de porcelaine de diverses couleurs.

gazette mar 11/60

## Japanese Boxes Given Museum

Some 3,000 Japanese incense boxes formerly owned by the famous French statesman, Georges Clemenceau, have been presented to the Montreal Museum of Fine Arts as a gift by Joseph Simard.

Mammals, birds, fish, insects, mythological objects, mountains and waterfalls in pottery are in the collection.

La Patrie du Dimanche mar 13/60

**Jacques Beaudry** ★ Une sculpture d'Anne Kahns vient d'être offerte au Musée des Beaux-Arts de Montréal par Mme Samuel Bronfman, en l'honneur de l'exposition qui a rendu hommage, en novembre dernier, au bi-centenaire national de la communauté judéo-canadienne. ★ Jeudi, 10 mars, paraît en librairie le dernier livre du père Ambroise Lafortune, intitulé : "Trois pouces en coup de vent".

La Presse ap 19/60

## Don au Musée

(PC) — Environ 3,000 boites à encens provenant du Japon et ayant appartenu au chef d'Etat français Georges Clemenceau, ont été données au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

## Présents

Près de 3,000 boîtes à encens japonaises appartenant jadis au célèbre homme d'état Georges Clemenceau ont été offertes au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

Ces boîtes prennent des formes très variées: nammifères, oiseaux, poissons, insecte, objets mythologiques, montagnes ou chutes d'eau sont modelés dans ces poteries.

Le nom de Clemenceau est indiqué sur chacune par un petit timbre rond.

Le plus grand nombre des boîtes à encens porte aussi le nom de l'artisan, gravé ou appliqué sur la base. Les boîtes elles-mêmes sont faites de toute matière, depuis une poterie assez rugueuse jusqu'à de fort beaux spécimens de porcelaine de diverses couleurs.

Ottawa Le Droit mar 16/60 — Le Devoir ap 9/60

## Don de 3,000 boîtes japonaises à encens

Près de 3,000 boîtes japonaises à encens appartenant jadis au célèbre homme d'état Georges Clémenceau ont été offertes au Musée des Beaux-Arts de Montréal par M. Joseph Simard. Ces boîtes prennent des formes très variées: mammifères, oiseaux, poissons, insectes, objets mythologiques, montagnes ou chutes d'eau sont modelés dans ces poteries.

Le nom de Clémenceau est indiqué sur chacune par un petit timbre rond.

Le plus grand nombre des boîtes à encens porte aussi le nom de l'artisan, gravé ou appliqué sur la base. Les boîtes elles-mêmes sont faites de toute matière, depuis une poterie assez rugueuse jusqu'à de fort beaux spécimens de porcelaine de diverses couleurs.

L'Action Catholique ap 18/60

## Boîtes à encens au Musée des Beaux-Arts

MONTREAL. — (P. C.) — Environ 3,000 boîtes à encens provenant du Japon et ayant appartenu à un ancien chef d'Etat français, M. Georges Clémenceau, ont été données au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

Quebec Chron. Tel ap 18/60

INCENSE BOXES

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Ottawa Citizen ap 9/60

## Montreal Acquisitions

Three works by distinguished Canadian artists have been purchased from the Montreal Museum of Fine Arts' Spring Exhibition for permanent [illegible]. The artists are Marcelle Ferron of Montreal and Paris; Harold Town of Toronto, and Robin Watt, of Montreal. The Ferron and Town oils are abstracts, Watt's painting is a portrait of "Isaiah Gavin".

Le Devoir ap 9/60

## Trois nouvelles acquisitions du Musée des B.-A.

Des oeuvres de trois distingués artistes canadiens, destinées à la collection permanente du Musée des Beaux-Arts de Montréal, ont été achetées au 77ème Salon du printemps du Musée.

Les artistes sont : Marcelle Ferron, de Montréal et Paris, Harold Town, de Toronto et Robin Watt, MC, ARCA, de Montréal.

Les acquisitions ont été faites grâce à un fonds établi conjointement par le Musée et le Conseil des Arts du Canada.

En effet, le Conseil des Arts a donné au Musée une subvention de $1,000 pour l'achat d'oeuvres d'artistes canadiens à la condition que le Musée en fournisse autant.

La contribution du Musée atteint, en réalité, $1,450.

L'annonce de M. Evan H. Turner, directeur du Musée, concernant les trois acquisitions, fait suite à celle des prix décernés à quatre autres artistes du Salon du printemps.

Les prix d'acquisitions, d'autre part, ont été choisis par le comité des acquisitions canadiennes du Musée, en collaboration avec le personnel administratif du Musée.

En portant à la connaissance du public ces décisions, M. Turner a déclaré que le comité et les autorités du Musée ont choisi ce qu'ils considéraient comme les meilleures oeuvres présentées au salon.

"Ces trois tableaux enrichiront de façon significative la collection permanente du Musée" a-t-il ajouté.

Mlle Ferron est récemment revenue à Montréal pour exposer ses oeuvres dans une galerie privée. Le Musée conservera d'elle une oeuvre abstraite intitulée "Le Signal Dorset".

M. Town, personnalité bien connue du monde artistique torontois et membre du "Groupe des Onze", sera représenté par une huile abstraite qu'il a appelée "Le Spectre no 3".

M. Watt, portraitiste canadien renommé, sera représenté par un portrait d' "Isaiah Gavin".

Ces trois tableaux seront exposés au Salon du printemps.

La Devoir ap 21/60

## Un don au Musée des beaux-arts

Environ 3,000 boites à encens provenant du Japon et ayant appartenu à un ancien chef d'Etat français, M. Georges Clemenceau, ont été données au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

ACQUISITIONS

Gazette Ap 9/60



*"ISAIAH GAVIN", a sensitive and technically excellent painting in oils by the distinguished Montreal portraitist, Robin Watt, M.C., A.R.C.A. This painting has been purchased from the Montreal Museum of Fine Arts present 77th Spring Exhibition for the Museum's permanent collection.*

## New Acquisitions

Works by three distinguished Canadian artists have been purchased from The Montreal Museum of Fine Arts' 77th annual Spring Exhibition for the museum's permanent collection.

The artists are: Marcelle Ferron, of Montreal and Paris; Harold Town, of Toronto, and Robin Watt, MC, ARCA, of Montreal.

The acquisitions were made on the basis of a fund set up jointly by the museum and the Canada Council.

The council gave the museum a grant of $1,000 for the purchase of works by Canadian artists on condition that the museum match the amount.

The museum's contribution, in fact, was $1,450.

The purchase-awards were made by the museum's Canadian acquisitions committee, in conjunction with museum staff.

Miss Ferron, who recently returned to Montreal briefly from Paris for an exhibition of her works in a private gallery, will be represented by an abstract oil called "Le Signal Dorset."

Town, an outstanding figure in the Toronto art world and a member of the "Painters Eleven," will be represented by "The Spectre No. 3", also an abstract oil.

Watt, a distinguished Canadian portraitist, will be represented by a portrait of "Isaiah Gavin."

The works are on view as part of the Spring Exhibition.

Kitchener-Waterloo Record Ap 22/60

### Donate Incense Boxes

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Hamilton Spectator Ap 20/60

### *Incense Boxes*

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Gazette Ap 18/60

Ottawa Le Droit Ap 8/60

Au Salon du printemps

871

# Les Beaux-Arts achètent trois toiles canadiennes

Des oeuvres de trois distingués artistes canadiens, destinées à la collection permanente du Musée des Beaux-Arts de Montréal, ont été achetées au 77e Salon du printemps du Musée. Les artistes sont: Marcelle Ferron, de Montréal et Paris, Harold Town, de Toronto et Robin Watt, MC, ARCA, de Montréal.

Les acquisitions ont été faites grâce à un fonds établi conjointement par le Musée et la Conseil des arts du Canada. En effet, le Conseil des arts a donné au Musée une subvention de $1,000 pour l'achat d'oeuvres d'artistes canadiens à la condition que le Musée en fournisse autant. La contribution du Musée atteint, en réalité, $1,450.

L'annonce de M. Evan H. Turner, directeur du Musée, concernant les trois acquisitions, fait suite à celle des prix décernés à quatre autres artistes du Salon du printemps.

Le nom d'un cinquième gagnant, celui du Grand Prix du centenaire, dont le montant s'élève à $1,000, sera dévoilé à 9 heures, jeudi le 7 avril, lors de l'inauguration officielle du Salon du printemps par l'Hon. Maurice Custeau, ministre d'Etat du Québec, qui représentera personnellement le premier ministre Antonio Barrette.

Les prix d'acquisitions ont été choisis par le comité des acquisitions canadiennes du Musée, en colaboration avec le personnel administratif du Musée. En portant à la connaissance du public ces décisions, M. Turner a déclaré que le comité et les autorités du Musée ont choisi ce qu'ils considéraient comme les meilleures oeuvres présentées au Salon. "Ces trois tableaux enrichiront de façon significative la collection permanente du Musée", a-t-il ajouté.

Mlle Ferron est récemment revenue à Montréal pour exposer ses oeuvres dans une galerie privée. Le Musée conservera d'elle une oeuvre abstraite intitulée "Le signal Dorset". M. Town, personnalité bien connue du monde artistique torontois et membre du "Groupe des onze", sera représenté par une huile abstraite qu'il a appelée "Le spectre no 3". M. Watt, portraitiste canadien renommé, sera représenté par un portrait d'"Isaiah Gavin".

Ces trois tableaux seront exposés au Salon du printemps.

Barrie Examiner Ap 29/60

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Belleville Intelligencer Ap 30/60

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Calgary Ap 26/60

### Museum Gift

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Sudbury Star Ap 19/60

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Sherbrooke La Tribune Ap 18/60

Ottawa Times Ap 21/60

## NEWS IN BRIEF

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Vancouver Province

### Incense boxes

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Edmonton Journal Ap 21/60

### INCENSE BOXES

871

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Star Ap 7/60



The 2,500-year-old Kylix, or two-handled cup, bears a painting of a youth and a girl inside the bowl.

# Restoration of Antique Result of Advertisement

An ancient Greek work of art — a shallow, two-handled cup known as a Kylix — was lacking a small fragment of the bowl when it was donated by F. Cleveland Morgan to make a key piece in the Montreal Museum of Fine Arts ancient Greek collection.

The piece had probably been missing for over a century, but today, after some international detective work, the missing piece has been found, and the Kylix has been restored to virtually its original condition of 2,500 years ago.

The Kylix, attributed to the Ancona Painter, one of the famous artists of ancient Greek painting, was purchased by Mr. Morgan in Switzerland, as a gift for the Museum. Mr. Morgan was for many years president of the Museum and now is its honorary president. The cup bears a painting inside the bowl of a youth and a girl. Dionysos, between satyrs and maenads, is shown on the outside. The broken fragment had borne parts of both inside and outside paintings. At some time since, some restorer had tried to restore the bowl, and finish the paintings.

In Italy, the owner of a small Greek fragment saw a picture of the broken cup in a catalogue. He wrote to the Museum, and eventually scale photographs of th fragments were sent. After consultation, it was decided to purchase the fragment.

A Museum restorer then went to work, removed the first restoration, and fit in the original piece to give the Kylix the shape and appearance it had in 465 B.C.

Moncton Transcript Ap 23/60

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donaetd to the Montreal Museum of Fine Art by Joseph Simard.

Canso Strait Enviro Ap 27/60

### Boites à encens

MONTREAL (PC) — Environ 3,000 boites à encens provenant du Japon et ayant appartenu à un ancien chef d'Etat français, M. Georges Clémenceau, ont été données au Musée des Beaux-Arts de Montréal par M. Joseph Simard.

Truro Glasgow News Ap 27/60

## Museum To Get Incense Boxes

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

St Catharines Standard Ap 23/60

### Incense Boxes

871

MONTREAL (CP)— Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

St Thomas Times-Journal May 17/60

### Incense Boxes

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Stratford Beacon-Herald Ap 18/60

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Winnipeg Free Press May 14/60

Regina Leader-Post Ap 19/60

### INCENSE BOXES

871

MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Kingston Whig-Standard Ap 21/60

### INCENSE BOXES

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MONTREAL (CP)—Some 3,000 Japanese incense boxes, formerly owned by the late French statesman Georges Clemenceau, have been donated to the Montreal Museum of Fine Arts by Joseph Simard.

Le Devoir ap 31/60

# Un Kylix vieux de 2,500 ans

Un travail de limier sur une échelle internationale a permis de restaurer au Musée des Beaux-Arts de Montréal un objet d'art, remontant à 465 ans avant l'ère chrétienne.

L'objet est un Kylix — une coupe peu profonde, à deux anses et sur un long pied, dont les anciens Grecs se servaient aux libations et pour boire. Ce vase est considéré comme l'une des pièces les plus importantes de la collection d'anciens vases du Musée.

Le Kylix fut acquis en Suisse par M. F. Cleveland Morgan, de Montréal, qui l'offrit au Musée. M. Morgan a été pendant plusieurs années le président du musée et en est maintenant le président honoraire.

Mais une partie de la coupe manquait. Elle fut découverte en Italie.

Le Kylix, qui est attribué au "Peintre d'Ancône", l'un des fameux peintres de l'ancienne Grèce, appartient à la période à figures rouges. Un jeune homme et une jeune fille sont les deux sujets peints à l'intérieur du récipient; Dionysos, entre Satyre et Ménade, est représenté sur sa paroi extérieure.

Le "Peintre d'Ancône" est un artiste de l'école de Pistoxénos. Un célèbre helléniste, le professeur Sir John Beazley, possédait un vase similaire.

Le Kylix du Musée était en bonne condition, à l'exception d'une cassure triangulaire du bol, faite probablement il y a un siècle. A une époque indéterminée et en vue de l'extrême valeur du vase, un restaurateur expert avait essayé de combler le fragment qui manquait.

Cependant le restaurateur ne pouvait concevoir le dessin à l'intérieur du récipient qu'en se confiant à son imagination. Il fit erreur, donnant ainsi à l'ensemble un mouvement moins effectif. Il n'essaya même pas de restaurer le dessin sur la paroi extérieure de la coupe.

Quelque temps après l'acquisition du vase, le Musée reçut une lettre d'Italie, annonçant qu'après avoir vu une illustration du Kylix dans un catalogue, le propriétaire d'un petit fragment était certain d'être en possession du morceau original qui manquait.

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Niagara Falls Review ap 21/60

871 INCENSE BOXES

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Ottawa Le Droit ap 30/60

Au Musée des beaux-arts

# Restauration d'un vase datant de 465 ans avant le Christ

Un travail de limier sur une échelle internationale a permis de restaurer au Musée des beaux-arts de Montréal un objet d'art, remontant à 465 ans avant l'ère chrétienne. L'objet est un Kylix — une coupe peu profonde, à deux anses et sur un long pied, dont les anciens grecs se servaient aux libations et pour boire. Ce vaisseau est considéré comme l'une des pièces les plus importantes de la collection d'anciens vases du Musée.

Le Kylix fut acquis en Suisse par M. F. Cleveland Morgan, de Montréal, qui l'offrit au Musée. M. Morgan a été pendant plusieurs années le président du Musée et en est maintenant le président honoraire. Mais une partie de la coupe manquait. Elle fut découverte en Italie.

Le Kylix, qui est attribué au "Peintre d'Ancône", l'un des fameux peintres de l'ancienne Grèce, appartient à la période à figures rouges. Un jeune homme et une jeune fille sont les deux sujets peints à l'intérieur du récipient; Dionysos, entre Satyre et Ménade, est représenté sur sa paroi extérieure.

Le "Peintre d'Ancône" est un artiste de l'école de Pistoxénos. Un célèbre helléniste, le professeur Sir John Beazley, possédait un vase similaire.

Le Kylix du Musée était en bonne condition à l'exception d'une cassure triangulaire du bol, faite probablement il y a un siècle. A une époque indéterminée et en vue de l'extrême valeur du vase, un restaurateur expert avait essayé de combler le fragment qui manquait.

Cependant le restaurateur ne pouvait concevoir le dessin à l'intérieur du récipient qu'en se confiant à son imagination. Il fit erreur, donnant ainsi à l'ensemble un mouvement moins effectif. Il n'essaya même pas de restaurer le dessin sur la paroi extérieure de la coupe.

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Ottawa Journal May 28/60

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Ottawa-Whitby Times May 19/60

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La Presse ap 30 — see Expositions and Musées

# Hommage à SAINT PELLAN
# POÈTE et ARTISAN

par JEAN SARRAZIN



PELLAN : JARDIN VOLCANIQUE (Acquisition du Musée des Beaux-Arts)

Le Progrès du Saguenay May 3 1960

Au Musée des B.-A.

# Un objet d'art restauré

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Owen Sound Sun-Times May 30 1960

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St Wm Times-Journal June 2 1960

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Victoria Daily Times Apr 23/60

13-M



## DISCOVERED SECRETS?

Montreal artist Stanley Lewis, a 29-year-old sculptor, claims to have discovered the secrets of the techniques used by Michelangelo in his paintings and sculpture. After three years of intensive study in Italy of the master's works, tools and materials, he recreated the tools and made a copy of this bas-relief Madonna and Child, now owned by the Montreal Museum of Fine Arts. (CP Photo.)

Journal Metropole Montr. May 4-11 160

Voici l'histoire de Kylix. Il y y a vingt siècles, ou ving-cinq, vivait un artiste grec que nous appellerons le peintre d'Ancône, (faute de renseignements plus précis). Cet artiste exécuta un vase exquis, à deux anses et sur un long pied. Un jeune homme et une jeune fille sont peints à l'intérieur; Dionysos, entre Satyre et Ménade, à l'extérieur. Ce vase à libations est un **Kylix.**

Le président du Musée des Beaux Arts de Montréal en fit don au musée, après l'avoir déniché en Suisse. Mais il manquait à **Kylix** un morceau de forme triangulaire et l'on estimait que la cassure remontait au siècle dernier. Vu la valeur inestimable de **Kylix,** on tenta une restauration. C'est un pis aller peu satisfaisant. On fit des recherches à l'échelle internationale pour tenter de localiser le morceau manquant et devinez quoi!... Oui, c'est bien ça, le fragment brisé fut retrouvé en Italie, rapporté à Montréal et incorporé à **Kylix** enfin restauré dans sa splendeur originale. Grande réjouissance au Musée et chez tous les amateurs d'art.

x x x

Saskatoon Star-Phoenix May 10/60

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Winnipeg Free Press May 12/60

## Cup's Lost Handle Found In Italy

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Moncton Transcript May 13/60

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St. Catharines Standard May 10/60

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Edmonton Journal May 10/60

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Sherbrooke Record May 14/60

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Westmt Examiner May 6/60

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Brantford Expositor May 16 160

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Chatham News May 11/60

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Niagara Falls Review May 12/60

Regina Leader-Post May 9/60

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Halifax Mail-Star May 9/60

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Hamilton Spectator May 10/60

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Kingston Whig-Standard May 10/60

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Cornwall Standard-Free Holder May 11/60

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Galt Evening Reporter May 11/60

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Woodstock-Ingersoll Sentinel-Review May 18/60

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Windsor Daily Star May 12 160

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Sydney Cape Breton Post May 12/60

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Timmins Daily Press May 11/60

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Ottawa Citizen May 19/60

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Sudbury Star May 11/60

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Calgary Herald May 12/60

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North Bay Nugget May 16/60

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Kelowna Courier B.C. May 13/60

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Moose Jaw Times-Herald May 11/60

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New Glasgow News May 20 160

## Missing Piece For Ancient Pottery

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St. John Telegraph-Journal May 18/60

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St. Thomas Times-Journ. June 6/60

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Port Arthur News Chron. May 13/60

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Kitchener-Waterloo Rec. May 21/60

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A Maclean's pictorial, by Don Newlands
*Story by Cathie Breslin*



*Lismer makes scores of sketches like this on summer vacations, paints them in oils at home later.*



ARTHUR LISMER'S YOUNG FRIENDS:

# A Canadian art master meets and teaches a new generation

"Did you see a fairy?" the wide-eyed three-year-old asked the tall, forbidding man, who with his frayed silk tie, wispy white crown and precarious eyeglasses could pass for Ebenezer Scrooge.

"Not this morning, but I'll draw one for you," answered seventy-four-year-old Arthur Lismer, one of Canada's most eminent painters. He crouched on the floor to turn out a red pastel fairy.

Lismer has been a formidable name in Canadian art since 1919, when he became what he calls "one of the dumb founders" of the Group of Seven, perhaps the most distinctive art movement yet to emerge in Canada. But three years earlier he had started teaching art, an interest that is undiminished. Lismer took over the Montreal Museum Art Centre twenty years ago when it had fifty students and no staff.

Housed in a former mansion with eight bathrooms, it offers forty-eight classes a week to over seven hundred pupils aged "from three to Grandma Moses." Last February the mansion was gutted by a midnight fire that charred many students' paintings and some Lismer drawings — a loss he describes as "not irreparable." Classes are being held in odd corners of the main museum building while the mansion is repaired.

The Centre's fifteen teachers are headed by Audrey Taylor, an attractive, benign woman who met Lismer as a shy teen-aged student thirty-seven years ago. She is abetted by student teachers who come from the Bahamas, South Africa, Australia and various corners of Canada. (Over half are from Montreal, some of them graduates from Lismer's children's classes.)

Why such a widespread attraction to the school? "Now you're making me boast," sighed Dr. Lismer. "They come because of a particular quality." This "quality" is reflected in his teaching philosophy:

"We study the growth and personality of a child: this has nothing to do with talent. Art is the only way a three-year-old can communicate; he can't talk, can't read and doesn't reveal much — except through his drawings.

"At four he begins to make simple drawings, and at five he gives a name to things. At eight he's in touch with the real world, and won't admit an angel's an angel if it doesn't have wings.

"Then we also have classes for grownups; a lot of the ladies have their artist grandfathers' miniatures at home. Some frightful things come of this, but they enjoy doing it."

To Lismer, who can create a pink peacock for a *continued overleaf*



STORY AND PICTURES CONTINUED OVERLEAF



*The kindliest of "Scrooges," Lismer's gruff voice doesn't awe the toddlers who learn from the great Canadian artist. The man who helped found the rebellious Group of Seven decorates laughing faces, turns paint spillings into peacocks*







four-year-old out of paint spillings on the floor, there is also a danger: "children may think the rest of school will be like this. But you've got to give a child freedom before you can do something with him."

Lismer delivers these opinions in a gruff, brisk bark which is meant to conceal his sympathy, and fools no one — least of all the children.

Of his student teachers, who have spread his techniques all over Canada and carried them abroad, he says: "They come here if they're poor in math and can't make university. Within art education there are the passionate pilgrims and the duds."

His own motivations he finds even more embarrassing. "I don't think you choose this job; it chooses you. I took it because I couldn't pay the rent and art materials were cheaper here. My wife says I'm completely nuts."

The "Doctor" before his name is an honorary degree from Dalhousie University, in Halifax, where he did his first teaching. "An hour after I got it I stopped in a little store to make a phone call and tried out the sound of it. The storekeeper said, 'Oh, doctor, I'm so glad you're here, my baby is sick.' I told her I was a horse doctor."

Lismer's own serious work—a few hundred drawings and fewer paintings a year — is born on his summer vacations. "I spend six weeks in the wilds of British Columbia, where there's no telephone and not a child within 90 miles," he says. "I make enough sketches to keep me painting the rest of the year. I usually work when there are dishes to be done, so I've got in the habit of painting a picture as fast as my wife can wash the dishes."

And as for the subject of retirement—"Why, my whole disposition is a retiring one," he snorts. "What a thing to mention!" ★

*Lismer's magic touch with word and brush opens a new world for shy and sometimes tearful newcomers*



*At the Montreal Museum Art Centre, Lismer encourages rather than teaches. He insists: "You've got to give a child freedom before you can do something with him"*



Mac Lean's May 7/60

Mont Star May 21/66



The Things We See

# Eighty Years After Art Is Still on Trial

By ALAN JARVIS

IN the hushed courtroom the clerk passed the exhibit, a painting, to a solemn, portly member of the jury. Without comment, he slowly turned the painting upside-down, this way then that, indicating with his arched eyebrows not only his bewilderment but his contempt for the insanity of this "modern" art. As he did so the jury, learned counsel, the spectators, all burst out laughing, sharing this jocose bit of by-play. However, the artist won his case: the painting was ajudged a work of art. It was a hollow victory, for the artist was, in fact, awarded a farthing damages; but technically it was a victory. "modern" art had won against a critic who had condemned the artist as "an impudent coxcomb flinging a pot of paint in the public's face."

This little courtroom drama could have taken place anywhere in the western world and it could have taken place yesterday morning. In fact, I have described one facet of the famous trial of 1878 when Whistler brought suit for libel against Ruskin for the criticism which he had written in "Fors Clavigera". Whistler, of all innocuous artists, described as an impudent coxcomb, a madman . . . ! To our 20th century eyes it seems impossible that Whistler's work should have been so offensive to those of Ruskin. Yet, in 1878, Whistler's painting was 'modern', it was unfamiliar and therefore it shocked some critics and most of the public and brought down on the head of the artist the usual vilification which any artist who is even half a step in advance of the taste of his times, attracts.

This kind of thing is, of course, one of the oldest stories in the history of art. It appears that public taste has always lagged about thirty years behind that of the creative artists. We have seen this happen here in Canada. It seems incredible, now, that only thirty years ago a group of younger painters who had found inspiration in the harsh and rugged landscape of the pre-Cambrian shield, should have been described as the "hot mush school" and, of course, as madmen. Now, the Group of Seven have become national heroes. Every schoolchild in Canada at least knows of their existence. (Arthur Lismer tells the charming story of the teacher who asked her class to name the Group of Seven, then one little boy said he knew that one of them was called Jack Pine). As for the general public in Canada . . . I know from personal experience that the first thing most tourists ask to see at the National Gallery are the paintings by Tom Thomson and the Group of Seven. Yet, a generation ago they were madmen, and Eric Brown, the perspicacious and courageous first director of the National Gallery, was bitterly attacked by the press, by parliament, and by the public, for spending the nation's money on such monstrosities. Brown's successors take pride in the fact that the national collection should contain such magnificent representation of these painters' works.

As I say, it is one of the oldest stories in the history of art. Curiously enough almost all the terms by which the historians identify styles and movements in art-history were originally used contemptuously. The Impressionists, who have achieved world wide acceptance and indeed affection, were first described by the critics with complete contempt as mere impressionists whose work was too slight to merit serious consideration. At one stage in the early years of the twentieth century, many of the younger creative painters were experimenting with a deliberately bold and shocking use of colour. To the critics, they were fauves — madmen. Now the curators of Canada's National Gallery point with particular pride to the fauve paintings by Vlaminck, Derain and Braque, each of which is constantly sought after for important international exhibitions.

And, what is the moral of all this? Not just that there seems always to have been a cultural lag of about thirty (i.e. about one generation) between the taste of the avant-garde and the public, important as it is to remember this before we dismiss as nonsense or madness something which is unfamiliar. No, it seems to me the important thing to recognise is that the first great gift the artist makes to society is to teach us to see in new ways, to open our eyes to beauty where we had never thought to find it before. As, for example, the Group of Seven has opened the eyes of an entire generation to the beauties of a vast area which was once dismissed as the barren, and ugly, North. Artists not only open our eyes to new beauty, they open our eyes to entirely new worlds of experience, sometimes not wholy pleasant as, for example, when Picasso painted, in 1936, a hideous premonition of the Second World War in his historic mural "Guernica". To be sure, much of 'modern' art is shocking and still unfamiliar to many of us, but dare we shut our eyes to it? If we do maybe we are the madmen.

# Students Art Exhibit Is Opened

A capacity crowd of students, parents and artists assembled in the Lecture Hall of the Montreal Museum of Fine Arts, Saturday afternoon, to attend the official opening of the annual exhibition of students' work.

Consisting of paintings, drawings, sculptures and designs, the exhibition will be open to the public until April 24.

The occasion also served as a background for the announcement and presentation of awards, scholarships and prizes to successful students in the various sections of the day and evening school of the museum.

The top prize in all the divisions was awarded to third-year student Louise Doucet, who was named first in drawing, painting, modelling and the recipient of the honor diploma, the Brymner Prize, the Lauterman Scholarship and a book prize.

Honor diplomas in the third year were also awarded to Kathleen Earle and Julie Szablowski. Miss Earle was named first in design and received the Forthingham Continuation Scholarship and honors in modelling. Miss Szablowski was named first in graphic arts and received the Burland Continuation Scholarship, a book prize and honors in painting and modelling.

**Certificates Awarded**

Second year certificates were awarded to Diane Martin-Marcus, Judith Morehouse, Yvette Cox and Diane Walkden. Miss Martin-Marcus was also named first in design and received the Burland Scholarship and a book prize with honors in painting. Miss Morehouse came first in modelling and received the Lauterman Scholarship and a book prize with honors in drawing and painting. Miss Walkden was first in life drawing and in painting, was awarded the Montreal Museum Ladies Committee Scholarship and a book prize with honors in modelling and in design. She was also rated the top student in second year.

In the first year, scholarships were presented to Janet Saunders, Robert Kell, Bernadette Barbaud and George Janu. Miss Saunders received honors in three subjects. Mr. Kell was rated first in painting, and received honors for drawing, illustration, modelling, design and textile design. First in modelling was Bernadette Barbaud and first in drawing, commercial art, design and illustration was George Janu, who was also named the top student in first year.

In the first year, part time category, honors went to Elsa Komaroff, Marcelle Letendre, Elsi Tucker and Beatrice Boudreau. A special prize for high standing in textile design went to Marie Goodman.

In the evening division the awards were presented as follows: Highest standing and Frothingham Scholarship, Adrienne Lenoir, for elementary drawing; highest standing and Continuation Evening Scholarship, William Lahaie, for basic design; highest standing and Continuation Evening Scholarship, John Howlett, for commercial art; highest standing and Continuation Thursday Evening Scholarship, Benjamin Sefiesky, for modelling; highest standing and Continuation Friday Evening Scholarship, Corinna Kajoy, for modelling, and the highest standing and Continuation Evening Scholarship, Catherine McNaught, for life drawing.

Honors in the evening division went to Agatha Juhasz, Valerie Leigh, Doreen Lindsay, Ron Moorehead, Kevin Spence, Jovette Bernier, Gordon Harrison, Diane Mayhew, Susan Revesz, Ann Van Ginhoven, Roger Beauchamp, Catherine Hynes and Ludwick Papaurelis.

The awards were presented by Dr. Arthur Lismer, principal of the school, and Dr. Evan H. Turner, director of the museum.

Star Ap 11/60

8?1 Ils ne désirent qu'embellir la rue Sherbrooke à Montréal

MONTREAL. — Quatre artistes montréalais ont l'intention de demander au maire Sarto Fournier de les laisser continuer leur "campagne d'embellissement de la rue Sherbrooke".

La police devait mettre fin à la 'campagne", vendredi.

Le groupe de peintres, dirigé par Mme Shirley Spinner, avait décidé que les piétons de la rue Sherbrooke méritaient d'admirer autre chose que les terrains de stationnement, et les artistes en avaient entouré un de leurs oeuvres.

Avec l'espoir, naturellement, d'en vendre quelques-unes tout en embellissant les lieux, Mme Spinner a déclaré que trois agents de la Sûreté avaient mis fin à la "campagne" vendredi, alors que l'exposition en était à sa troisième journée.

**Le permis**

Selon elle, les agents ont soutenu qu'il y avait eu des plaintes de portées et que les artistes devaient se plier aux exigences de la loi, n'ayant pas de permis d'exposer dans ces circonstances; Mme Spinner a précisé qu'un permis coûte $2.50 par jour, et que le groupe n'avait pas les moyens de s'en procurer.

l'Action Catholique (Presse) 4/6/60

Gazette Ap 25 160

# Fire Fails To Halt Children's Art Exhibition

The show must go on—and it will.

One night in February, fire struck the Art Centre of The Montreal Museum of Fine Arts, destroying virtually all of the work done by the children's classes during the past year.

It could have meant that, for the first time in many years, the children would have no year-end exhibition.

The show will go on as scheduled, however. While fire leaves most people disconsolate, it provided an added incentive in this case for the creative genius of the moppet artists.

Dr. Arthur Lismer, director of the Museum's education department, said the children's exhibition will be staged in the Museum's Lecture Hall beginning at 4 p.m. April 27.

"Wheels" will be the theme of the show, which displays the work of the 300 children aged three to 14 who attend the Art Centre classes.

Arranged in age-level groups, who come to the centre during their out-of-school hours, the children learn to draw, paint and make things in clay and all kinds of materials.

With the Art Centre gutted by fire, classes since then have been held at the Museum itself on Saturdays, Mondays and Wednesdays.

"The children kept creating despite the fire and the work that will be shown in the exhibition is largely what they have done during the past two months," Dr. Lismer said.

The theme has been developed to show wheels in history, in transportation and industry, in decoration and in art.

Bicycles, chariots, locomotives, ferris, wheels, everything that goes round and round, and goes somewhere, and takes one places will be represented in the exhibition.

The ideas expressed in murals, structures and designs are mainly the children's.

"The exhibition expresses an educational project and demonstrates how children learn under instructors," Dr. Lismer declared.

Miss Audrey Taylor is chief instructor of the children. The staff is made up of teachers trained in the Museum's educational department.

At the opening of the exhibition at 4 p.m. April 27, there will be children at work making drawings, paintings and so on. Parents and teachers are specially invited.

In the evening at **8 o'clock**, there will be a film, a talk on child art and the children in action. The public is invited to attend.

"This is the last showing of the season for the educational department," Dr. Lismer said.

The exhibition will be on view until May 15.

*Daily Commercial News & Bldg. Record, Toronto, Ont.*
*June 20, 1960*

**7292-Q-28—RECONSTRUCTION OF ARTS CENTRE, MONTREAL JUNE 20, 1960.**

TENDERS CALLED (DUE JUNE 28); INVITED BIDDERS.
At 3430 Drummond Ave.
OWNER—Montreal Museum of Fine Arts, 1379 Sherbrooke St. W.
ARCHITECTS—Durnford, Bolton, Chadwick & Ellwood, 4101 Sherbrooke St. W.
CONSULTING ELECTRICAL & MECHANICAL ENGINEERS—McDougall & Friedman, 1247 Guy St.
Reported: Contract for repairs awarded to Foundation Co. of Quebec Ltd. (Reported on No. 107182).
Last report, April 26, 1960.
First report, March 12, 1938.
**NEW INFORMATION BELOW.**
Architects receiving tenders from invited general contractors until noon, Tues., June 28, for reconstruction of arts centre.
Invited bidders are: Anglin-Norcross Quebec Ltd., 892 Sherbrooke St. W.; Wilfrid Bedard Inc., 5210 Van Horne Ave.; J. E. Brazeau Ltd., 7357 Sherbrooke St. W.; Deschamps & Belanger Ltd., 6931 Cote des Neiges Rd.; J. A. Faulconbridge Ltd., 2121 Old Orchard Ave.; Foundation Co. of Quebec Ltd., 1900 Sherbrooke St. W.; J. G. Fitzpatrick Ltd., 5151 Western Ave.; Robert M. Miller Construction Co. Ltd., 2100 Guy St.; Pollock-McGibbon Ltd., 2180 Belgrave Ave.; Leon M. Adler, 2200 Ward Ave., St. Laurent.

Le Devoir ap 26/60

## Sur le thème "les roues" 300 enfants ont fait des travaux qui seront exposés au Musée bientôt

Par une nuit de février, un incendie s'abattit sur le Centre d'Art du Musée des Beaux-Arts de Montréal, détruisant ainsi presque tous les travaux que les enfants avaient préparés au cours de l'année.

Ce désastre aurait pu signifier que, pour la première fois depuis des années, l'exposition de fin d'année des travaux des enfants n'aurait pas lieu.

Mais, l'exposition aura lieu. L'incendie, loin de déprimer l'esprit des enfants, semble avoir aiguillonné le génie créateur des petits artistes en herbe.

M. Arthur Lismer, directeur du Service d'éducation du Musée, annonce que l'exposition des travaux des enfants sera présentée dans la salle des conférences du Musée le 27 avril.

L'exposition, dont le thème est "les roues", comprend les travaux de 300 enfants, âgés de trois à 14 ans, qui suivent les cours du Centre d'Art en dehors de leurs études scolaires.

Les classes sont arrangées par groupes d'élèves du même âge et enseignent aux enfants le dessin, la peinture et à faire toutes sortes d'objets en argile.

L'exposition se compose largement des travaux accomplis depuis deux mois.

Le thème des roues a été appliqué dans le domaine de l'histoire, du transport et de l'industrie, des arts et de la décoration.

Bicyclettes, chariots, locomotives, tout ce qui tourne en rond et nous emmène quelque part, tout cela est représenté dans cette exposition.

Les idées exprimées dans les oeuvres murales, les structures et les dessins sont surtout celles des enfants.

M. Lismer a ajouté que "cette exposition est l'expression même d'un projet d'éducation et démontre comment les enfants s'instruisent sous l'égide d'instituteurs bien formés."

Le personnel est composé d'instituteurs dont la formation est faite au Service d'éducation du Musée.

Lors de l'ouverture de l'exposition le 27 avril, à 4 heures, on verra des enfants à l'oeuvre.

A huit heures du soir, il y aura un film et une conférence sur l'art chez les enfants.

"Ce sera la dernière exposition de la saison organisée par le département de l'éducation", a déclaré M. Lismer. "Nous espérons que les classes rouvriront en octobre prochain dans notre nouveau Centre d'Art", a-t-il conclu.

L'exposition sera ouverte jusqu'au 15 mai.

Dec 1st ap 26

Two mountains
The Victory May 5/60

### Class for Tots

871

Mr. A. D. McDermott has had an art class for children for the past four years in St. Eustach and Ile Bigras. Now he and his partner, Mrs. Sybil MacKintosh (who has completed two courses at the Museum of Fine Arts including a Children's Course under Dr. Lismere) are opening a class in Laval. Owing to limited registration you are requested to get in touch with Mrs. G. C. Jones, 42 - 25th Ave. Fabreville, NA. 7-4374 as early as possible.

## Fire Damages Art Centre

871

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

Gazette ap 28/60



(Gazette Photo Service)

One moppet paints while the other peeks

# Children Put 'Wheels' To Art Show

The year-end exhibition of children's art went on as scheduled yesterday at the Montreal Museum of Fine Arts despite February's fire and parents were told the museum's Art Centre will be bigger and better next year.

Interior of the centre, situated behind the museum on Ontario Ave., was completely gutted in the blaze and classes of the children — aged three to 14 — had to be shifted to the museum proper.

Virtually all of their work of the past season had been burned in the blaze but it was decided the show must go on and in the period since, the children produced over 300 works around the theme "Wheels".

Yesterday, the fruit of their frenzied labor went on view in the museum's Lecture Hall—and parents were amazed.

Dr. Evan Turner, director of the museum, who attended the opening as just another member of the public, rose from a back seat in the audience and expressed amazement and congratulations.

On the receiving end of the plaudits was Dr. Arthur Lismer, director of the museum's education department and guiding force of the art centre.

Dr. Lismer, whose work with children is currently featured in two national magazines, told the parents it had been decided to "rehabilitate" the centre and this would mean "more room and better facilities" for the next season, which starts in October.

He said parents and children alike are making contributions to have the centre reconstructed.

A group of parents is financing the equipping of a new room. The museum's Ladies' Committee has made a contribution for materials.

"Children are giving pennies, nickels, dimes and quarters for their art centre," Dr. Lismer said. "We are slowly getting a respectable rehabilitation fund — but we need more."

Featured work in the exhibition, which will be on view until May 15, is a mural 30 feet wide by 12 feet high depicting the classic Ben Hur chariot race.

It, like most of the other big paintings, was done by a group of 15 to 20 children within a couple of hours.

"Everything the children did was spontaneous and quick," said Dr. Lismer. "Sometimes, they even pushed each other out of the way."

Theme of the show has been developed to show wheels in history, in transportation and industry, in decoration and in art.

Bicycles, chariots, locomotives, ferris wheels, everything that goes round and round, and goes somewhere, and takes one places, is represented in the show.

Star Weekly ap 23/60

**One quality** the four surviving members of the Group of Seven (Picture section, pages 12-15) have in common, says Robert Ragsdale, is vitality. Take, for example, the day he photographed Arthur Lismer. Ragsdale arrived early in the morning at Montreal's Museum of Fine Arts where Lismer is educational supervisor, and spent the rest of the day trailing the 76-year-old painter as he conducted groups on tours of the gallery, then gave hour-long lectures to three classes of high-school students. While one class sketched a model, Lismer sketched them. When he finished he showed the drawing to Ragsdale; in the corner was a figure with a camera. That was Ragsdale.

At noon Lismer suggested they have lunch at McGill university, six blocks away. "We walked, of course," Ragsdale said. "By the end of the day I was dragging my heels, but Lismer was as spry as ever."

The other three are just as energetic. A. Y. Jackson, at 78, still goes on sketching trips to the country in the dead of winter. When Ragsdale turned up at his studio on the outskirts of Ottawa, Jackson was shovelling out his walk after the winter's heaviest snowfall. Ragsdale's first picture of Jackson won three national awards in 1954.



*Jackson by Ragsdale, 1954.*

## Serious Fire Damage To Museum's Interior

871

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Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

## Gallery Fire Destroys Art

13-M

MONTREAL (CP) — A two-alarm fire on Wednesday badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

Dr. Lismer said none of the lost paintings was of great value.

The nearby main building of the museum, housing a priceless collection of works, was not damaged.

Firemen brought the fire under control in two hours. Its cause was not known.

The show must go on—and it will. One night in February fire struck the Art Center of the Montreal Museum of Fine Arts, destroying virtually all the work done by the children's classes during the past year. It could have meant that, for the first time in many years, the children would have no year-end exhibition. However, the show will go on as scheduled. While fire leaves most people disconsolate it provided an added incentive for the creative genius of the moppet artists who come to the center during out of school hours to learn to draw, paint and make things in clay and all kinds of materials. With the Art Center gutted by the fire, classes have been held since then in the Museum itself. "Wheels" will be the theme of the show—bicycles, chariots, locomotives, ferris wheels, everything that goes round and round or goes somewhere and takes one places will be represented in the exhibition which will be on view at the Museum on Sherbrooke St. W., to May 15th.

### PAINTINGS DESTROYED

871

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Dr. Kismer said none of the lost paintings was of great value.

"The paintings and sketches I had in my studio in the art centre consisted mostly of material I used for teaching purposes," he said in an interview.

Firemen said the blaze was confined to the three-storey art centre, used for art instruction. It started in the basement.

The nearby main building of the museum, housing a priceless collection of works, was not damaged.

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## Two-Alarm Blaze Damages Art Centre

871

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## Art Badly Damaged In Fire At Museum

871

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p. 2

# Alan Jarvis: The Things We See

(Concluded from Page 23)

the child is a miniature adult, striving to create pictures as like the "real world" as possible, but simply lacking the adult's technical gift. In fact, the revolution in art-teaching came about through psychology showing that the child, at each stage of development, is inherently creative; that creativeness is a characteristic of all learning, and that children are naturally expressive in terms of line and color and form—if left alone, or at any rate guided very carefully.

Gaitskell suggests that there are six fundamental beliefs which have given contemporary art-education its direction. The first I have already mentioned: belief in the creative ability of all children. Then, there is the modern teachers' belief that the artistic act involves intellectual and emotional activity on the part of the artist and that therefore growth in artistic skill automatically involves his broader personal growth. It is surprising that politics should enter even the field of child art, but there is no doubt that one of the ideals of modern art-education is identical with that of democracy itself—freedom of thought. The traditional basis, of course, of artistic expression is experience itself and modern art-education builds its programs around the child's own experiences in life, not those of an adult world, and the child is encouraged to experiment freely with his tools and materials in finding his own personal language of expression.

The fifth basic tenet is a more tendentious one: Increasing emphasis on the development of taste. It is perhaps early days to be able to tell just how much progressive art-teaching has done to change the taste of the young citizen—certainly looking around at our modern cities, at our industrial design, our advertising and so on, does not cheer one — but surely no one will question the importance, especially in a mass democracy, of trying to create a more widespread appreciation of all the things we see. In fact, Gaitskell makes his sixth point a logical extension of this: that art activities are a means of developing good citizens in so far as the person engaged in artistic matters harnesses and directs his intelligence and his emotions, relates himself to his environment and attempts to bring order out of disorder.

I hope I haven't made Doctor Gaitskell's books sound too high-faluting. They are far from it. Throughout he never loses sight of the fact that if art-education is to be any good at all it must, first of all, be really rewarding fun. But it is equally true that art-education is a serious business and I heartily recommend these two books to any parent who really cares about his children's education.

**CHILDREN AND THEIR ART—By Charles D. Gaitskell. Harcourt Brace & Co., New York, 1958.*

**ART DURING ADOLESCENCE — By Charles D. Gaitskell and Margaret Gaitskell. Harcourt, Bruce & Co., New York, 1954.*



*Children hard at work in a Montreal Museum's art class — well, one of them is. The young man seems to be seeking inspiration from a not unwilling source.*

Montr Star Feb. 20/60



The Things We See

# Don't Stunt Children's Creative Impulses

By ALAN JARVIS

I AM frequently astonished at the number of parents there are about who are deeply concerned with their children's school-work, who see to it that they have music lessons and even dancing and elocution lessons, but who give not a thought to their children's art-education. Their children see plays and go to concerts. But, go to an art gallery? Never. Practise at the piano is supervised and checked on, but when it comes to the things that children see and, more important, the kind of art-work they do . . . apparently it couldn't matter less. I have even had kind and well-intentioned friends send my children those vicious paint-a-picture-by-numbers sets!

I was reminded of how immensely standards of art-teaching in the schools has improved, since my day, at a lecture recently given by Charles Dudley Gaitskell, Director of Art for the Ontario Department of Education. But, I was also depressed to learn from him that standards are by no means uniform throughout Canada and that there are still many teachers wilfully destroying children's creative impulses (and potential love of art) by drilling them in eye-hand-coordination exercises--drawing chalk boxes in careful perspective, etc. However, there is improvement in many areas, and certain art galleries and centres — particularly that in Montreal under Arthur Lismer's direction, are doing work which has made Canada internationally known in this field.

Gaitskell himself is an acknowledged world authority on children's art and the author of two books* which, although written primarily for teachers and containing a good deal of pedagogical material of no special concern to the parent, provide an excellent introduction to the world of true child art.

I say "true" child art to distinguish it from the work produced by children under the mistaken guidance of parents or teachers who assume that

See JARVIS—Page 30, Col. 2

Saskatoon - Star-Phoenix Feb 24 '60

Daily Courier, Kelowna B.C. Feb 24/60

## Fire Destroys Lismer Paintings

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Dr. Lismer said none of the lost paintings was of great value.

"The paintings and sketches I had in my studio in the art centre consisted mostly of material I used for teaching purposes," he said in an interview.

Firemen said the blaze was confined to the three-storey art centre, used for art instruction. It started in the basement.

The nearby main building of the museum, housing a priceless collection of works, was not damaged.

Firemen brought the fire under control in two hours. Its cause was not known.

## Paintings Destroyed

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the art centre of the Montreal Museum of Fine Arts. Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's "group of seven," were belived destroyed.

Can. High News, Toronto Feb 27/60

Specific courses in fashion designing are available at Ryerson Institute of Technology, Toronto; Galasso School of Fashion, Toronto; and the Vancouver School of Art. General art courses are offered at the former and latter of these, as well as at Nova Scotia School of Art; Mount Allison University, New Brunswick; Montreal Museum of Fine Arts; Ontario College of Arts, Toronto; University of Manitoba School of Art; Regina College School of Art; and Provincial Institute of Technology and Art, Calgary. Summer art courses are available at Mount Allison University; Doon School of Art, Doon, Ontario; and the Banff School of Art. Most advise senior matriculation before entry but do not require it.

Medecine Hat Feb 24/60

Montreal - Matin Feb 25/60

Le Centre d'Art du Musée ravagé par les flammes

# Nombreuses peintures endommagées

**Un incendie de deux alarmes a sévèrement endommagé le Centre d'Art du Musée des Beaux-Arts, 3430, avenue Ontario, tôt hier matin, et a détruit plusieurs peintures d'Arthur Lismer, l'un des artistes canadiens les mieux connus et un membre du fameux groupe des Sept.**

Des pompiers de quatorze casernes ont combattu les flammes pendant deux heures dans la bâtisse de trois étages située à l'arrière du musée même.

Le musée qui, jusqu'à il y a deux jours, alors qu'on célébrait son centenaire, abritait une collection d'oeuvres des plus grandes peintres, n'a pas été menacé par les flammes.

Selon le directeur du service des Incendies, M. Armand Durette, qui a dirigé le travail des pompiers, l'incendie se serait déclaré au sous-sol vers 2 h. 30 du matin pour se propager rapidement à travers la bâtisse qui sert à l'enseignement des élèves. Au cours de la journée, des centaines d'enfants et d'adultes font usage des salles de la bâtisse.

### Peintures détruites

M. E. H. Turner, directeur du musée, a déclaré que les seules oeuvres d'art détruites sont celles de M. Lismer, directeur du Centre, qui occupe un bureau à l'arrière de l'immeuble.

Un porte-parole du musée a souligné que quarante desseins et 12 peintures à l'huile de M. Lismer avaient été endommagées et que quelques autres de ses oeuvres avaient été détruites.

Interviewé hier matin, M. Lismer a semblé plus préoccupé par la fermeture temporaire des classes d'étudiants que par la perte de ses oeuvres.

"Les peintures que j'avais dans mon studio du Centre d'Art servaient plutôt à l'enseignement", a-t-il déclaré.

"Je suis certain que les quelque 250 élèves fréquentant le Centre d'Art seront désemparés par cet incendie."

Il a tenu à remercier les pompiers pour leur splendide travail qui a empêché que d'autres oeuvres soient détruites.

### Les dommages

Selon les pompiers, des planchers ont été enfoncés et des murs calcinés. C'est cependant surtout l'eau qui a causé le plus de dégâts.

Les autorités du musée ont déclaré que l'immeuble ne pourra pas être occupé pendant au moins un mois. Les cours pour enfants en-dessous de dix ans seront suspendus. Tous les autres cours donnés normalement dans le musée même continueront, cependant.

Deux autres bâtisses, une maison de rapport et un immeuble appartenant au musée ont été épargnés.

Daily Commercial News & Bldg Record Mar 1/60

## TO REPAIR GALLERY

MONTREAL, Feb. 28 — General repairs to building adjacent to art gallery, 3420 Ontario Ave., badly damaged by fire, is contemplated. Owner is Montreal Museum of Fine Arts (Art Associates of Montreal), same address. Loss is not estimated.

(First report, March 12, 1938).

7,292-Q-26—ART GALLERY REPAIRS, MONTREAL
MARCH 2, 1960

CONTEMPLATED.
At 3420 Ontario Ave.
OWNER—Montreal Museum of Fins Arts (Art Associates of Montreal), same address.
Reported: Previous work.
Last report, Feb. 28, 1958.
First report, March 12, 1938.
**NEW INFORMATION BELOW.**
General repairs to building adjacent to art gallery, badly damaged by fire, is contemplated.
Loss not estimated.

Kerdun Guardian Mars 30/60

Dr. Arthur Lismer, Educational Supervisor of the Montreal Museum of Fine Arts will be the speaker at the Lectures in Living Series on Teusday, April 15, in the Allan Memorial Museum.

Star Feb 22/60



Winners of the art contest sponsored by the N.D.G. Arts and Letters Festival, with their entries. Susanne Kenedy, left, 12, was the junior winner, and Margaret Hockman, 14, senior winner. Both won with water colors. There were 560 entries.

—Staff Photos By Mac Juster

Chatham News
Feb 24/60

Ottawa Citizen
Feb 24/60

# Paintings Destroyed

871

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the art center of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the center and one of Canada's "Group of Seven," were believed destroyed.

The paintings were kept in Dr. Lismer's private office at the rear of the three-storey brick building. The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

The building is the museum's instruction center. Only other paintings in it were those of children students.

Firemen successfully kept the fire from spreading to an adjoining building housing the museum's office and library. Both buildings are behind the main museum building, which was never in danger from the two-hour blaze.

# Art Contest Winners Announced

Winners of the art contest sponsored by the N.D.G. Arts and Letters Festival are Suzanne Kenedy, 12, junior winner, and Margaret Hockman, 14, senior winner, it was announced over the weekend.

Both won with watercolors, in the contest, judged by Sheriff Scott, RCA, and Reynaldo Herrera Trujillo. There were 560 entries.

The awards, made by Dr. Arthur Lismer, director of the School of Fine Arts of the Montreal Museum of Fine Arts, are a year's instruction at the school.

Other first place winners were: kindergarten, John Keane; grade one, Penny Reichson; grade two, M. Yas; grade three, Susan Foisy; grade four, J. W. Dann; grade five, Mary Wyborska; grade eight, G. Stairs; and grade 11, Andrejs Skaburskis.

Niagara Falls Review
Feb 24 /60

# Art Centre Damaged

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The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

La Presse Feb 24/60



Deux pompiers ont été légèrement blessés cette nuit au cours de cet incendie qui a nécessité deux alertes et qui a causé des dommages considérables à l'école du Musée des Beaux-Arts, 3430 avenue Ontario. Les flammes auraient pris naissance dans les murs de l'édifice de trois étages. Il a fallu plus de deux heures aux pompiers pour maîtriser l'incendie.

*Tableaux détruits*

# Incendie au Centre d'Arts du Musée des Beaux-Arts

Les pompiers ont combattu, tôt ce matin, un incendie qui a nécessité deux alertes, dans un édifice appartenant au musée des Beaux-Arts de Montréal, situé au 3430 avenue Ontario.

Cet édifice qui date de plusieurs années est une école pour les débutants du musée des Beaux-Arts, et l'immeuble comprend seulement des classes de peinture. Au moment de l'incendie, il n'y avait personne dans l'immeuble qui compte trois étages. Les dommages s'élèvent à plusieurs milliers de dollars, et l'édifice n'est plus utilisable.

Les flammes qui auraient pris naissance dans les murs, se sont vite propagées à tout l'édifice. L'incendie a débuté vers 2 h. 30 et les premiers pompiers arrivés sur les lieux ont aussitôt sonné une deuxième alerte.

Le chef du département des incendies. M. Armand Durette, était sur les lieux pour diriger ses hommes. Les pompiers ont été incommodés par la fumée au cours de leur travail. Deux pompiers ont subi des coupures mineures aux mains et au visage.

Les pompiers ont regagné leurs casernes vers 4 h. 45.

Follow ups on La Presse Ft. Wm. Times-Journal Feb 24/60

**Tableaux détruits**

L'immeuble détruit est connu sous le nom de Centre d'arts du Musée des Beaux-Arts.

On croit que quelques tableaux du Dr Arthur Lismer, directeur du centre, membre du groupe des sept, ont été détruits dans l'incendie.

Les toiles étaient dans le bureau particulier du Dr Lismer, au troisième étage, à l'arrière de la bâtisse. Le feu lui-même a endommagé les deux étages supérieurs, mais le rez-de-chaussée et le sous-sol ont subi des dégâts par l'eau et la fumée.

L'immeuble servait de centre d'enseignement, attaché au musée. Les seules autres peintures qui s'y trouvaient sont celles d'enfants membres des classes enfantines.

Les pompiers ont réussi à empêcher le feu de se communiquer à une autre bâtisse qui abrite la bibliothèque et les bureaux de l'administration du musée. Cet immeuble est situé

# Fire Destroys Seven Paintings

871

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

Dr. Lismer said none of the lost paintings was of great value.

St Catharines Standard
Feb 24/60

Brockville Recorder-Times
Feb 24/60

Toronto Daily Star Feb 24/60

Peterborough Examiner
Feb 24 /60

Kirkland Lake News
Feb 24/60

Toronto Globe & Mail Feb 25/60

# Fire Destroys Lismer Sketches

871

Montreal, Feb. 24 (CP) — Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early today in a two-alarm fire that gutted the art centre of the Montreal Museum of Fine Arts.

Dr. Lismer said none of the lost paintings was of great value.

Gazette Feb 25/60

# Fire Personal Loss To Lismer As Art, Precious Records Go

Arthur Lismer stood outside his celebrated Art Centre yesterday, a lonely man surveying the loss of years of work and memories.

The laugh was gone from his eyes. His tall, lean figure was bent with a grief that only his closest associates could fathom.

"I've lost hundreds of my own things," said the famous, 75-year-old painter and director of the Montreal Museum of Fine Arts' school. "But what hurts most is the loss of precious records on thousands of children.

"They weren't only records. They were studies of children and their development."

Before him was the ice-coated Art Centre at 3430 Ontario Ave., its windows smashed, its interior a blackened mass of rubble in the wake of a vicious, early-morning fire.

Twenty years of work with children had been reduced to ashes.

And scores of paintings, drawings and sketches by the member of the Group of Seven, as well as objets d'art and souvenirs gathered in Europe, South Africa and Australia, were either burned or damaged.

"Like many other artists, I am an untidy man," said Dr. Lismer. "My apartment is small and so I kept my work at the school. I had things all over."

The fire, of unknown cause, broke out about 2.30 a.m. in a closet in the cellar of the four-storey building, adjoining the Museum's administrative offices.

Before long, a second alarm was turned in, bringing firemen from 14 stations, headed by Fire Director Armand Durette.

Dr. Evan H. Turner, director of the Museum, paid high tribute to the firefighters for their handling of the outbreak. He said he was "highly impressed" by the efficiency with which the firemen had contained the blaze and brought it under control.

"We were particularly pleased with the care the firemen showed in salvaging works

By Bill Bantey

of art in the stricken building," he added.

Dr. Turner, Associate Director Edward Cleghorn and Museum President Col. Hugh M. Wallis were on the scene until 6 a.m.

A personal visit was made later to Dr. Lismer to tell him what had happened. It was tragic news to bring the Sheffield, England, born artist with the flowing white hair.

He lost no time, however, in seeing to it that his classes, which last year had 750 regular students, went on as scheduled.

The only suspension will be the Saturday morning classes for the under-10-year-olds. And these Dr. Lismer plans to resume within a month.

Other students—the day and evening classes, the non-professionals, the teachers' training groups, and the juniors — will work in the studios of the Museum proper or the stable of Hickson House.

The problem with the under-10s is that there are neither supplies nor furniture to accommodate them.

Something was done immediately to relieve this situation, too. As the building was still smoldering, the Museum's Ladies' Committee presented Dr. Lismer with a $1,500 cheque to begin replenishing his stores for the children's classes. More help, however, is needed.

The loss of much of Dr. Lismer's work was regarded as a substantial one for Canadian art. His paintings, which hang in the nation's leading galleries and private collections, often fetch a four-figure amount.

The fire struck at a time when the Museum is marking its 100th anniversary. It likely will cause a setback in the Museum's capital expenditures program.

Col. Wallis said it had not been decided what steps would be taken to restore the school. Talks with Dr. Lismer and the Museum's council will be held, he added.

The Art Centre was established at its present site in 1946.

Prior to coming to Montreal, Dr. Lismer was educational supervisor of the Art Gallery of Toronto and the National Gallery of Canada. He was also a professor of fine arts at Columbia and McGill Universities.

His internationally-recognized work with children is paralleled by his own painting. Critics have consistently heaped praise on his sound draughtsmanship, his vigorous painting and his bold colors.



DR. ARTHUR LISMER
... his losses were personal and professional



FIRE'S AFTERMATH: Havoc caused by vicious, two-alarm fire in the Montreal Museum of Fine Arts' Art Centre is shown in this photo of some of Arthur Lismer's work removed from the ruins. Paintings, drawings and sketches were burned and damaged as the fire ripped through the four-storey building early Wednesday morning. Cause of the fire and the amount of damages are not known.

(Gazette Photo Service)

## Red Feather Advanced Gifts Personnel Listed

W. D. H. Gardiner will head the advance gifts division for the 1960 Red Feather Campaign. His appointment was announced yesterday by Howard I. Ross, general chairman of the big drive scheduled for Sept. 26. The advance gifts division has the biggest goal of any division in the appeal, raising nearly 50 per cent of all money.

Assisting Mr. Gardiner are Deputy Chairman H. K. McLean, and Vice-Chairman S. A. Cobbett, Frank B. Common, Jr., QC, H. K. Crabtree, Dudley B. Dawson, A. John Ellis, R. F. Shaw, Peter N. Thomson and C. S. Volk.

St Catharines Standard Feb 26/60



A fireman and a reporter examine some children's paintings damaged in a fire which gutted the Art Centre of the Montreal Museum of Fine Arts. Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, also were destroyed. The Museum's main building, housing a priceless collection of works, was not damaged.

—CP Wirephoto

Oshawa Times Feb 24/60

## Montreal Museum Damaged By Fire

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Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

Winnipeg Tribune Feb 24

## Lismer Paintings Destroyed In Fire

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the art centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's "group of seven," were believed destroyed.

The paintings were kept in Dr. Lismer's private office. The building is the museum's instruction centre and the only other paintings in it were those of students.

Vancouver Province Feb 25/60

## Canadian artist loses work in museum fire

MONTREAL (CP)—Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early Wednesday in a two-alarm fire that burned out the art centre of the Montreal Museum of Fine Arts.

Dr. Lismer said none of the lost paintings was of great value.

"The paintings and sketches I had in my studio in the art centre consisted mostly of material I used for teaching purposes."

The blaze was confined to the three-storey art centre used for instruction. It started in the basement.

The nearby main building, housing a priceless collection of works, was not damaged.

Firemen brought the fire under control in two hours.

Trail Daily Times B.C. Feb 24 160

## Art Centre Hit By Fire

MONTREAL (CP) — Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early today in a two-alarm fire that gutted the art centre of the Montreal Museum of Fine Arts.

Dr. Lismer said none of the lost paintings was of great value.

"The paintings and sketches I had in my studio in the art centre consisted mostly of material I used for teaching purposes," he said in an interview.

Firemen said the blaze was confined to the three-storey art centre, used for art instruction. It started in the basement.

The nearby main building of the museum, housing a priceless collection of works, was not damaged.

Nelson Daily News / Feb 25/60

## Fire Damages Art Museum

MONTREAL (CP) — A two-alarm fire early Wednesday badly damaged the interior of the art centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's "group of seven," were believed destroyed.

The paintings were kept in Dr. Lismer's private office. The building is the museum's instruction centre and the only other paintings in it were those of students.

La Presse Ap 12 / 60

## Nouvelle école d'art prête pour octobre

L'Ecole d'Art et de Dessin du Musée des Beaux-Arts de Montréal, qui a été ravagée par un incendie, le 24 février dernier, sera reconstruite. M. Evan Turner, directeur du musée, l'a officiellement annoncé, samedi, au cours de la remise des récompenses annuelles aux étudiants de l'école.

M. Turner a dit que les plans de reconstruction sont actuellement en cours et seront exécutés le plus tôt possible, car l'école fait partie intégrante du musée.

Star Mar 11/60



—Staff photo by David Legget

Looking at prize-winning paintings displayed at open session of N.D.G. Arts and Letters Festival last night are, left to right: Charles Douglas of Lower Canada College, winner of second prize in Grade 8 painting; Jenny Van Vliet, first-prize winner, intermediate ballet, and Gavin Stairs, first prize, Grade 8 painting, LCC.

# Somerled School Wins Spelling Bee in N.D.G.

Somerled school walked off with the honors in the spelling bee held last night at the second open session of the N.D.G. Arts and Letters Festival. The session was a prelude to the grand finale which will be held on March 19.

The Somerled students were hard pressed by a team from St. Monica's, which matched them word for word and failure for failure until there were only two contestants left.

Somerled won one the word "manoeuvre" when the St. Monica side forgot the letter 'o."

Another highlight of the meeting, attended by some 350 parents and guests, was the announcement of the Dr. Arthur Lismer awards for art. They went to Suzanne Kennedy and Margaret Hockman. The two girls will receive their certificates, entitling them to a year's study at the Montreal Museum of Fine Arts, at the Grand Finale on March 19.

At the meeting, W. G. Macdonald, president of the N.D.G. Community Council, told the assembled parents that the financial campaign for next year would be starting soon. He said the council's financial situation was not as good this year as it was last year. Lst year — the group had a grant which financed many of their activities.

Students who performed last night were Jimmy McMahon and Frank Montague, who did a bilingual dialogue on summer sports; Jenny Van Vliet, who did the Flower Dance ballet by Tschaikowsky, Marta Wilczynska and Brian Buchanan, who recited poetry, pianist Paul Berkowitz, who played a Bach Prelude, and Sharon Ronald, vocalist.

One of the main events was the public speaking presentation of Ilka de Diego, daughter of Panamanian consult general Eduardo de Diego. She spoke on the Arts and Letters Festival itself.

The session was held in the Shaare Zion Academy on Cote St. Luc road. The grand finale will be held at 1:30 p.m., at the N.D.G. Community Centre.

Fredericton Daily Gleaner

# Paintings Are Lost in Blaze

A painting in the permanent collection at the Beaverbrook Art Gallery has taken on a new significance following a fire which destroyed several canvases at the Montreal Museum of Fine Arts.

The work is "Harbor Life: East Canada, 1931" by Arthur Lismer, RCA, OSA, which was included in the collection of outstanding paintings given to the people of New Brunswick by Lord Beaverbrook, and housed in the local gallery.

Several of Dr. Lismer's paintings were victims of the blaze in Montreal. The artist said that none of the lost canvases were of great value. The Art Centre of the Museum was gutted in the fire, which did not affect the nearby main building of the museum, housing a priceless collection of works.

However, the loss of even one painting of an outstanding artist makes his other masterpieces more valuable, not in the dollars and cents sense alone, but merely because fewer examples of his work are in existence.

Dr. Lismer was born in Sheffield, England. He studied at the Sheffield School of Art and the Academie Royale des Beaux-Arts, Antwerp.

He came to Canada in 1911 and took up residence in Toronto. From 1916-1919 Dr. Lismer was principal of the Nova Scotia College of Art, during which period he painted for the Canadian War Memorials.

He became vice-principal of the Ontario College of Art in 1919, where he served until his appointment as education supervisor at the Toronto Art Gallery in 1927, in which post he founded the Toronto Children's Art Centre. He has been principal of the School of Art and Design at the Montreal Museum of Fine Arts since 1940.

Montreal-Matin Feb 25/60



# Incendie aux Beaux-Arts

Un incendie qui a nécessité deux alertes a causé plusieurs milliers de dollars de dommages, au centre d'art du musée des Beaux-Arts, 3430, avenue Ontario, de bonne heure hier matin. Plusieurs tableaux ont été détruits dans ce feu qui a endommagé les deux étages supérieurs, tandis que le rez-de-chaussée et le sous-sol ont subi des dégâts par l'eau et la fumée. Personne n'était à l'intérieur de l'édifice au moment du sinistre.

Le Devoir Apr 6/60

A L'ECOLE D'ART ET DE DESSIN DU MUSEE

## Distribution de prix

La distribution des prix à l'Ecole d'art et de dessin du Musée des Beaux-Arts de Montréal aura lieu samedi le 9 avril, à 3 heures de l'après-midi.

M. Arthur Lismer, principal de l'Ecole, annoncera les noms des gagnants, tandis que M. Evan H. Turner, directeur du Musée, distribuera les prix.

M. Turner inaugurera à cette occasion une exposition des travaux exécutés par les étudiants au cours de l'année. Cette exposition sera ouverte jusqu'au 24 avril.

Le public est invité à assister à la cérémonie qui aura lieu dans la salle des conférences du Musée.

Winnipeg Free Press Apr 2/60

# 'Your Child And Art' Is Lecture Topic

Mrs. Elizabeth Harrison, supervisor of art in Kingston, Ont. public schools, will speak to the Winnipeg Art Gallery Association Thursday at 8 p.m. in the gallery assembly hall on "Your Child and Art."

Mrs. Harrison is author of the book Self-Expression Through Art.

The lecture originally scheduled for Thursday by Arthur Lismer, Canadian painter and education supervisor with the Montreal Museum of Fine Arts, has been cancelled.

Dimanche-Matin Mar 6/60

*Hommage ultime aux cinq pompiers*

# Un demi-million de personnes verront défiler le cortège

**L'hommage rendu aux cinq pompiers de Montréal morts en devoir au cours d'un incendie à l'angle des rues Mont-Royal et Papineau mercredi matin est unanime.**

**Des milliers de personnes ont défilé dans le hall d'honneur et de l'Hôtel de ville depuis jeudi et on s'attend à ce que près d'un demi-million de personnes voient passer le cortège funèbre demain matin.**

**Comme on sait, le ralliement se fera sur le Champ-de-Mars à 9 h. 30. Tout stationnement y sera interdit. Le convoi empruntera les rues Notre-Dame et St-Jacques pour ensuite se diriger vers le nord sur St-Laurent et ensuite sur le boulevard Dorchester.**

**C'est Son Eminence le cardinal Paul-Emile Léger qui officiera au service funèbre et il prononcera l'oraison funèbre.**

**Des délégations de toutes les parties de la province viendront se joindre aux manifestations de sympathie. On comptera également des policiers municipaux, des agents de la Sûreté provinciale et de la Gendarmerie royale de même que des pompiers des nombreuses villes environnantes.**

**Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal dont le Centre d'Art a été détruit par un incendie le 23 février dernier a exprimé le sentiment de la population quand il a déclaré que lui et d'autres dignitaires du Musée assisteront aux funérailles.**

**"Il y a quelques jours à peine, nous avons pu voir de près le bon travail des pompiers montréalais, a-t-il déclaré, et nous savons combien la population doit rendre hommage au courage de ces hommes".**

**Vendredi après-midi après avoir ajourné leur séance en signe de deuil, les conseillers municipaux ont récité le chapelet devant les cercueils des cinq morts.**

**Durant toute la journé d'hier, des centaines de personnes ont profité du congé de la fin de semaine pour se rendre à l'hôtel de ville et rendre un dernier hommage aux cinq héros, victimes du devoir.**

**La pire tragédie du siècle dans les annales du service des incendies a fait réfléchir plusieurs Montréalais sur les risques que nos pompiers courent quotidiennement.**

Star Feb 24/60

# Fire Damages City Art Centre



— Staff Photo by David Legget

District Fire Chief Elphege Hamel and a MONTREAL STAR reporter look over some paintings by children damaged in a fire early today at the Art Centre, an annex of the Montreal Museum of Fine Arts on Ontario avenue. (Other pictures on page 4.)

# Art Museum Annex Damaged In Blaze

A two-alarm fire early today badly damaged the Art Centre of the Montreal Museum of Fine Arts, 3430 Ontario avenue, and destroyed several paintings by Dr. Arthur Lismer, one of Canada's best known artists and member of the famous Group of Seven.

Firemen from 14 stations fought the blaze for two hours in the three-storey building behind the main Museum building. The main building, now celebrating its centenary and housing a priceless collection of paintings by Old Masters, was never threatened by the flames.

Firemen said the blaze apparently broke out in the basement about 2.30 a.m., and spread rapidly through the building, which is used for art instruction purposes. Hundreds of children and adults use the rooms by day.

Dr. E. H. Turner, director of the Museum, said the only art lost in the fire was several paintings by Dr. Lismer, director of the centre, who has an office at the rear of the building.

A spokesman for the Museum said that 40 drawings and 12 oil paintings by Dr. Lismer had been damaged, and a few others of his paintings destroyed. This was regarded as a substantial loss to Canadian art, as Dr. Lismer is one of Canada's most famous living artists.

Interviewed this morning, Dr. Lismer seemed more concerned about the effect of the fire on children's art classes than about the loss of his paintings.

"The paintings and sketches I had in my studio in the Art Centre consisted mostly of material used for teaching purposes.

"I'm mostly concerned about the 250 children under training at the Centre. The damaging of their art school, I'm sure, will be greatly felt by them."

Dr. Turner personally wished to convey his thanks to the members of the Montreal Fire Department, for their splendid work in preventing the fire from spreading and for saving some of the paintings in the Centre.

District Fire Chief Elphege Hamel, from the Drummond and St. Catherine station, said intense heat from the flames had blasted out a large two-storey window even before firemen arrived. Fire Director Armand Durette was also on the scene as station after station arrived to fight the fire.

Firemen said the building was gutted, floors had been burned through in places, and beams showed through the walls after the fire had been put out. Considerable water damage was also reported, particularly in the basement.

Museum officials said the damaged building would not be in use for at least a month. The main three-storey staircase had collapsed, and a large hole had been cut in the main floor ceiling to allow the water to flow down.

Classes for children under 10 will be suspended for at least a month, as furniture and supplies have been destroyed. The Museum's Ladies Committee today made a gift of $1,500 to the Centre to help replace damaged furniture. When classes for the under 10's resume, they may be extended later into the summer to make up for lost time.

All other classes, which are normally held in other parts of the Museum, will continue.

Two nearby buildings, including an apartment building, and another building belonging to the Museum, were saved from damage by the firemen. The Museum's Hickson building, housing offices and library, is between the Art Centre and the main Museum. On the other side of the Centre, 3440 Ontario avenue, is an apartment building, and it is believed that someone from this building may have turned in the alarm.

A night watchman who makes rounds of all three Museum buildings, said he had checked the Centre at 12.45 a.m., and found everything normal. He said he was in the main building when he heard the fire reels going by.

The Museum's building superintendent Olivier Garneau was one of the first called to the scene.

The Centre, which is about 100 yards north of the main Museum on Sherbrooke street, has been used as an art instruction centre for the past 17 years.

Besides police and firemen on the scene, city roads department crews spread salt and sand to keep sewers open so water would not freeze on the streets.

The Montreal Museum of Fine Arts has been enjoying its most active year since it was founded in 1860 by a group of interested Montrealers who called themselves The Art Association of Montreal.

Highlight of its centennial celebrations was a show called Canada Collects—a collection of 225 masterpieces, more than half of which are on loan from collectors on the island of Montreal.

This collection attracted international attention, and in the first three weeks of display, more than 42,000 people visited the exhibition.

The Canada Collects exhibition was being taken down this week, and the paintings returned to the owners.

Sudbury Star Feb 24/60 — Evening Times-Globe St. John N.B. Feb 24/60

# Fire Damages Art In Montreal Gallery

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper floor and basement suffered heavy water damage.

FIRE HITS ART CENTRE

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Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven were believed destroyed.

Galt Reporter Feb 24/60

# PRESS TIME FLASHES

## Fire Damages Montreal Art Centre

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Montreal Star Feb 24/60

# Fire Fails To Stop Art Classes

Despite yesterday's two-alarm fire at the Montreal Museum of Fine Arts, all art classes, except the Saturday lessons for children under 10, will continue according to schedule.

The blaze severely damaged the Art Centre, 3430 Ontario avenue, and destroyed several paintings by Dr. Arthur Lismer, director of the museum school.

A museum official said classes for children under 10 would be suspended for about a month. Full-time and other classes will continue in the studios of the museum proper and at the stable of Hickson House.

He said it was necessary to suspend the under-10 classes because there were neither supplies nor furniture to accommodate the children, though steps toward re-establishing the classes were already under way.

Firemen from 14 stations fought the blaze for two hours in the three-storey building behind the main museum building. The main building, now celebrating its centenary and which, until two days ago housed priceless collections of paintings by old masters, was not threatened by the fire.

It was announced that the ladies' committee of the museum has presented a cheque for $1,000 to the Art Centre for the purchase of the supplies and furniture required. Additional funds,

See MUSEUM—Page 3, Col. 4

Kamloops Sentinel Feb 24/60

## Paintings Lost In Montreal Blaze

MONTREAL (CP)—Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early today in a two-alarm fire that gutted the art centre of the Montreal Museum of Fine Arts.

Following is the Star

# MUSEUM

(Concluded from Page Three)

would be needed, it was pointed out.

Some 40 drawings and a dozen oil paintings by Dr. Lismer, one of Canada's best known artists and member of the famous Group of Seven, were damaged. Several other workers were destroyed.

A spokesman for the Montreal Museum of Fine Art said today the extent of the art losses of Dr. Arthur Lismer, director of the Art Centre, had not yet been fully assessed.

He said that many pieces of Dr. Lismer's work, which he had in the Centre, had been salvaged from Wednesday's fire.

It was emphasized that Dr. Lismer viewed the loss of the students' work and their records as more serious than his personal losses.

Yesterday, Dr. Lismer said that his life's work had not been demolished by the fire.

The Art Centre had enrolled more than 750 students. These included students in day courses, evening classes, non-professional classes, beginners' classes, teachers' training classes and children's classes.

Star Feb 26/60

## The Museum Fire

MONTREALERS can thank their lucky stars — and particularly the city's fire department—that the damage done by fire to the art centre of the Montreal Museum of Fine Arts was not more extensive. As it is there has been grievous loss; not only in respect of some of Dr. Arthur Lismer's paintings and sketches, but in the matter of facilities used for instruction and training of children's classes. Hundreds of youngsters over the past seventeen years have found enjoyment and enlightment in the study and practice of painting and drawing here.

The growing number of citizens, both old and young, who treasure the variety of things which our Museum of Fine Arts has to offer will be thankful that the main building escaped the effects of the conflagration, particularly in this centenary year during which great plans are being made for the future.

But damage there has been and the repairs will be costly. And even before this happened the Museum had made known its pressing financial needs. The community as a whole should not be slow to meet such needs.

Star Feb 26/60

A FEW days after the fire which gutted the Museum's Art Centre on Ontario Street, Arthur Lismer received four dimes in the mail, carefully pasted to a card with scotch tape. They were from a four-year-old who loved the children's classes and wanted to make sure that the Centre would come back to life again.

Nothing could have been more heartening to Lismer than this touching little tribute. I said the Art Centre was the Museum's, but most people look upon it as his, and in a very real sense it is: the embodiment of his ideas, energy and enthusiasm. Ever since he started his first Saturday morning classes, in Toronto in 1927, I'm sure his own painting has come second to the adventure of opening up to children the joys of life through art. This year marks the 20th anniversary of his coming to Montreal and the Centre has been the base of his operations since 1947. Sixty Lismer drawings were burned in the fire, and this is an irreparable loss, but when I commiserated the artist, he was more concerned about the notes and records that had been destroyed and the interruption of the work — or perhaps I should say fun.

It hasn't stopped; classes have been staggered and moved over to the Art School; and so they will carry on until the school year ends in April. The future depends on the extent of the damage to the old building and on the funds available. No doubt there will be a campaign to raise money for rehabilitation. But without waiting for any formal organized appeal, friends of the Centre from as far away as Hamilton, Winnipeg and the United States have been sending in their contributions, a spontaneous expression of loyalty, gratitude and affection. The Art Centre will rise from its ashes.

Victoria Daily Times Feb 25/60

## Lismer Artworks Lost

MONTREAL (CP)—Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed Wednesday in a two-alarm fire that gutted the art centre of the Montreal Museum of Fine Arts.

Hamilton Spectator Feb 24/60

## Lismer Art Lost In Fire

13-M

MONTREAL, Feb. 24, (CP) — Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early today in a two-alarm fire that gutted the art centre of the Montreal Museum of Fine Arts.

Dr. Lismer said none of the lost paintings was of great value.

"The paintings and sketches I had in my studio in the art centre consisted mostly of material I used for teaching purposes," he said in an interview.

Firemen said the blaze was confined to the three-storey art centre, used for art instruction. The nearby main building of the museum, housing a priceless collection, was not damaged.

Grant Herald Tribune Feb. 25/60

Mont Star Feb 27/60

### Local Fires

Fire destroyed the two-century-old buildings of the Congregation of Notre Dame on Nuns' Island. Arrest of two juveniles led to the belief they had thoughtlessly lit a hay fire on the second storey.

Fire in the Annex of the Museum of Fine Arts fortunately did not spread, but it resulted in destruction and damage to works of Mr. Arthur Lismer which this member of the famous Group of Seven had hung in his office. Art classes were temporarily delayed or cancelled.

Lethbridge Herald Feb 24/60

13-M

## Montreal Art Centre Burned; Paintings Lost

MONTREAL (CP) — Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early today in a two-alarm fire that gutted the art centre of the Montreal Museum of Fine Arts.

Dr. Kismer said none of the lost paintings was of great value.

"The paintings and sketches I had in my studio in the art centre consisted mostly of material I used for teaching purposes," he said in an interview.

Firemen said the blaze was confined to the three-storey art centre, used for art instruction. It started in the basement.

The nearby main building of the museum, housing a priceless collection of works, was not damaged.

Firemen brought the fire under control in two hours. Its cause was not known.

Le Devoir Feb 25/60

MALGRE L'INCENDIE

## Toutes les classes d'art vont se poursuivre au Musée des Beaux-Arts

**A l'exception des cours du samedi pour enfants de moins de 10 ans, toutes les classes d'art continueront comme à l'ordinaire au Musée des beaux-arts de Montréal, en dépit du feu qui a partiellement détruit le Centre d'art.**

Les flammes ont ravagé l'intérieur du Centre d'Art, au 3430 avenue Ontario. Les cours pour les moins de 10 ans seront suspendus pendant environ un mois.

Les cours du jour aussi bien que les autres cours de l'Ecole d'Art et de Dessin continueront dans les studios même du Musée et de l'étable de la maison Hickson.

Une quarantaine de dessins et une douzaine de peintures à l'huile du Dr Arthur Lismer, directeur de l'Ecole d'Art et de Dessin, ont été endommagés pendant l'incendie de deux heures. D'autres oeuvres du Dr Lismer, un des membres du célèbre Groupe des Sept et l'un des principaux peintres du Canada, ont été détruites par les flammes.

Les autorités du Musée ont déclaré que l'escalier principal de l'édifice, situé en arrière du Musée, s'est effondré pendant l'incendie. Les planchers, les murs et les plafonds sont aussi sérieusement endommagés. Les pertes totales n'ont pas été entièrement évaluées.

La cause de l'incendie n'est pas encore déterminée, mais les sapeurs semblent avoir établi que le feu a éclaté dans un placard de la cave.

"Bien que le Dr Lismer ait personnellement perdu un grand nombre de ses travaux dans l'incendie, il s'intéressait surtout au sort de ses cours pour les moins de 10 ans" révèle un porte-parole du Musée.

L'oeuvre du Centre d'Art auprès des enfants s'est attirée une renommée internationale. L'an dernier, plus de 750 étudiants ont assisté régulièrement aux cours. Ceux-ci comprennent les étudiants des cours du jour, des cours du soir, des classes pour commençants, des cours de formation pour professeurs ainsi que les classes pour enfants et jeunes élèves.

On y enseigne le dessin, la peinture, la sculpture et les arts graphiques sous la direction du Dr Lismer.

Les diplômés du cours pour professeurs enseignent aux enfants dans des musées, des organismes sociaux, des écoles et divers centres d'art du Canada.

Les enfants qui fréquentent l'Ecole d'art et de dessin ont de 3 à 16.

Barrie Advance Feb 25/60 Sherbrooke Record Feb 24/60

## Montreal Flames Damage Art Centre

13-M

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

## Paintings Lost In Art Centre Fire

13-M

MONTREAL (CP) — Several paintings by Dr. Arthur Lismer, one of Canada's leading artists, were destroyed early today in a two - alarm fire that guted the art centre of the Montreal Museum of Fine Arts.

Dr. Lismer said none of the lost paintings was of great value.

The nearby main building of the museum, housing a pricelss collection of works, was not damaged.

Stratford Beacon-Herald Feb 24/60

## Group Of Seven Paintings Burn

13-M

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

Dr. Lismer said none of the lost paintings was of great value.

The nearby main building of the museum, housing a priceless collection of works, was not damaged.

Firemen brought the fire under control in two hours. Its cause was not known.

Calgary Albertan Feb 24/60

## ...intings Lost In Museum Fire

13-M

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Feb 24/60

Calgary Herald Feb 25/60

## Lismer Paintings Believed Burned

13-M

MONTREAL (CP) — A two-alarm fire on Wednesday badly damaged the interior of the art centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's "group of seven," were believed destroyed.

The paintings were kept in Dr. Lismer's private office. The building is the museum's instruction centre and the only other paintings in it were those of students.

Winnipeg Free Press Feb 24/60

## Art Centre Damaged

13-M

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Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's "group of seven," were believed destroyed.

The paintings were kept in Dr. Lismer's private office. The building is the museum's instruction centre and the only other paintings in it were those of students.

Mont Star Feb 24/60



Ruins of the main stairway on ground floor of the Art Centre, an annex of the Montreal Museum of Fine Arts, under which the fire is believed to have started in the basement, working rapidly upward to other floors.

—Staff Photos by David Legget

A view of the Centre at 3430 Ontario avenue, after the two-alarm fire had been extinguished. The damaged building was used for art instruction purposes. There are about 250 children under training at the Centre.

Barrie Examiner Feb 24/60

## Museum Damaged By Morning Blaze

13-M

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

Daily Townships News-Record Feb 29/60

Mont Gazette Feb. 25-60

## The Fire At The Museum

It is a painful misfortune that the Montreal Museum of Fine Arts, in the midst of celebrating its centenary year, should suffer such serious damage by fire to one of its essential buildings. For the Art Centre of the Museum has been devoted to the work of instruction in drawing and painting—a work that has traditionally been one of the Museum's primary purposes.

The Museum has never been only a place for the collecting and exhibition of art works; it has been a teaching institution. Even back in the old days before 1912, when it was located on Phillips Square (under the name of the Montreal Art Association) its schools were one of its most important features. There instruction was given by William Brymner, R.C.A. to hundreds of students, many of whom were later to take their place among the prominent artists of Canada.

This work was continued in the present museum on Sherbrooke Street. In recent years, it has had the advantage of a neighboring building on Ontario Ave., where under the direction of Dr. Arthur Lismer, R.C.A., one of the most revered of Canadian artists, instruction has been given, notably to classes of children. The work of the Art Centre has been not only to train teachers and professional artists, but to give and encourage widespread art appreciation by providing an early opportunity to practice the arts of drawing and painting.

The seriousness of yesterday's fire may be seen in the fact that it took firemen from 14 stations to bring it under control. The main three-storey staircase has collapsed, the floors in places have been burned through, and water damage is extensive.

It is painful that the Museum, which needs to increase its funds and enlarge its work in other ways, should have this additional burden of reconstruction. But the Art Centre must be restored and returned to its work. The misfortune suffered by so good a work should only rally help all the more promptly to the Museum to overcome this setback and to carry forward this work, enhanced by the long record of the past, into the opportunities of the future.

# Montreal Art Centre Burned

MONTREAL (CP) — A two-alarm fire early today badly damaged the interior of the Art Centre of the Montreal Museum of Fine Arts.

Some paintings by Dr. Arthur Lismer, director of the centre and one of Canada's Group of Seven, were believed destroyed.

The fire damaged the upper two floors most, but the lower floor and basement suffered heavy water damage.

* * *

**CANADA** suffered two serious losses artistically this past month. One was the death of Paul Emile Borduas and the other was the fire which destroyed 20 years of work by children at the Montreal Art Centre conducted by Arthur Lismer and also destruction of drawings and paintings of his own and of other distinguished Canadian artists.

Dr. Lismer seems specially close to London just now because Doreen Lindsay of this city is on his staff at the Montreal Museum of Fine Arts School, one of the most celebrated art schools for children in the world. It is typical of Dr. Lismer, the 75-year-old director, that he deplored most the destruction of the work by thousands of children who have gone through the school. "They weren't only records: They were studies of children and their development," he said.

If Dr. Lismer were 25, instead of 75, the loss would mean much less. For there would be time to build on the past and create a stockpile of records for a future without him. But at 75 it will be difficult for him to assemble a pile of records that will give a thorough picture to his successors of his genius as teacher.

Fortunately public and private collections contain hundreds of his own paintings. Nevertheless, the loss of hundreds of his own drawings and paintings, many of them done in recent years and therefore the most up-to-date record of his work, is tremendous. And it is a loss which cannot be replaced even by Lismer himself, for no artist can really replace what he has done.

Clare Bice, curator of the London Public Art Museum, was a visitor at the Lismer studio which was in the Art Centre, shortly before the fire. He saw some of the recent paintings and drawings and said they were remarkably fine.

* * *

**BORDUAS** died in Paris at 55 years of age, just when he seemed to have won the battle for liberty of technique and expression for French-Canadian artists and to stand in a singular position as a leader and yet an individualist.

Art-lovers may have forgotten that Borduas was dismissed (publicly he probably was said to have resigned) from l'Ecole du Meuble, a school of furniture crafts and design, in the forties, because he broke away from traditionalism which still bound French-Canadian artists and institutions. He was equipped with art education received at l'Ecole des Beaux-Arts in Montreal and Ateliers d'Art Sacre in Paris before he sought fame as teacher and artist in Montreal in the thirties.

* * *

Borduas' departure from traditionalism was like a strong draught of liberty to his young fellow-artists. Its importance stemmed from its slow growth and Borduas' influence has continued strong and significant because his own "findings" have come from fundamentally sincere and thoroughly worked-out techniques. Even though he has lived in Paris for the past four years, he has continued as an influence in his own Quebec.

There seems to be a rapport between a Borduas canvas and the viewer which distinguishes Borduas, in my opinion, and accounts for him being an influence on painters who feel the emotional and intellectual freedom and then go their own ways, rather than become imitators of technique. It does not matter whether the canvas goes back to his part-representational period, or to a few years ago when he piled up paint like mountain ridges and formed what might be valleys, lakes, a waterfall or a brook in the hollows, or whether it be his most recent style of accenting large spaces of white and blobs of charcoal black with soft tints of lemon or pink.

I have sometimes been bitterly disappointed by a canvas but the disappointment was significant, for it meant I had expected to be taken into a world of beauty, perhaps nobility or perhaps spring freshness, into freedom from pettiness, and this time the canvas had failed. Perhaps it was the viewer who had failed, of course. This, too, must be considered, when an artist speaks with such personal impact. What history will do to the memory of Borduas cannot be known at this time.

I can only record here my personal tribute to an artist who has given me moments of greatness.

# Fire-Ravaged School Of Art To Be Rebuilt

The School of Art and Design of the Montreal Museum of Fine Arts, ravaged by fire Feb. 24, is to be reconstructed.

The announcement was made Saturday by Dr. Evan H. Turner, director of the museum, at the school's annual awards presentation to students.

Top winner was Louise Doucet, a 22-year-old brunette who lives at 225 Birch Ave., St. Lambert.

She was awarded the Brumner Prize for Painting, the Lauterman Scholarship and a book prize for ranking first in drawing, first in painting, first in modelling.

The highest standing student in the third and final year, she also received honors in design and graphic arts and was awarded an honor diploma.

Dr. Turner, who presented the awards and officially opened the exhibition of students' work, which will be on view in the Museum's Lecture Hall until April 24, told some 400 persons attending the graduate ceremony that plans for the school's reconstruction "are well under way."

He said immediate arrangements had been made because the school, one of the leading institutions of its kind in Canada, is considered a vital part of the museum.

Dr. Arthur Lismer, principal of the school and supervisor of the museum's education department, said it was hoped that the renovation of the school's interior could be completed by October.

Miss Doucet, who has been attending the school for the past three years, earlier was a part-time student of the noted French-Canadian artist Andre Jasmin.

During her first year at the school, she was top pupil. She also won an award in her second year.

She intends to work in a studio

**by Bill Bantey**

in the basement of her home on pottery, painting and sculpture, with the emphasis on the latter.

Some 700 students attend the school, including 250 in the day-time and evening classes. There are also children's classes and study groups.

Dr. Lismer, a member of the famous Group of Seven, said the museum has taken on "a freshness of outlook and new enthusiasm" under Dr. Turner, "as well as a slackening of the conventional museum atmosphere."

Other award winners in the final were Claire Hogenkamp, Mrs. Kathleen Earle and Mrs. Julie Szablowski. Mrs. Earle was first in design, Mrs. Szablowski first in graphic arts.

In the other classes:

Cassie Arzab, Elizabeth Bull and Joan Thornton were award winners in the first year of the junior course, and Tanya Kislenko in the second year of the junior course.

Janet Saunders, Robert Kell, Bernadette Barbaud and George Jano won scholarships in the first year senior full-time course. Jano was top student in the first year.

In the first-year, part-time courses, honors went to Elsa Komaroff, Marcelle Letendre, Elsie Tucker and Beatrice Boudreau. Marie Goodman won a special prize for textile design.

In the second-year of the senior courses, Diana Walden was rated the top student. Other award winners were Diane Martin-Marcus, Judith Morehouse, and Yvette Cox.

Scholarship winners in the evening classes were Andrienne Lenoir, William Lahaie, John Howlett, Benjemin Setlefsky, Corinna Lajoy and Catherine McNaughton.

Honors in the evening classes went to Agatha Juhasz, Valerie Leigh, Doreen Linday, Ron Moorhead, Kevin Spence, Jovette Bernier, Gordon Harrison, Diane Mayhew, Susan Revesz, Ann VanGinhoven, Roger Beauchamp, Catherine Hynes and Ludwick Papaurelis.



(Gazette Photo Service)

**FINAL YEAR AWARDS:** Dr. Arthur Lismer, principal of the Montreal Museum of Fine Arts' School of Art and Design, poses with four of his award-winning final students. Left to right they are: Claire Hogenkamp, Mrs. Julie Szablowski, Louise Doucet and Mrs. Kathleen Earle. Miss Doucet was the top student in the final year.



**SCHOLARSHIP WINNER**—Bob Kell, son of Mr. and Mrs. William Kell, 55 Brooke Street, Armdale, was awarded a scholarship at graduation exercises of the Montreal Museum of Fine Art. Mr. Kell, a former St. Mary's University student, is a graduate of St. Patrck's High School.

# Children's Art On Exhibit At Museum

The annual children's art show is on at the Montreal Museum of Fine Arts today despite the absence of the Art Centre, destroyed last winter by fire.

Some 300 paintings and clay models went on display yesterday featuring several large murals, all completed in the last few weeks by youngsters between three and 14 years of age. The exhibition ends May 15.

Theme of the spring show is "wheels" and according to Dr. Arthur Lismer, director of the museum's education department, it was chosen in order to show wheels in history, transportation and industry.

Almost all of the previous works completed by the students were destroyed during the February fire, but a concentrated effort during March and April produced sufficient works to hold the planned show.

Dr. Lismer said that when the new season opens in October it is hoped a new Art Centre will be available.

The work of Dr. Lismer in children's art is currently being featured in two national magazines. In his brief address he said there would be more and better facilities available next fall when the new season opens.

# Kiddies' Exhibit Opens Wednesday

The exhibition of works by children attending the Art Centre of The Montreal Museum of Fine Arts will open at 4 p.m. Wednesday, despite the fact that the centre was destroyed by fire in February.

The show will go on in the museum's lecture hall, with 300 children aged three to 14 exhibiting, and will remain on view until May 15.

Audrey Taylor, chief instructor of the children, has announced that the youngsters will also be on view at opening time, drawing and painting for the benefit of parents, teachers and guests.

The public is invited to attend a film on child art at 8 p.m. the same evening. Dr. Arthur Lismer, director of the Museum's education department, has voiced the hope that when classes reopen in October, they will be housed in a new centre.

**TO REPAIR GALLERY**

MONTREAL, Feb. 28 — General repairs to building adjacent to art gallery, 3420 Ontario Ave., badly damaged by fire, is contemplated. Owner is Montreal Museum of Fine Arts (Art Associates of Montreal), same address. Loss is not estimated.

(First report, March 12, 1938).

THE TIMES FRIDAY FEBRUARY 26 1960

# FIRE AT MONTREAL ART CENTRE

## LOSS TO MUSEUM IN CENTENARY YEAR

FROM OUR OWN CORRESPONDENT

OTTAWA, FEB. 25

The Montreal Museum of Fine Arts, in its centenary year, suffered a grievous loss yesterday, when its art centre was severely damaged by fire. The director of the centre, Dr. Arthur Lismer, one of Canada's most respected painters, lost many of his works.

Dr. Lismer, surveying the ice-coated ruins, said that the worst blow to him was the loss of precious records of thousands of children . . . studies of children and their development. Also destroyed were sketches and drawings by Dr. Lismer and *objets d'art* gathered from Europe, South Africa, and Australia, which were either burnt or were damaged by water.

The art centre is devoted to instruction in painting and drawing, and this work, rather than concentration on the collection and exhibition of works of art, has been one of the Museum's primary purposes.

### LOANED WORKS SAFE

Men from 14 fire stations were assembled to bring the fire under control, and by the time that was achieved the three-storey staircase had collapsed and the floors were burnt through in several places. By good fortune, the fire did not touch the main building, where many valuable pictures, including some from England and the United States, are being shown as part of the centenary celebrations.

The fire has occurred, however, at a time when the museum is in grave need of funds for its present activities as well as for extending its work, and the loss of the art centre is bound to cause a financial setback. Colonel Hugh Wallis, president of the museum, said that the steps necessary to restore the school had not yet been decided. Talks are to be begun with Dr. Lismer and the museum council. Dr. Lismer hopes to resume his classes within a month in some other quarters.

L'Evenement - Journal Ap 27/60

# Le thème des roues, sujet d'une exposition d'enfants à Montréal

Par une nuit de février dernier, une incendie s'abattit sur le Centre d'Art du Musée des Beaux-Arts de Montréal, détruisant ainsi presque tous les travaux que les enfants avaient préparés au cours de l'année.

Mais l'incendie qui aurait dû déprimer les enfants stimula plutôt leur imagination créatrice. L'exposition des travaux des enfants est présentée dans la salle des conférences du Musée aujourd'hui même, 27 avril.

L'exposition dont le thème est "les roues" comprend les travaux de 300 enfants, âgés de trois à 14 ans, qui suivent les cours du Centre d'Art en dehors de leurs études scolaires.

Dans les classes on enseigne le dessin, la peinture et la fabrication d'objets en argile ou autres médiums.

Depuis la destruction du Centre d'Art par l'incendie les classes ont lieu au Musée même tous les samedis, les lundis et les mercredis.

Le thème des roues a été appliqué dans le domaine de l'histoire, du transport et de l'industrie des arts et de la décoration.

Bicyclettes, chariots, locomotives, tout ce qui tourne en rond et nous emmène quelque part, tout cela est représenté dans cette exposition.

Mlle Audrey Taylor est l'institutrice en chef des enfants. Le personnel est composé d'instituteurs dont la formation est faite au Service d'éducation du Musée. M. Arthur Lismer, directeur du Service d'éducation du Musée dit qu'on verra les enfants à l'oeuvre, dessinant ou peignant. A huit heures du soir, il y aura un film, une conférence sur l'art chez les enfants et les enfants à l'oeuvre. M. Lismer ajoute qu'il espère "que les classes rouvriront en octobre prochain dans le nouveau Centre d'Arts". L'exposition est ouverte jusqu'au 15 mai.

Current Events Ap 29/60

Current Events Ap 29/60

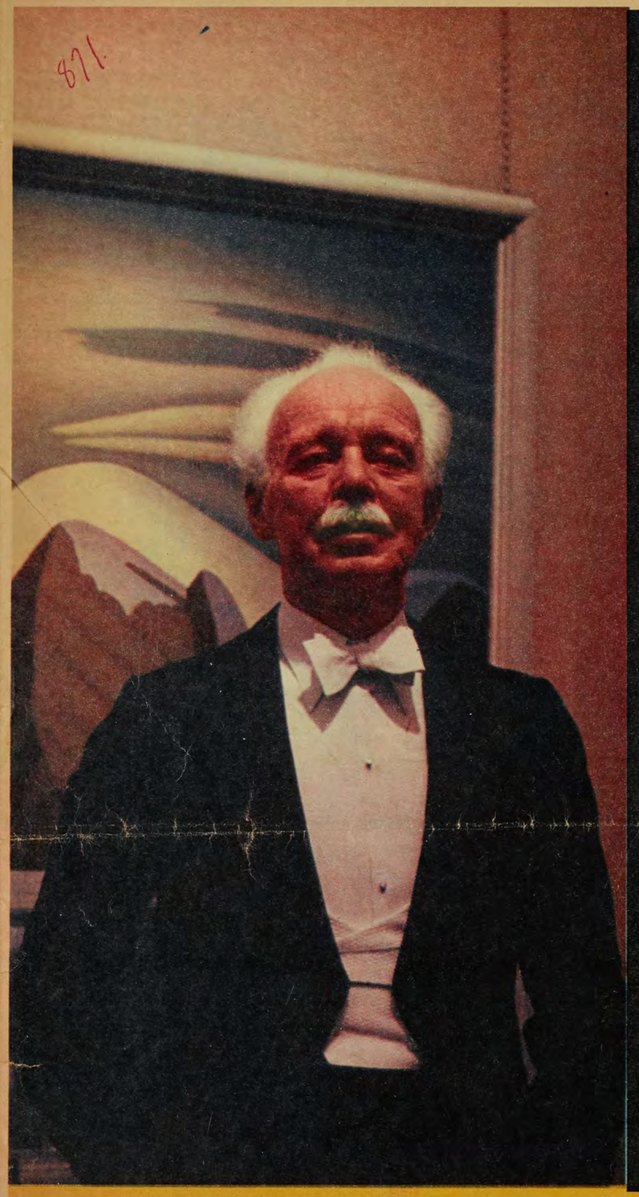
Exhibition of work of children of the Museum (aged three to fourteen) is now being held in the Main Floor, Lecture Hall of the Museum. The theme this year is "wheels".

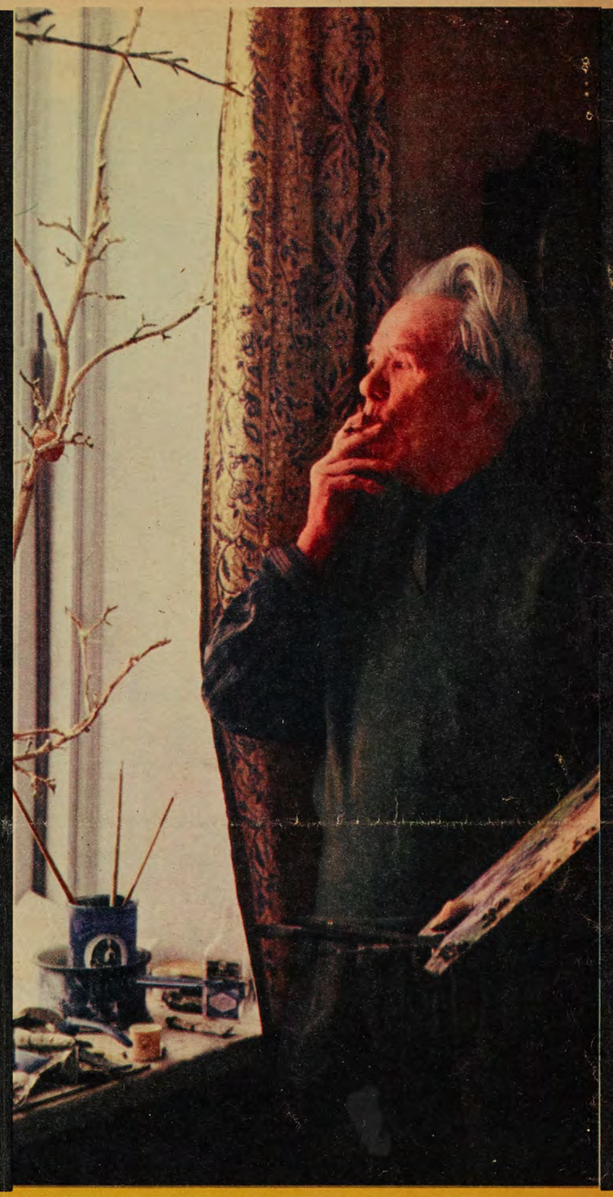
The ladies Committee of the Museum announces that its weekly lecture and tea will be held Wed. May 4th at 3 p.m. in the upstairs foyer of the Museum.

An illustrated talk in French on "A City destroys its past" will be given.

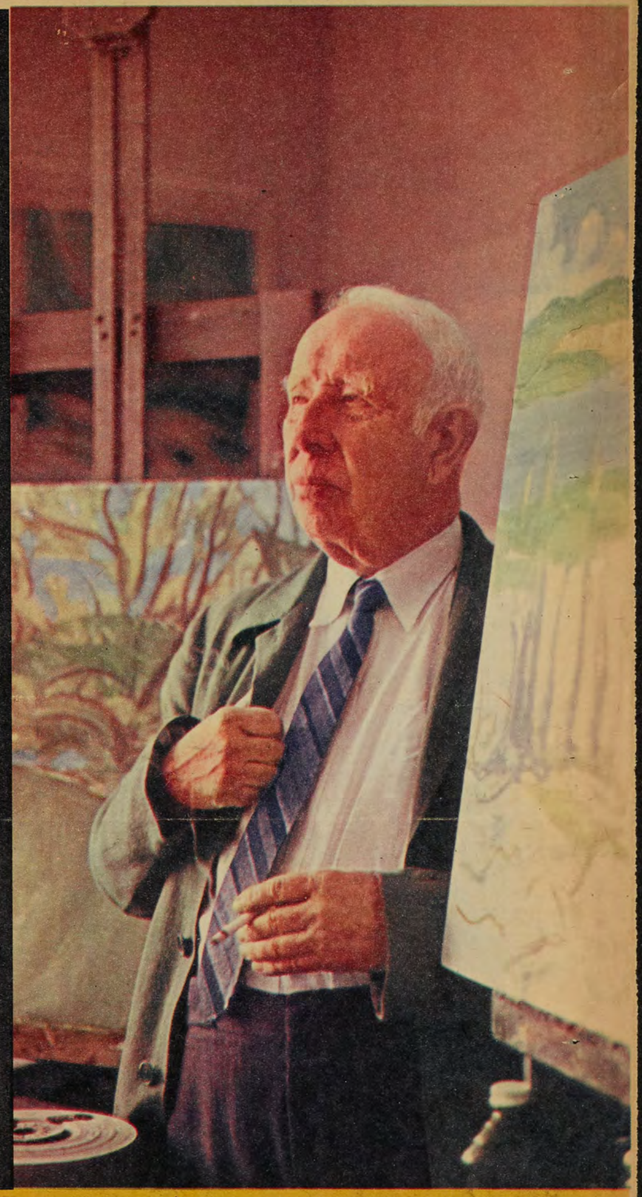
Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.









THE FOUR GRAND OLD MEN OF CANADIAN ART ARE, FROM LEFT: LAWREN HARRIS, SEEN WITH LANDSCAPE AT NATIONAL GALLERY IN OTTAWA; FRED VARLEY, IN HIS STUDIO AT UNIONVILLE, ONT.; ARTHUR LISMER, WHO NOW LIVES IN MONTREAL, AND A. Y. JACKSON IN HIS STUDIO AT MANOTICK, NEAR OTTAWA.

# They started the new look in Canadian art

Text by ROBERT FULFORD • Photos by R. C. RAGSDALE

FORTY years ago seven painters put their talents together in Toronto in a project that was to change the history of Canadian art. They were all landscape painters, but landscape painters of a particular kind. They believed firmly that European art techniques could not be used to create a kind of painting suited to Canada, and they were determined to build a Canadian style.

Since about 1913 all of them had been exploring the possibilities of the Canadian landscape. Now, in 1920, most of them were mature painters in their 30's, and they decided to exhibit together and show Canada what they had done. Their first exhibition, at the Art Gallery of Toronto, was titled "An Exhibition by a Group of Seven Painters."

In 1960 the results of that nation-shaking event are an important part of Canadian folklore. "Our first exhibition had a very poor reception," recalls one of them, A. Y. Jackson, in a striking understatement. The paintings were damned enthusiastically — not just by the public but also by critics and fellow painters. The new Canadian paintings were rough and insistently vigorous, reflecting, as no art had done before, the savage landscape of Canada.

There was no acceptance at the beginning, but in the next 10 years criticism crumbled. Soon the paintings were being purchased by the National Gallery. They were shown in London, Philadelphia and Paris. By 1933, when the organization was expanded into the large, national Canadian Group of Painters, the Seven had made their point and Canada had an art of its own.

Today the four surviving members of the Group of Seven—Lawren Harris, Fred Varley, Arthur Lismer and A. Y. Jackson—are scattered across the country. Harris lives in Vancouver, Varley near Toronto, Jackson near Ottawa, Lismer in Montreal. Now they are not rebels, but institutions. Four decades after the beginning of their great adventure, they are the Grand Old Men of Canadian painting.

It's been a long time since Canadians eagerly awaited their paintings. Twenty years ago Harris abandoned landscapes and started painting abstractions which have found favor with neither artists nor public. Jackson's paintings of the 1940's and 1950's never achieved the freshness of his earlier work, and Lismer—who runs the School of Art and Design in Montreal—does not paint a great deal now. Varley has come closest to maintaining the vigor of his earlier work.

Established artists are usually tempted to reject the work of those who follow them, but all four of the grand old men have maintained open minds about today's young abstractionists. Varley frankly admits to puzzlement, while Lismer and Jackson offer friendly interest and, occasionally, encouragement.

Today the four of them seldom meet. But in the grateful minds of Canadian art lovers, Harris, Varley, Lismer and Jackson are linked permanently as reminders of one of the great moments in our history.

*Continued*



ARTHUR LISMER STRIKES A HUMOROUS POSE AS HE DELIVERS A GALLERY TALK TO VISITORS DURING ONE OF HIS GUIDED TOURS OF MONTREAL ART MUSEUM.



**AT OPENING** recently of the new National Gallery in Ottawa, A. Y. Jackson, left, and Lawren Harris were among guests.

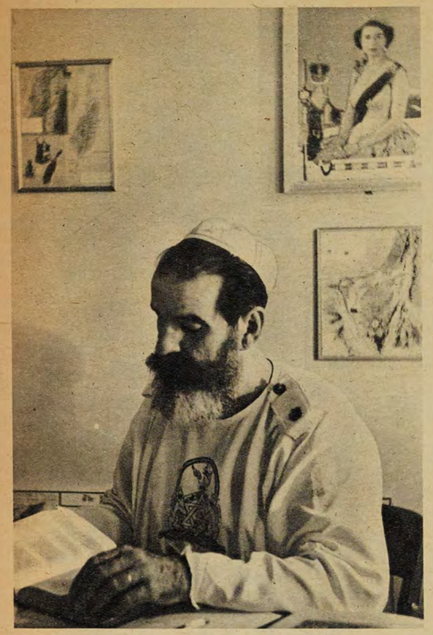
**SATURDAY MORNINGS** often find Arthur Lismer giving advice and encouragement to students in children's classes at Montreal's Museum of Fine Arts.





**FRED VARLEY,** who critics say comes closest to maintaining the vigor of his early work, now lives at Unionville, a few miles from Toronto. Here he keeps in hand at chess.





**SECT'S LEADER,** Bro. Frederic Bussy, reads Bible in his study, predicts Queen soon will rule all world.



**WORSHIPPERS** in Old Testament garb keep vigil, pray beside the throne that they hope Queen Elizabeth soon will occupy as "Holy Empress of the Universe." ●

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**NORTH SHORE, LAKE SUPERIOR,** by Lawren Harris, shows simplified outlines that are almost abstractionist in form.



**SEPTEMBER GALE,** painted by Arthur Lismer in 1921, is typical of the distinctive Canadian style of the Group of Seven.



## Four of famous Group of Seven are still painting





**GEORGIAN BAY,** by Fred Varley, demonstrates the unusual landscape technique of Canadian art.



**ALGOMA LAKE,** by A. Y. Jackson, also outlines in bold colors the savage Canadian landscape.

**SPREAD ACROSS CANADA,** the four survivors of the Group of Seven rarely meet these days. A. Y. Jackson is seen at work here in his studio at Manotick, south of Ottawa. ●

Au Centre d'Art

# L'exposition aura lieu, malgré cet incendie

Par une nuit de février, un incendie s'abattit sur le Centre d'Art du Musée des Beaux-Arts de Montréal, détruisant ainsi presque tous les travaux que les enfants avaient préparés au cours de l'année.

Ce désastre aurait pu signifier que, pour la première fois depuis des années, l'exposition de fin d'année des travaux des enfants n'aurait pas lieu.

Mais, l'exposition aura lieu. L'incendie, loin de déprimer l'esprit des enfants, semble avoir aiguillonné le génie créateur des petits artistes en herbe.

M. Arthur Lismer, directeur du Service d'éducation du Musée, annonce que l'exposition des travaux des enfants sera présentée dans la salle des conférences du Musée le 27 avril.

L'exposition, dont le thème est "les roues", comprend les travaux de 300 enfants, âgés de 3 à 14 ans, qui suivent les cours du Centre d'Art en dehors de leurs études scolaires.

Les classes sont arrangées par groupe d'élèves du même âge et enseignent aux enfants le dessin la peinture et à faire toutes sortes d'objets en argile ou autres médiums.

Depuis la destruction du Centre d'Art par l'incendie, les classes ont lieu au Musée même tous les samedis, les lundis et les mercredis.

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M. Lismer déclare que "les fants ont continué à travailler en dépit de l'incendie. L'exposition se compose largement des travaux accomplis depuis deux mois".

Le thème des roues a été appliqué dans le domaine de l'histoire, du transport et de l'industrie, des arts et de la décoration.

Bicyclettes, chariots, locomotives, tout ce qui tourne en rond et nous emmène quelque part, tout cela est représenté dans cette exposition.

Les idées exprimées dans les oeuvres murales, les structures et les dessins sont surtout celles des enfants.

M. Limer a ajouté que "cette exposition est l'expression même d'un projet d'éducation et démontre comment les enfants s'instruisent sous l'égide d'instituteurs bien formés".

Mlle Audrey Taylor est l'institutrice en chef des enfants. Le personnel est composé d'instituteurs dont la formation est faite au Service d'éducation du Musée.

Lors de l'ouverture de l'exposition le 27 avril, à 4 heures, on verra des enfants à l'oeuvre, soit dessinant, soit poignant et ainsi de suite. Les parents et les éducateurs sont spécialement invités.

A huit heures du soir, il y aura un film, une confirence sur l'art chez les enfants et les enfants à l'oeuvre. Le public est cordialement invité.

"Ce sera la dernière exposition de la saison organisée par le département de l'éducation" a déclaré M. Lismer. "Il est notre grand espoir que les classes rouvriront en Octobre prochain dans notre nouveau Centre d'Art", a-t-il conclu.

L'exposition sera ouverte jusqu'au 15 mai.

mont magny - Le Peuple mars 25 '60

# Au Musée des Beaux-Arts de Montréal

## 58,053 visiteurs en 30 jours

Que signifie ce chiffre astronomique de visiteurs à une exposition d'oeuvres d'art?

La direction du Musée des Beaux-Arts de Montréal à l'occasion du centième anniversaire de sa fondation, décida d'organiser une exposition d'oeuvres d'art ayant fait ou faisant partie de collections canadiennes, sous le titre bien approprié "Le Canada Collectionne, 1860-1960".

C'était une exposition à ne pas manquer puisque les toiles présentées ne le seront probablement plus à Montréal; plusieurs appartiennent à des collectionneurs ou des musées étrangers.

Les visiteurs sont venus de partout, même de l'étranger,; fait intéressant à noter, une très forte proportion était des Canadiens-Français un grand nombre d'entre eux visitaient le Musée pour la première fois. Ce fut une prise de contact heureuse et une révélation pour tous ces néophites qui deviendront, je l'espère, des visiteurs assidus des futures expositions d'oeuvres d'art.

Mais pourquoi toute cette foule s'est-elle déplacer, même durant les deux plus fortes tempêtes de neige de l'hiver à Montréal? Dimanche le 21 février, dernier jour de l'exposition, 5,468 personnes se sont rendues au Musée.

La réponse est peut-être que ces gens désiraient enrichir leurs connaissances artistiques mais est-ce que ces 58,000 visiteurs étaient tous des connaisseurs? Certainement pas. A bien observer les gens de toutes les classes de la société, écouter les réflexions et constater leur admiration devant un chef-d'oeuvre, l'on sentait que tous, connaisseurs ou non, étaient éblouis de se trouver devant une aussi belle collection de peintures, même émerveillés de découvrir que de telles oeuvres semblent plus belles encore, après les attaques persistantes et répétées du cubisme, de l'expressionnisme, du surréalisme, de l'automatisme, du fauvisme et que sais-je encore...

Ces oeuvres faisaient naître les sentiments les plus divers une jeune étudiante en peinture disait: "Comme l'on sent petit devant cette perfection" un autre "pourquoi ne peint-on plus ainsi"? ou "cent ans! c'est comme si ce fut peint

gazette ap 7/60

## 29,403 Visited Museum In Month

Nearly 30,000 persons visited the Montreal Museum of Fine Arts during the last month, Dr. Evan H. Turner, director, said yesterday. The figure was 29,403 from March 7 to April 3 inclusive.

Le Devoir ap 8/60

## En un mois 30,000 visiteurs au Musée

Près de 30,000 personnes sont venues au Musée des Beaux-Arts de Montréal au cours du mois dernier.

M. Evan H. Turner, directeur du Musée, a spécifié que 29,403 personnes ont visité l'institution de la rue Sherbrooke, qui célèbre présentement son centième anniversaire, du 7 mars au 3 avril inclusivement.

Deux expositions importantes ont eu lieu pendant cette période: une collection de toiles et gravures soviétiques ainsi qu'un choix d'estampes esquimaudes.

D'après M. Turner, le nombre de visiteurs à l'exposition russe, qui comportait un prix d'entrée de 50 cents pour les adultes et de 25 sous pour les enfants, se chiffre à 18,145.

star ap 7 '60

## SHOWS DRAW WELL

The Montreal Museum of Fine Arts, now marking its 100th anniversary, was visited by 29,403 persons from March 7 to April 3, Dr. Evan H. Turner, director, announced today. This period was highlighted by two exhibitions—a collection of Soviet painting and graphics, and a show of Eskimo prints. The Russian show drew 18,145.

## Au Musée...

(Suite de la page 14)

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Nos peintures de demain qui rêvent de passer à la postérité, peuvent tirer une leçon profitable de cet évènement; il leur faudra se décider à bien apprendre leur métier, à dessiner et à peinde, même les non-figuartifs, afin d'attirer plus de 15 ou 20 personnes à leurs expositions. On ne fait pas déplacer 50,000 personnes avec des expositions de peintures d'une maternelle, à moins que ces gens soient de vos parents ou amis, et encore.....

Moise M. Parent
Académie des Arts du Canada

Plessisville La Feuille d'Erable mars 31/60

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Ces oeuvres faisaient naître les sentiments les plus divers, une jeune étudiante en peinture disait: 'Comme l'on se sent petit devant cette perfection", un autre "pourquoi ne peint-on plus ainsi?" ou "cent ans! c'est comme si ce fut peint hier". Je suis persuadé que ce ne sont pas les Rubens ou les Gainsborough qui ont fait déplacer tout ce monde, parce que le nom des grands-maitres était peu connu de beaucoup de visiteurs avant leur visite au Musée. C'est plutôt parce que tout Montréal parlait de cette exposition, èt on en parlait parce qu'il y avait un certain attrait mystérieux. Plusieurs y sont allés deux ou trois fois, une seule visite ne suffisait pas à satisfaire ceux qui voulaient conserver une image précise de ces chefs-d'oeuvre. Je suis assuré que maintenant, 58,000 personnes ont connu ou connaissent mieux Rubens, Gainsborough, Pissaro, Canaletto et les autres, et sont mieux renseignés pour faire la comparaison et émettre des opinions sur la peinture figurative ou non-figurative, car cette dernière était représentée par quelques Braque et Picasso.

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Moise M. Parent
Académie des Arts du Canada.

see last pages previous book Progres de st-Georges mars 31/60 + also Ste-Marie Le Guide ap 5/60

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Moïse M. PARENT,
Académie des Arts du Canada

dos Gaspesie ap 2/60
West Montreal Examiner ap 8/60

## Attendance at Museum increases

Nearly 30,000 persons visited The Montreal Museum of Fine Arts during the past month, it was announced recently.

Dr. Evan H. Turner, director of the Museum, said 29,403 persons went to the Sherbrooke street institution, now marking its 100th anniversary, from March 7 to April 3 inclusive.

Two exhibitions were highlighted during that period — a collection of Soviet paintings and graphics, and a selection of Eskimo prints.

Visitors to the Russian show — there was an admission fee of 50 cents for adults, and 25 cents for children — totalled 18,145, Dr. Turner reported.

Peak attendance of the past month at the Museum was on March 13 when there were 3,769 visitors. Second largest was on the last day of the Russian show —2,791.

ATTENDANCE

dos L'Echo du Nord mar 30/60

Le Devoir May 14/60

## 17,000 visiteurs en un mois au Musée

Près de 17,000 personnes ont visité le Musée des Beaux-Arts de Montréal du 7 avril au 8 mai afin de voir le 77ème Salon annuel du printemps.

Les jours de pointe furent le 20 avril avec 1,345 visiteurs; le 10 avril avec 1,332; et le 13 avril avec 1,200.

Les autorités du Musée ont déclaré que, pendant la durée d'un mois de l'exposition, il y a eu une assistance totale au Musée de 16,934 personnes.

The Spring Salon
Westmount Examiner
May 20/60

## Museum has large April attendance

871

Nearly 17,000 persons visited The Montreal Museum of Fine Arts from April 7 to May 8 to see the 77th annual Spring Exhibition, it was announced this week.

Peak days were April 20 with 1,345; April 10 with 1,332; and April 13, with 1,200.

Total attendance for the one-month period was 16,943, Museum officials reported.

The Spring Exhibition, one of the oldest contemporary art shows in America, ended last Sunday.

Museum staff are now taking down the works which were on view in preparation for "The Changing Face of Montreal," a survey of the evolution of Canada's biggest city during the past century.

"The Changing Face of Montreal," one of the principal exhibitions of the Museum's centenary celebration, will be on view to the general public May 20.

Le journal des Medailles, Mont
Apr 17/60

• Un "char doré", une Ford Modèle "T" et une voiture dernier cri orneront bientôt la façade du Musée des Beaux-Arts de Montréal où l'on prépare pour le centenaire de l'établissement l'exposition 1860-1960.

La Presse May 6/60

### Musée des Beau-Arts

—L'honorable Onésime Gagnon, lieutenant-gouverneur de la province de Québec, présidera l'ouverture de l'exposition au Musée des Beaux-Arts, le jeudi 19 mai, à neuf heures.

Star May 6/60

Hon. Onesime Gagnon, Lieutenant-Governor of Quebec, will open the exhibition "The Changing Face of Montreal" at the Montreal Museum of Fine Arts Thursday evening, May 19 at 9 p.m.

Le Devoir May 11/60

### *Musée des Beaux-Arts*

Le président et les membres du Conseil du Musée des Beaux-Arts de Montréal, accueilleront les invités à l'ouverture officielle de l'exposition : "La physionomie changeante de Montréal" par l'hon. Onésime Gagnon, C.P., C.R., lieutenant-gouverneur de la province de Québec, jeudi soir le 19 mai, à neuf heures.

Gazette June 4/60

Several large exhibition rooms of the Montreal Museum of Fine Arts have been transformed to illustrate "The Changing Face of Montreal."

There, one can wander at leisure—and in some cases with nostalgic memories, while observing what almost irreparable damage has been done in the name of Progress, to Canadian history and architecture.

Other exhibits illustrate present and future improvement to our city life and landscape.

A great deal of careful and painstaking research, co-operation and actual physical effort has gone into the assemblage of this extensive and engrossing exhibition, which every family in Montreal should visit. The showing remains open to the public until July 17.

Gazette May 7/60

## Exhibition

The president and council of the Montreal Museum of Fine Arts have issued invitations to attend the opening of the exhibition, The Changing Face of Montreal, on Thursday evening, May 19, at nine o'clock. The Hon. Onesime Gagnon, P.C., Q.C., Lieutenant-Governor of Quebec, will open the exhibition.

L'Action Catholique May 7/60

## Les 100 ans du Musée des Beaux-Arts de Montréal

En l'honneur de son 100e anniversaire, le Musée des Beaux-Arts de Montréal offre son présent au public : l'abolition du droit d'entrée de 25 sous, à partir du 1er mai.

Le droit d'entrée imposé depuis 1860, lors de la fondation du Musée était chargé tous les lundis, mardis, jeudis et vendredis. L'entrée était gratuite tous les autres jours de la semaine.

M. Evan H. Turner, directeur du Musée, a annoncé que l'annulation du droit d'entrée a été approuvée par le conseil du Musée.

"Cette nouvelle mesure", a-t-il continué, "nous permettra de faire du Musée le centre réel d'une communauté entière".

"Bien que notre droit d'entrée ne fût psa exhorbitant, il a pu décourager certaines personnes de venir visiter le Musée et de prendre part à ses activités fort variées", a ajouté M. Turner.

L'intérêt porté au Musée depuis 100 ans n'a jamais été aussi marqué et "notre désir le plus cher est que chacun s'y sente chez soi".

Il a déclaré que le gouvernement, sur le plan fédéral, provincial et municipal, est de plus en plus conscient de l'intérêt porté aux arts. Grâce à son appui et au support financier offert par l'industrie et le public, le Musée pourrait rendre des services encore plus grands "à la communauté, à la province et à la nation, en cette époque aux heures de loisirs toujours plsu nombreuses", a conclu M. Turner.

Le Devoir May 7/60

AU MUSEE DES BEAUX-ARTS

## "Le Montréal d'il y a cent ans"

Le Montréal d'il y a 100 ans sera recréé au Musée des Beaux-Arts de Montréal durant ce mois de mai afin de donner un aperçu des transformations subies par la plus grande ville du Canada depuis un siècle.

L'exposition "La physionomie changeante de Montréal", qui sera ouverte au grand public le 20 mai, couvre la période depuis la fondation même du musée.

Par le truchement de peintures, de photos, de mannequins, de meubles, de voitures et de constructions réelles, l'exposition montrera l'évolution des différents cachets de Montréal.

L'exposition donnera aussi une idée du Montréal de demain — avec des maquettes des grands projets urbains comme celui du centre culturel de la Place des arts ou du développement de la Place Ville-Marie.

Tout le second étage du musée sera converti afin de faire place à l'exposition qui durera deux mois.

M. Claude Robillard, directeur du Service des parcs de Montréal, est le président du Comité organisant l'exposition, l'une des grandes manifestations en l'honneur du centenaire du musée.

Il a déclaré que les Montréalais pourront y voir tout à la fois le Montréal d'hier, d'aujourd'hui et de demain.

Plusieurs grandes compagnies de Montréal et beaucoup de Montréalais ont joint leurs efforts à ceux de M. Robillard et de M. Evan H. Turner, directeur du musée, pour la présentation de cette exposition.

La Brasserie Molson Ltée reconstruira le fameux théâtre Royal dans la galerie centrale du musée — où des pièces d'autrefois y seront jouées.

Le Carré Victoria sera recréé par Henry Morgan & Co. On y verra des mannequins habillés à la mode du jour.

Une galerie de peintures, de gravures et de photos, montrant un Montréal d'avant 1860, sera organisée par Mme Isobel Dobell, conservateur du musée McCord de l'université McGill.

M. Claude Beaulieu, directeur de la revue artistique "Vie des arts", arrangera une collection de photos donnant une vue de la ville comme elle était alors et comme elle est aujourd'hui.

M. Edward Cleghorn, directeur-associé du musée, recréera des intérieurs du dernier siècle en utilisant des meubles, rideaux et accessoires de l'époque.

M. Robillard s'occupera personnellement d'une galerie ayant pour thème le Montréal de demain. Une personnalité marquante dans les affaires municipales de cette ville, M. Robillard joue un rôle vital dans la transformation de Montréal.

Au sommet des escaliers, des écrans pivotants montreront des vues de Montréal, prises du mont Royal dans les années 1860, 1903 et 1960.

M. Robillard, qui est aussi un membre du Conseil du musée, a déclaré que cette exposition a été dans un stage préparatoire depuis fort longtemps et devrait être une révélation aux visiteurs en général et particulièrement aux Montréalais.

La fameuse collection photographique Notman sera aussi en vue avec des contre-types modernes. Même des lampadaires et des bouches d'incendie seront exposés.

M. Robillard a déclaré que la façade du théâtre Royal sera réalisée dans ses moindres détails jusqu'aux affiches elles-mêmes.

Gazette May 19/60

MONTREAL MUSEUM OF FINE Arts, Billy Eckstein will entertain the guests at the opening of "The Changing Face of Montreal" today, Thursday, May 19th, at 9 p.m.

La Presse May 18/60

### Dîner

—Le lieutenant gouverneur de la province et Mme Onésime Gagnon seront les invités d'honneur au dîner qu'offrira le colonel Hugh M. Wallis, président du Musée des Beaux-Arts, au St. James Club, demain soir, à six heures quarante-cinq, avant l'ouverture de l'exposition : "La physionomie changeante de Montréal". Les autres convives seront : le colonel J.-P. Martin, A.D.C., et Mme Martin, le maire de Montréal et Mme Sarto Fournier, M. et Mme Claude Robillard, M. et Mme F. Cleveland Morgan, M. et Mme H. J. O'Connell, M. Claude Beaulieu, M. et Mme Evan H. Turner, M. et Mme Edward Cleghorn, M. et Mme Roland Proulx, M. Murray Chipman.

Star May 13/60

## Mayor Opens Clean Up Festivities

Mayor Sarto Fournier Monday will officially launch Beautification Week with a proclamation of "paint up, clean up, and beautify" slogan.

The mayor will be accompanied by Lt.-Col. Stuart M. Finlayson and Arsene Menard, the co-chairman of the week's festivities, as well as television actress Janine Mignolet, Beautification Queen, and the executive of the Property Owners League which is sponsoring the events.

On Tuesday all schools in Montreal will provide lectures on civics, horticulture and beautification and rewards for school beautification contests will be given.

Wednesday will be "home clean-up day" with parents being asked to excel themselves around the house. Thursday will be Arbour Day with more than 10,000 trees to be planted by Montreal school children, with the first to be planted in front of the Museum of Fine Arts, on Sherbrooke street west.

Friday will be sports day with various events planned, and Saturday the week's festivities will be crowned by a parade including allegorical cars, bands, and other attractions. On Sunday ministers and priests in all parishes will be asked to urge citizens to take special pains to beautify.

Gazette May 19/60

## Museum Setting For Arbor Day Planting

Lieut-Gov. Onesime Gagnon will preside at Montreal's seventh annual Arbor Day ceremony in front of the Montreal Museum of Fine Arts at 8.45 p.m. today.

The ceremony will immediately precede the opening of the 100th anniversary exhibition "The Changing Face of Montreal" in the museum.

Arbor Day, one of the highlights of Beautification Week each year, will feature the planting of trees in concrete tubs in places where ordinary planting is impossible.

Mr. Gagnon will present small trees to Katherine Calzone, a pupil in Victoria School, on behalf of English-speaking pupils, and Roger Urbinati, Ignace Bourget School, on behalf of French-speaking pupils.

The Arbor Day observance is organized each year by the forestry division of the parks department with the co-operation of the Catholic and Protestant school boards.

Following a contest in the schools, 10,000 young silver maples are being distributed to winners in each classroom to be planted by them.

Gazette May 20/60 & May 19th

## Gagnon To Open 'Changing Face' Show Tonight

Lieutenant - Governor Onesime Gagnon will officially open the exhibition "The Changing Face of Montreal" at the Montreal Museum of Fine Arts at 9 p.m. today.

The exhibition covers the 100-year period of the museum's existence, showing how the appearance of Canada's biggest city —both exteriors and interiors — has been modified over the past century.

Star May 21/60

## Beauty Restored

THE sidewalk in front of the Montreal Museum of Fine Arts has been embellished by the placing of six weeping willows in concrete urns. There are few lovelier trees. Those now placed are small, but as they grow toward their ultimate 13 or 14 feet they will add beauty to a Sherbrooke Street already made handsome by stately elms.

These first six trees are an experiment. If it succeeds many more will be placed about the city where it is impossible to grow trees in the ground. Anyone looking down on the city from, say, the mountain lookout, will be aware that the tree line is gradually receding up the hill. Sherbrooke Street is now the line of demarcation between "the desert and the sown."

It is a great pity that elms and maples which formerly lined the city's streets as far down as St. Antoine have had to go. It is an unequal struggle between tree roots and all the underground paraphernalia of a great city—gas mains, water mains, sewers—to say nothing of the pavement that prevents new plantings.

We doubtless must accept this sacrifice of beauty to progress, but an imaginative Parks Department is reviving beauty and protecting it from the ravages of new buildings and new streets. The hanging baskets on many boulevards, the re-embellishment of parks long gone to concrete, the plants growing in central strips of boulevards are all part of this imaginative process. Now Mr. Claude Robillard and his colleagues have found a way to replace trees that have disappeared. More power to them and a people's gratitude as they fight to keep the city's bright countenance of beauty.

Changing Face of Montreal

Montreal-Matin May 13/60

## Nombreuses manifestations durant la semaine d'embellissement

**La semaine d'embellissement comporte plusieurs manifestations intéressantes et se clôturera par un grand défilé.**

Elle débute lundi par une proclamation au bureau du maire demandant à toute la population de Montréal de nettoyer, peinturer et embellir les propriétés. A cette manifestation assisteront les présidents honoraires de la campagne, MM. Arsène Ménard et le lt-colonel Stuart M. Finlayson, la reine de la campagne, Janine Mignolet, vedette bien connue de la télévision, de même que les membres de l'exécutif de la Ligue des propriétaires sous les auspices de laquelle est tenue cette semaine d'embellissement.

Mardi, dans toutes les classes des écoles de Montréal, les enfants entendront des conférences sur le civisme, l'horticulture et l'embellissement. Les écoliers recevront également des prix pour avoir participé à un concours sur l'embellissement.

Mercredi sera consacré au foyer. Les parents seront spécialement appelés à faire un effort durant cette journée pour en profiter et enlever tout déchet et rebus, nettoyer autour de la maison et passer le pinceau là où cela est nécessaire.

Jeudi est la journée de la fête de l'arbre. Plus de 10,000 arbres seront plantés à cette occasion par les écoliers de Montréal. Le premier sera planté en face du musée des Beaux-Arts, rue Sherbrooke ouest.

Vendredi sera consacré aux sports. Différents jeux seront organisés au Stadium, au Forum et dans les centres de loisirs. C'est samedi que le grand défilé aura lieu. Il comprendra des chars allégoriques, fanfares et corps de clairons, le tout couronné par la reine d'embellissement. Dimanche, au prône, dans tous les temples religieux, les prêtres et ministres seront appelés à inciter leurs ouailles à l'embellissement.

Mont Gazette May 20/60

**Billy Eckstein,** otherwise known as "Mr. Fingers" was among guests attending the opening of the "Changing Face of Montreal" exhibition at the Montreal Museum of Fine Arts this week. His renditions on the piano reminded those attending that the ears of Montreal have also changed over the years.

Cape Breton Post (Sidney) May 26/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Le Devoir May 9/60

# La physionomie changeante de la métropole illustrée du Musée des Beaux-Arts de Montréal

**Au cours des cent années d'existence du musée de la rue Sherbrooke. Conférence illustrée en français par monsieur René Huyghe, professeur d'histoire de l'art au Collège de France — "Gala champagne et fraises", le 10 juin — Derniers cours sur les arrangements floraux, lundi et jeudi, les 9 et 12 mai — La neuvième Fête des fleurs, les 1er et 2 juin. L'exposition : "La physionomie changeante de Montréal" sera officiellement ouverte au public, le 20 mai**

Exposition des travaux d'enfants: jusqu'au 15 mai, salle des conférences.

Le choix du collectionneur: jusqu'au 31 mai. Sculpture en bronze de Marino Marini et peintures de Massimo Campigli, appartenant à la collection de M. Gérard-O. Beaulieu.

La physionomie changeante de Montréal: 20 mai, 17 juillet. Cette exposition fera voir, par le truchement de peintures, de photos, de plans et de maquettes, les transformations qui se sont effectuées dans l'aspect extérieur de Montréal au cours des cent ans d'existence du Musée. Son but est de montrer aux Montréalais quels étaient les thèmes architecturaux et décoratifs de la ville, autrefois, en regard des plans d'urbanisme de demain. Cette exposition est organisée par un comité que dirige M. Claude Robillard.

Plan d'urbanisme: 20 mai, 17 juillet, Galerie-étable. Cette exposition patronnée par les Jeunes Associés, est organisée en relation avec l'exposition "La Physionomie Changeante de Montréal".

Les directeurs des Cercles artistiques de Montréal: 6-26 juin. Salle des conférences.

Exposition de sculptures sur bois: 10 août, 9 septembre, Galerie-étable.

Tapisseries françaises contemporaines: 2-27 septembre.

L'Association des architectes de la province de Québec: 6-25 septembre. Salle des conférences.

9ème fête annuelle des fleurs: 1-2 juin, organisée par Mme Allan T. Matthews et Mme Léo Thibault, du comité féminin.

Heures: mercredi, 1er juin, de 3h.30 à 11h.; jeudi, 2 juin, de 11h. a.m. à 5h. du soir. On servira des rafraîchissements chaque jour. On peut se procurer des billets pour la Fête des fleurs auprès des membres du comité féminin ou au comptoir des ventes, près de la porte d'entrée du musée. On enverra des formules d'inscription à tous les exposants des années précédentes. On pourra également s'en procurer en s'adressant à Mme Roger Beullac, WEllington 2-7088, ou au comptoir de vente du musée. Le 25 mai sera la date limite pour les inscriptions. Pour encourager un plus grand nombre d'exposants à prendre part à la fête des fleurs, le comité invite les membres et le public à assister à une conférence intitulée. "A faire et à ne pas faire dans les arrangements floraux", que prononcera Mme Jack Rollins, le 18 mai à 2h., à la salle des conférences.

Mercredi, 11 mai: Conférence illustrée, en anglais, par le Dr Evan H. Turner, intitulé "Some Aspects of Abstract Painting", 3h. (Thés du comité féminin).

Mercredi, 18 mai: Cours sur arrangements floraux, 2h., salle des conférences. Cette conférence, intitulée "A faire et à ne pas faire dans les arrangements floraux', sera donnée par Mme Rollins. Le public y est invité.

Jeudi, 19 mai: Ouverture officielle de l'exposition La Physionomie Changeante de Montréal, par S. H. le lieutenant-gouverneur de la Province de Québec, à 9h.

Mardi, 24 mai: Conférence illustrée, en français, par M. René Huyghe, professeur d'Histoire de l'art au Collège de France, Paris. 8h.30 du soir, Galerie-étable.

Vendredi, 10 juin: "Gala Champagne et Fraises", organisé par les Jeunes Associés, Galerie-étable, 9h.. Tenue de ville, cravate noire. Deux orchestre. A cette occasion, on annoncera le nom du gagnant du concours de dessin organisé en vue de la décoration du vaste mur de maçonnerie, à l'angle des rues Burnside et Bishop. On exposera également les autres dessins.

Toutes les activités de la section éducative du musée sont maintenant terminées pour la saison. Elles recommenceront en octobre.

Les cours sur les arrangements floraux auront lieu les 9 et 12 mai, au local du comité féminin, à 1h.30. Celui du 18 mai aura lieu à la salle des conférences, à 2h. Le public sera admis à ce dernier cours.

Les séances de "Films d'Art" du mercredi soir et les déjeuners des membres sont contremandés pour le reste de la saison. Ils reprendront en octobre. Le dernier thé de la saison aura lieu mercredi, le 11 mai.

Le musée et les bureaux seront fermés lundi, le 23 mai; vendredi, le 24 juin; vendredi, le 1er juillet et lundi, le 5 septembre.

La Presse May 20/60



photo LA PRESSE

**FETE DE L'ARBRE** — S. Exc. le lieutenant-gouverneur de la province de Québec, l'hon. ONESIME GAGNON, a présidé, hier soir, la cérémonie officielle de la 7e fête annuelle de l'arbre, face au musée des Beaux-Arts, rue Sherbrooke ouest. Organisée dans le cadre de la Semaine de l'embellissement, la fête des arbres a donné lieu à la plantation d'arbres dans des baquets de béton qu'on placera, si l'expérience est concluante, dans les endroits où il est impossible d'en planter. Son Excellence à présenté (ci-haut) deux petits érables argentés à Roger Urbinati, 1117 rue St-Mathieu, de l'école Ignace-Bourget, et à Katherine Calzone, 10073 rue McKay, de l'école Victoria, qui les ont reçus au nom des 200,000 écoliers et écolières de langue française et de langue anglaise de Montréal.

Le Devoir May 18/60

### *Réception*

L'hon. Onésime Gagnon, lieutenant-gouverneur de Québec, et Mme Gagnon sont les invités d'honneur au dîner donné par le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, au St. James's Club, le 19 mai, à sept heures moins le quart.

Le dîner précédera l'ouverture officielle de l'exposition "La physionomie changeante de Montréal", à neuf heures aux galeries du Musée.

Le lieutenant-gouverneur inaugurera l'exposition qui retrace l'évolution physique de Montréal depuis un siècle et présidera à l'installation de six arbres placés devant la façade du Musée en l'honneur de la "Fête de l'Arbre".

Les autres invités au dîner sont : le colonel J.P. Martin, aide-de-camp du lieutenant-gouverneur, et Mme Martin; l'hon. Sarto Fournier, maire de la Cité de Montréal, et Mme Fournier; M. Claude Robillard, directeur du Service des Parcs et président du comité d'organisation de l'exposition, et Mme Robillard; M. F. Cleveland Morgan, président honoraire du Musée et Mme Morgan; M. et Mme H.J. O'Connell.

Mlle Estelle Holland, M. et Mme John H. Molson; Mme I.M.B. Dobell, conservateur du Musée McCord; M. Claude Beaulieu, éditeur de la Vie des Arts; M. Evan H. Turner, directeur du Musée, et Mme Turner; M. Edward Sleghorn, directeur-associé du Musée, et Mme Cleghorn.

M. Roland Proulx du Service des Parcs de la Cité de Montréal et Mme Proulx; M. Murray Chipman, vice-président du Musée et président du comité du centenaire.

Gazette May 18/60

## Dinner

Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, is giving a dinner tomorrow evening, at a quarter-to-seven o'clock, at the St. James's Club in honor of the Lieutenant-Governor of Quebec and Mrs. Onesime Gagnon, prior to the official opening of the exhibition, The Changing Face of Montreal, by the Lieutenant-Governor. Other guests will include Col. J. P. Martin, aide-de-camp, and Mrs. Martin; His Worship the Mayor and Mrs. Sarto Fournier; Mr. Claude and Mrs. Claude Robillard, Mr. and Mrs. F. Cleveland Morgan, Miss Estelle Holland, Mr. and Mrs. John H. Molson, Mr. and Mrs. H. J. O'Connell, Mrs. I. B. M. Dobell, Mr. Claude Beaulieu, Dr. and Mrs. Evan H. Turner, Mr. and Mrs. Edward Cleghorn, Mr. and Mrs. Roland Proulx and Mr. Murray Chipman.

Gazette Wed 27/60

STATELY APPROACH

MONTRÉAL (CP) — Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.



DOUBLE CEREMONY: Lieutenant-Governor Onesime Gagnon waters one of six weeping willow trees "planted" in concrete urns on the sidewalk in front of the Montreal Museum of Fine Arts. Mr. Gagnon was on hand to open the museum's exhibition titled "The Changing Face of Montreal." Others in the photo, from left to right, are Claude Robillard, city parks director; H. J. O'Connell; and Col. Hugh Wallis, president of the museum. The exhibition shows the evolution of Montreal from 1860 to the present day and is being held in conjunction with the 100th anniversary of the museum. It features a one century panorama of artifacts, paintings, photos, mannequins and furniture. The trees were placed as part of Beautification Week in Montreal.

(Gazette Photo Service)

Gazette Wed 18/60

## La "physionomie changeante de Montréal", thème d'une exposition inusitée au Musée

*Le Montréal d'il y a cent ans sera recréé au Musée des Beaux-Arts à compter de vendredi afin de donner un aperçu des transformations subies par la plus grande ville du Canada depuis un siècle. Par le truchement de peintures, de photographies, de mannequins, de meubles, de voitures et de constructions réelles, l'exposition montrera l'évolution des différents cachets de Montréal. L'exposition donnera aussi une idée du Montréal de demain avec des maquettes de grands projets urbains comme celui du Centre culturel de la Place des Arts ou du développement de la Place Ville-Marie.*

Peterborough Examiner May 27/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Niagara Falls Review May 26/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Stratford Beacon-Herald May 27/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Mean Glas Gour News May 25/60

## Stately Approach

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant - Governor Onesime Gagnon.

Sarnia Observer May 27/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Windsor Star-Free Holder May 20/60

**STATELY APPROACH**

MONTREAL (CP) — Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant Governor Onesime Gagnon.

Star May 9/60

# Old Montreal Comes Alive At Museum

A major exhibition showing "The Changing Face of Montreal" over the past 100 years will open at the Montreal Museum of Fine Arts Friday, May 20.

The city of 100 years ago, including the Old Theatre Royal, will be recreated for the show, which will occupy the entire second floor of the museum for two months.

The exhibition, which will undoubtedly prove a major tourist attraction, is one of the events marking the Museum's 100th anniversary. It has been organized by a special committee chaired by Claude Robillard, director of Parks, and a member of the museum board.

The Montreal of the past will be represented by interiors, furniture, old-time plays to be presented in the reconstructed Theatre Royal, old cars, theatre posters, lamp posts and photographs, paintings and prints.

These will be contrasted with, for example, a contemporary living room. The Montreal of the future will be represented in a special exhibit of models of such projects as Place Ville Marie, Windsor Plaza and other skyscrapers that will shortly be landmarks in the city.

Co-operating with Mr. Robillard, in addition to Dr. Evan Turner, museum director, are Molson's Brewery, Henry Morgan and Co., McCord Museum, Claude Beaulieu of the French art magazine Vie des Arts and Edward Dleghorn, associate director of the museum. The exhibit has been designed by Roland Proulx.

May 26/60 Moncton Transcript

MONTREAL (CP) — Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Halifax Mail-Star May 26/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Belleville Intelligencer May 26/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

La Presse May 9/60

Au Musée

## "La physionomie changeante de Montréal"

Le Montréal d'il y a 100 ans sera recréé au Musée des Beaux-Arts de Montréal durant ce mois de mai afin de donner un aperçu des transformations subies par la plus grande ville du Canada depuis un siècle.

L'exposition "La physionomie changeante de Montréal", qui sera ouverte au grand public le 20 mai, couvre la période depuis la fondation même du Musée.

Par le truchement de peintures, de photos, de mannequins, de meubles, de voitures et de constructions réelles, l'exposition montrera l'évolution des différents cachets de Montréal.

L'exposition donnera aussi une idée du Montréal de demain — avec des maquettes des grands projets urbains comme celui du centre culturel de la Place des Arts ou du développement de la Place Ville Marie.

Tout le second étage du Musée sera converti afin de faire place à l'exposition qui durera deux mois.

M. Claude Robillard, directeur du Service des Parcs de Montréal, est le président du Comité organisant l'exposition, l'une des grandes manifestations en l'honneur du Centenaire du Musée.

Il a déclaré que les Montréalais pourront y voir tout à la fois le Montréal d'hier, d'aujourd'hui et de demain.

Entrée gratuite au Musée

En l'honneur de son 100ème anniversaire, le Musée des Beaux-Arts de Montréal offre son présent au public : l'abolition du droit d'entrée de 25 cents, à partir du 1er mai.

Le droit d'entrée — imposé depuis 1860, lors de la fondation du Musée — était payable tous les lundis, mardis, jeudis et vendredis. L'entrée était libre durant les autres jours de la semaine.

M. Evan H. Turner, directeur du Musée, a annoncé que l'annulation du droit d'entrée a été approuvée par le Conseil du Musée.

"Cette nouvelle mesure", a-t-il continué, "nous permettra de faire du Musée le centre réel d'une communauté entière."



Une toile intitulée "Jeune fille hongroise" a été proclamée le choix du public parmi les oeuvres exposées au 77ième Salon annuel du Printemps du Musée des Beaux-Arts de Montréal. L'oeuvre est de Mme Margit Rott, venue de Budapest, Hongrie, qui s'établit à Montréal il y a neuf ans. M. Evan H. Turner, directeur du Musée, a déclaré que la majorité des suffrages alla à la soumission de Mme Rott. L'aquarelle d'Andrei Zadorozny "Dégel printanier-Westmount" et la peinture à l'huile "Champs d'hiver" de Moe Reinblatt obtinrent les seconde et troisième places dans ce choix public. Les deux artistes sont de Montréal.

Gazette May 9/60

# Museum Plans Big Show On Montreal

The Montreal of 100 years ago, including the old Theatre Royal, is to be recreated in The Montreal Museum of Fine Arts this month for a survey of what has happened to Canada's biggest city in the past century.

"The Changing Face of Montreal," which will be open to the general public May 20, covers the period of the Museum's existence.

By artifacts, paintings, photos, by mannequins, furniture, cars and actual construction, the exhibition will show the evolution of Montreal taste and appearance.

It will also tell something of the future—models, for instance, of such major projects as the Place des Arts cultural centre and the Place Ville Marie development.

The entire second floor of the Museum is to be converted for the show, which will be on view for two months.

Claude Robillard, director of the Montreal Parks Department, who is chairman of the committee organizing the exhibition, said Montrealers will be able to see past, present and future in the exhibition, one of the main shows of the museum's centenary celebration.

A number of leading Montreal companies and Montrealers have joined Mr. Robillard and Dr. Evan H. Turner, director of the museum, in planning the show.

Molson's Brewery is to reconstruct the famous Theatre Royal in the central upstairs gallery of the museum—and old-time plays will be represented.

Henry Morgan and Co. will recreate the old Victoria Square, and mannequins dressed in the costumes of the day will be seen in it.

Isobel Dobell, curator of McGill University's McCord Museum, will set up a gallery of paintings, prints and photographs showing the pre-1860 Montreal.

Claude Beaulieu, director of the French art magazine Vie des Arts, is assembling photographs of exteriors of Montreal to show how the city looked then and how it looks now.

Edward Cleghorn, associate director of the Museum, is recreating interiors of the past 100 years, using furniture, drapes and so on.

Mr. Robillard is personally handling a gallery which will show the Montreal of the future. As a key civic figure, he plays a vital role in the transformation of the city.

At the top of the staircase, large revolving screens will show views of Montreal from Mount Royal in the years 1860, 1903 and 1960.

Mr. Robillard, who is also a member of the Museum's council said the show has long been in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

The famous collection of Notman photos will also be on view, along with modern counterparts.

Street furniture such as hydrants and posts will be seen.

The reconstructed Theatre Royal will have a complete facade right down to old theatre posters, Mr. Robillard said.

L'Action Catholique May 19/60

## L'hon. Gagnon aux Beaux-Arts de Montréal

L'hon. Onésime Gagnon, lieutenant-gouverneur du Québec, inaugurera officiellement l'ouverture de l'exposition "La physionomie changeante de Montréal" au Musée des Beaux-Arts de Montréal, ce soir, à 9 h.

Gazette May 9/60

## Conversation Piece

**NATIONAL PRESIDENT of the International Federation of Business and Professional Women's Clubs, Isabel Menzies of Montreal, will be retiring at the National Federation meetings in Winnipeg in July after a most successful term of office.**

**Are you the right type? We mean of course your blood type and the answer is "Yes." If you are between 18 and 65 you will be welcomed at the Red Cross blood donor clinic being sponsored by the Women's Auxiliary of the Montreal General Hospital. This will be held on Wednesday, May 25, from 2 until 9 p.m., in the waiting area, 2nd floor, Pine Ave. entrance. Chairman is Mrs. Arthur C. Jensen.**

**F. R. Crawley is the author of the Canadian motion picture section of the Encyclopaedia Britannica Book of the Year . . . Did you know an enterprising U.S. food firm now supplies TV dinners for dogs? . . . Occupancy of the Family Welfare Association's new home on St. Catherine, west of Greene, between Park Place and Melville Ave., is expected in June . . . Quebec's Lieutenant-Governor, the Hon. Onesime Gagnon, opens the Montreal Museum of Fine Arts exhibition on "The Changing Face of Montreal" on May 19.**

**THE LIGHTER SIDE:** Have you heard Montreal teen-agers' description of a Highlander? It's a "Scottish hillbilly."

Gazette May 19/60

# Willows To Adorn Art Museum

Six weeping willows in concrete urns will be installed on the sidewalk in front of the Montreal Museum of Fine Arts May 19 in a beautification experiment devised by the city's parks departments, it was announced yesterday.

The "plantings" on Sherbrooke St., West, near Ontario Ave. will be part of the Arbor Day celebrations and have been timed to coincide with the official opening of the Museum's exhibition "The Changing Face of Montreal".

Lieut. Gov. Onesime Gagnon will preside at the installation ceremony before he inaugurates the exhibition, which traces the evolution of Montreal during the last century.

Claude Robillard, director of the Parks Department and chairman of the museum committee organizing the exhibition, said the idea of installing "movable trees" on sidewalks was conceived for areas where plantings are impossible due to lack of space or other limitations.

It is expected that store-owners will want to co-operate with the Parks Department in his new phase of the city's tree-planting program, Mr. Robillard declared.

Under the present plan, the urns will be installed each spring and removed during the fall.

The willows will be 13 to 14 feet high, parks officials said.

Les Nouvelles Press May 25/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Kelowna Courier May 26/60

**STATELY APPROACH**

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Current Events May 13/60

# Around The Town

## The Changing Face Of Montreal

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The famous collection of Notman photos will also be on view, along with modern counterparts. Street furniture such as hydrants and posts will be seen.

The reconstructed Theatre Royal will have a complete facade right down to old theatre posters.



*Montreal's Victoria Square as it appeared in 1890. This photograph is part of the exhibition of Montreal, 100 years ago, being shown at the Museum of Fine Arts.*



L'Action Catholique May 30/60

Le lieutenant-gouverneur et madame Gagnon, accompagnés du colonel J.-P. Martin, rehaussaient de leur présence le dîner officiel d'ouverture de l'Exposition du Musée des Beaux-Arts, à Montréal, la semaine dernière.

Gazette May 30/60

The Lieutenant-Governor and Madame Gagnon, accompanied by Colonel J.P. Martin, were guests of honor at the opening of the annual exhibition of the Montreal Museum of Fine Arts last week.

La Presse May 21/60

Au Musée

# MONTREAL revoit son ancien visage

L'exposition "La Physionomie changeante de Montréal" qui s'est ouverte au Musée des Beaux-Arts est une plaisante retrospective du visage et de la vie de la cité depuis près d'un siècle. Elle comporte un nombre considérable de documents photographiques, de meubles anciens et de peintures.

La première impression qui se dégage de l'exposition est celle d'une documentation compacte, fournie, un peu touffue. Les photos en très grand nombre nous font suivre l'évolution de la ville. On verra avec intérêt certains quartiers aujourd'hui démolis, certaines maisons historiques qui ne sont plus que souvenirs, des coins pittoresques qui avaient leur légende. Toute la poésie d'un certain Montréal est là, sous les fumées de la ville, sous cette immensité étonnante de toits plats, transpirant leur asphalte sous la chaleur. ou blottis sous des oreillers de neige. Il y a la poésie des escaliers tournants qui servent de crinolines aux maisons, la poésie des cours abandonnées où jouent des enfants en quête de liberté sauvage... la poésie des bateaux sages et des mouettes argentées planant sur les eaux bien découpées du port. Il y a les quartiers commerciaux, les alignements de voiture, la somnolence du parc Lafontaine et la montagne en gésine de l'Oratoire, alors que les fondations s'en esquissaient.

Parallèlement à cette grande exposition photographique, les Jamm, les Jeunes Associés du Musée, avaient eux aussi réuni de nombreux documents qu'ils avaient classé en quatre itinéraires montréalais.

Ces quatre itinéraires sont les suivants: St-Lambert au Carré Philipp, avec les photos de George Fenyon; Westmount au Carré Dominion, ainsi que Pont-Viau au pont Jacques Cartier, par Sam Tata ; Ste-Dorothée au marché Bonsecours, par Marcel Corbeau.

Une grande salle de l'exposition a été consacrée aux reconstitutions de mobiliers de l'époque Victorienne. Ces canapés capitonnés, des fauteuils à poufs, ces chaises tortillées, que nous retrouvons dans nos greniers, sont remis à l'honneur, au milieu des petites tables, guéridons et des mille accessoires d'un salon digne de ce nom: statues, bustes sur l'appui du foyer, bibelots, vases à fleurs, encriers représentant des aigles en bronze doré, les ailes brisées sur un socle de marbre, flacons à parfums, pendulettes, etc. Il a même jusqu'à ces meubles intimes des chambres à coucher de jadis supportant la cuvette et le pot à eau en faience à fleurs. Des pièces plus importantes sont adjointes à cet ensemble, traineau d'autrefois, calèche, personnages en costumes, meubles de jardin.

La partie néanmoins la plus intéressante de l'exposition pour l'amateur d'art se situe dans une petite salle de côté, où sont réunies toutes les huiles et aquarelles représentant le Montréal des années 1800 à 1870 environ. Huiles de Duncan, aquarelles de Dillon ou surtout de Sproule. Ce ne sont là que des oeuvres sans prétention, très simples, dans le goût du paysage anglais, mais qui sont d'importants documents pour l'histoire de la métropole. J'ai beaucoup aimé en particulier les aquarelles représentant le port de Montréal, avec ses voiliers en attente et, par delà les quais, la silhouette déjà traditionnelle de la ville avec les tours de Notre-Dame.

Il faut féliciter M. J.-C. Robillard pour cette exposition dont il a pris l'initiative. C'est une des nouvelles manifestations de l'activité intelligente qu'il déploie au service de la métropole, dans tous les domaines, et pour laquelle il a trouvé au Musée des Beaux-Arts les concours les plus ouverts. On avait même pensé à reconstituer l'ambiance du siècle dernier et le pianiste Billy Eckstein, dans un décor approprié, jouait des airs du temps jadis sur des rythmes de piano mécanique, avec beaucoup d'entrain et de talent.

J. S.

Le Soleil May 30/60

Le lieutenant-gouverneur et madame Gagnon, accompagnés du colonel Jean-Paul Martin, rehaussaient, de leur présence le dîner officiel d'ouverture de l'Exposition du Musée des Beaux-Arts à Montréal, la semaine dernière.

Star May 10/60

# Parks Designer's Work Seen Throughout City

By DUSTY VINEBERG

Hardly a Montrealer with his eyes about him has not admired the handiwork of designer Roland Proulx—yet he is unknown, except to a small circle of colleagues.

Off his drawing board in the last year have come a "throne" for Princess Margaret, the design for the Dutch garden display at the Botanical Garden, the layout for the forthcoming "Changing Face of Montreal" exhibit at the Montreal Museum of Fine Arts, and the settings for Marlborough, a French comedy by Marcel Achard opening at La Poudriere shortly. And that is only a partial list.

Mr. Proulx, a commercial artist on the staff of the Parks Department, is also responsible for designing the fantasy settings for the animals in the Children's Zoo at LaFontaine Park.

Everything is grist to his mill, including, for example, the old St. Henry station.

Miniatures of the old-fashioned, red brick station will serve this season for the first time as ticket offices for the miniature trains in LaFontaine Park and the Botanical Garden.

"I'm a St. Henry man," says Mr. Proulx, "and I was attached to the old station. I felt sorry when they tore it down."

He grabbed the opportunity to preserve its memory when Claude Robillard, Director of Parks, made a typical suggestion; to the effect that "the old ticket booths must be replaced with something more imaginative."

Princess Margaret's "throne" was designed for her visit to the children of Montreal in Lafontaine Park in 1958. Probably the most charming she ever sat in, it consisted of a ring of petals surrounding a flower centre — inspired, Mr. Proulx says, by her name, which means "daisy" in French.

### Exhibit for Museum

Occupying him at the moment is the Changing Face of Montreal — an exhibit being created to mark the 100th anniversary of the Montreal Museum of Fine Arts.

Mr. Proulx, working with Mr. Robillard, who is chairman of the organizing committee, has originated many of the ideas for the show and has designed the layout for the exhibition, which opens to the public May 20.

In his spare time, the Parks Department designer turns out layouts for departmental publications. He is a Sunday painter and his oils of the parks at various seasons have adorned the covers of the department's annual reports. He also does the settings, which have been notably fresh and original, for the Parks Department's two travelling show wagons, La Roulotte and Le Vagabond, which visit different parks each summer day.

His job is ideal, Mr. Proulx says, because of the scope he is given by Mr. Robillard.

"And after all," he adds, "we really shouldn't be given much praise for doing nice things because our materials are the nicest things there are—parks, trees, grass, flowers and children."

Guelph Guardian May 7/60

MONTREAL--(UPI)-- The Montreal Museum of Fine Arts this month will present a display called "The changing Face of Montreal" which will be a survey of what has happened to Canada's biggest city in the past century.

The display will be open to the general public May 20th by means of artifacts, paintings, photos, by mannequins, furniture, cars and actual construction the exhibition will show the evolution of Montreal taste and appearance.

Edmonton Journal June 1 /60

STATELY APPROACH

MONTREAL (CP) — Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant Governor Onesime Gagnon.

Evening Times-Globe St. John N.B. May 28/60

MONTREAL (CP)—Six weeping willow trees were planted in cement urns and placed on the sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony led by Quebec's Lieutenant-Governor Onesime Gagnon.

Galt Evening Reporter June 2 /60

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Regina Leader-Post May 24

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Belleville Ont. Intelligencer May 26/60

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Ottawa Citizen June 1/60

Stately Approach

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Lethbridge Herald June 1/60

STATELY APPROACH

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Calgary Albertan May 27/60

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North Bay Nugget June 3/60

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Port Arthur News-Chron. May 30/60

STATELY APPROACH

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Star May 19/60.



—Staff Photo by David Legget

Museum visitor Patricia Gault admires mannequin in authentic costume in a carriage in the recreated Victoria Square of a hundred years ago. The exhibition opens tonight.

# Museum Re-creates Old City

By DUSTY VINEBERG

Visitors to The Montreal Museum of Fine Arts tomorrow will see Victoria Square as it was 100 years ago when the ladies dropped by in horse-drawn carriages to do their afternoon shopping.

The old square, once the business and shopping heart of the city, has been painstakingly recreated from photographs for The Changing Face of Montreal exhibition which will be formally opened by Lieutenant-Governor Onesime Gagnon at 9 tonight. It is complete with stores, mannequins in authentic costumes, shade trees and a horse and carriage.

Other highlights of the exhibition, one of a series of events marking the museum's centenary, include a reproduction of the old Theatre Royal and a gallery of Victorian interiors.

Workmen were putting the finishing touches today to the old theatre, to ready it for its first "audience" tonight.

The columns outside were being garlanded with palm leaves to add to the festivity. It is expected that the show, organized by a committee headed by Parks Director Claude Robillard, will prove a major tourist attraction this summer.

One of the highlights of the show is a gallery of Victorian interiors, crammed with the furniture, draperies and knick-knacks of 100 years ago.

One end of this room, arranged by assistant director Edward Cleghorn, is a Danish modern interior, contrasting in its stark simplicity with the rich, dark rooms of yesteryear.

Mr. Cleghorn pointed out that the crowded Victorian rooms were cleaned by a bevy of maids.

Nevertheless, he advises people who have old fire screens or such ornaments as papier mache tables seeded with pearl, or decorative blackamors not to throw them out.

The trend away from unrelieved modern has already started, he says, and that old tilt-top table with "a romantic landscape bedizened with pearl" may be just the right note in the new interiors which happily combine old and new.

Other features of the exhibition include a room of photographs from the Notman collection, contrasting old Montreal with the 1960 scene. A glimpse of the future is provided in another gallery, where models of such projects as the Place des Arts are on view. There are also models of new churches, shopping centres, parks and apartment houses.

The show contains an amusing pair of colored prints, which, according to Mr. Cleghorn, underline the fact that attitudes have changed as much as anything in 100 years.

One of the prints is "Virtue" in a modest, white dress, wearing a demure expression and carrying needlework. The other is "Vice," dressed in black, bedecked with jewellery and modest, too, by contemporary standards—except that her intentions were evidently indicated to Victorians by the skirts of her dress—raised three inches off the floor to show a miniscule stretch of ankle.



This old-fashioned parasol, a common sight in Victoria Square of 1860, is examined by museum visitor Mrs. Stanley Guttman. Looking on are Claude Robillard, centre, director of parks and head of the committee which organized The Changing Face of Montreal exhibition; and museum president Col. Hugh M. Wallis.

Progrès du Soguenay - May 10/60

## Le vieux Montréal sera recréé au Musée des Beaux-Arts

Le Montréal d'il y a 100 ans sera recréé au Musée des Beaux-Arts de Montréal durant ce mois de mai afin de donner un aperçu des transformations subies par la plus grande ville du Canada depuis un siècle.

L'exposition "La physionomie changeante de Montréal", qui sera ouverte au grand public le 20 mai, couvre la période depuis la fondation même du Musée.

**Par le truchement de peintures, de photos, de mannequins, de meubles, de voitures et de constructions réelles, l'exposition montrera l'évolution des différents cachets de Montréal.**

**L'exposition donnera aussi une idée du Montréal de demain avec des maquettes des grands projets urbains comme celui du centre culturel de la Place des Arts ou du développement de la Place Ville Marie.**

**Tout le second étage du Musée sera converti afin de faire place à l'expansion qui durera deux mois.**

**M. Claude Robillard, directeur du Service des Parcs de Montréal, est le président du Comité organisant l'exposition, l'une des grandes manifestations en l'honneur du Centenaire du Musée.**

**Il a déclaré que les Montréalais pourront y voir tout à la fois le Montréal d'hier, d'aujourd'hui et de demain.**

**Plusieurs grandes compagnies de Montréal et beaucoup de Montréalais ont joint leurs efforts à ceux de M. Robillard et de M. Evan H. Turner, directeur du Musée, pour la présentation de cette exposition.**

**La Brasserie Molson Ltée reconstruira le fameux Théâtre Royal dans la galerie centrale du Musée — où des pièces d'autrefois y seront jouées.**

**Le Carré Victoria sera recrée par Henry Morgan et Co. On y verra des mannequins habillés à la mode du jour.**

**Une galerie de peintures, de gravure et de photos, montrant un Montréal d'avant 1860, sera organisée par Mme Isobel Dobell, conservateur du Musée McCord de l'Université McGill.**

**M. Claude Beaulieu, directeur de la revue artistique "Vie des Arts", arrangera une collection de photos donnant une vue de la ville comme elle était alors et comme elle est aujourd'hui.**

**M. Edward Cleghorn, directeur-associé du Musée, recréera des intérieurs du dernier siècle en utilisant des meubles, rideaux et accessoires de l'époque.**

**M. Robillard s'occupera personnellement d'une galerie ayant pour thème le Montréal de demain. Une personnalité marquante dans les affaires municipales de cette ville, M. Robillard joue un rôle vital dans la transformation de Montréal.**

**Au sommet des escaliers, des écrans pivotants montreront des vues de Montréal, prises du Mont-Royal dans les années 1860, 1903 et 1960.**

**M. Robillard, qui est aussi un membre du Conseil du Musée, a déclaré que cette exposition a été dans un stage préparatoire depuis fort longtemps et devrait être une révélation aux visiteurs en général et particulièrement aux Montréalais.**

**La fameuse collection photographique Notman sera aussi en vue avec des contre-types modernes. Même des lampadaires et des bouches d'incendie seront exposés.**

**M. Robillard a déclaré que la façade du Théâtre Royal sera réalisée dans ses moindres détails jusqu'aux affiches elles-mêmes.**

STATELY APPROACH

MONTREAL (CP)—Six weeping willow trees were planted in sidewalk in front of the Montreal Museum of Fine Arts, at a ceremony held by Quebec's Lieutenant-Governor Onesime Gagnon. The trees were planted in concrete urns and placed on the sidewalk.

Sherbrooke Star May 27/60

Tape Journal May 1/60

## La physionomie de Montréal

L'honorable Onésime Gagnon, lieutenant-gouverneur du Québec, à inauguré officiellement l'ouverture de l'exposition "Le physionomie changeante de Montréal" au Musée des Baux-Arts de Montréal, jeudi, le 19 mai.

L'exposition couvre la période des 100 ans d'existence du Musée et retrace les différents changements physiques subis durant un siècle par la plus grande ville du Canada.

M. Claude Robillard directeur du Service des Parcs de la Cité, est le président du comité organisant "La physionomie changeante de Montréal".

L'exposition sera ouverte au public le 20 mai pour une période de deux mois.
L'entrée est gratuite.

Gazette May 28/60

## Montreal Loses Too Many Trees

At this time of the year, when the trees are coming into leaf again, Montrealers are again made aware of the value of the trees in their city's streets and how many of them are being cut down.

All this is made dramatically evident in the comparative views of Montreal from the Mountain now displayed at the Montreal Museum of Fine Arts. The older view shows a splendid prospect of tree tops; today's view shows how vast has been the loss.

Various explanations have been made from time to time by the civic authorities, as to why the removal of trees is necessary on the downtown streets. But recently there was the example of confusion between civic departments, so that trees that were meant to be preserved have been lost, or are dying.

Last year the Quebec Natural Gas Corp. was given permission to lay new pipe along Delorimier Avenue. But it cut the roots of the trees for the excavations. And through some failure of consultation or suggestion, the excavations were filled with earth not suitable to maintain the life of these trees. It is now believed that they will die.

Mr. Pierre DesMarais placed the admirable motion before the Executive Committee that "no tree in Montreal be cut down by any deaprtment of the city whatsoever, without written authority from the superintendent of the forestry division of the Parks Department."

This motion, approved by the Executive Committee, should help to prevent the loss of trees through misunderstanding. Every tree is precious. To cut them down because departments fail to consult with one another is calamitous.

Star May 20/60



—Staff Photo by Paul Taillefer

Lieut.-Governor Onesime Gagnon waters tree potted in concrete urn outside Museum of Fine Arts where an exhibition showing "The Changing Face of Montreal" was opened last night. The tree is one of six weeping willows set up as an experiment by the City Parks Department. Watching the ceremony are Claude Robillard, left, director of the parks department, and H. J. O'Connell, one of the exhibitors of the exhibition at the museum.

Star May 20/

## Dual Event Depicts City Past, Future

An exhibition showing "The Changing Face of Montreal" was officially opened at the Montreal Museum of Fine Arts last night by Hon. Onesime Gagnon, Lieutenant Governor of Quebec.

At the same time the City Parks Department initiated its experiment of placing trees potted in concrete urns in spots where there is no earth, by installing six willows outside the Museum entrance.

The Lieutenant Governor, who also presided at the inaugural of the city's beautification experiment, said the double event symbolized a joining of two beauties natural and artistic.

The result, Mr. Gagnon said, is that "we are rendering homage to greenery as a symbol of natural beauty," and inside the museum "we are taking a long look into the future, as well as into the past."

"The Changing Face of Montreal" is a unique exhibition, for which many of the city's famous squares and streets have been re-created with pictures, and in the case of Victoria Square of 1860 with life-size store front and horse and carriage.

The show also contains scale models of many of the city's prize projects, such as the Place des Arts and Place Ville Marie, and on the smaller side many personal objects of indoor and outdoor life, dating back to the eighteenth century.

The exhibition shows generally the evolution of Montreal's appearance and the taste of its inhabitants in the past 100 years, and is being held in conjunction with the 100th anniversary of the Museum.

Claude Robillard, director of the Montreal Parks Department and a member of the Museum Council, did extensive planning for the show.

Present with him last night were Mayor Sarto Fournier, Col. Hugh M. Wallis, president of the museum, and Dr. Evan H. Turner, the museum director.

The six weeping willows outside the entrance on Sherbrooke street stand 14 feet high on the average, and if they prove successful as an experiment many more like them will be placed around the city.

The Lieutenant Governor, paying homage to Montreal for its "Beautification Week" and "Arbor Day," which was yesterday, presented two tiny maple trees to a boy and a girl from Montreal schools.

Roman Catholic and Protestant schools celebrated "Arbor Day" yesterday with teachers giving lectures on plant life and with children planting over 10,000 trees.

The willows outside the Museum will be planted in permanent sites when they get too large for the concrete urns, and will be replaced by others. During the winter they will be kept in city greenhouses.

Gazette June 4/60

Several large exhibition rooms of the Montreal Museum of Fine Arts have been transformed to illustrate "The Changing Face of Montreal."

There, one can wander at leisure—and in some cases with nostalgic memories, while observing what almost irreparable damage has been done in the name of Progress, to Canadian history and architecture.

Other exhibits illustrate present and future improvement to our city life and landscape.

A great deal of careful and painstaking research, co-operation and actual physical effort has gone into the assemblage of this extensive and engrossing exhibition, which every family in Montreal should visit. The showing remains open to the public until July 17.

Gazette La Voix de l'Est May 10/60

Au Musée des Arts

13-M

## Il y a un siècle

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The Vancouver Sun, B.C.
June 25, 1960

## Portable Trees Grace Sidewalk

MONTREAL (Correspondent) — Six weeping willows in concrete urns have been installed on the sidewalk in front of The Montreal Museum of Fine Arts in a beautification experiment devised by the city's parks department.

Claude Robillard, director of the parks department, said the idea of installing "moveable trees" on sidewalks was conceived for areas where plantings are impossible due to lack of space or other limita-

La Presse May 25-'60

## Des arbres en baquet.

# Avant que Montréal ne soit devenu un DESERT DE PIERRE

La Division des arbres que dirige M. Joseph Dumont vient de prendre une heureuse initiative qui a, en outre, le mérite d'être unique au Canada.

Six arbres — des saules — décorent depuis quelques jours l'entrée du musée des Beaux-Arts de notre ville. Puisque la rue Sherbrooke est un ruban d'asphalte et de ciment, il est inutile de s'acharner à perforer cette masse bétonnée pour y planter de jeunes arbres sur un terreau minuscule. Manquant d'humidité, l'arbre pousse de peine et de misère et si d'aventure il réussit à survivre, le risque est grand qu'il soit mutilé, brisé (pour ne pas écrire déraciner) durant l'hiver. Que peut un petit arbre contre une niveleuse ou un bulldozer ! Bien sûr, ces messieurs de la voie publique auquels l'enlèvement de la neige cause le souci que l'on sait, ne le font pas exprès et ne veulent pas la mort des arbres. Seulement, un accident est si vite arrivé.

La solution ? Avoir des arbres itinérants, si l'on peut ainsi parler. Des arbres qui au début de l'hiver peuvent être "hébergés" à la pépinière municipale d'où ils sortiront au printemps suivant pour reprendre leur place le long de nos avenues.

Une idée, n'est-ce pas? Encore fallait-il y penser. C'est fait et fort adroitement. Des baquets en béton ont été construits. C'est solide et lourd. L'arbre a suffisamment de terre et d'espace pour prendre racine et épanouir sa verdure. En trois ou quatre ans l'arbre sera devenu grand et pourra être planté en permanence dans un secteur "ad hoc". La présente expérience porte sur six saules à développement rapide mais dès l'an prochain (si la formule donne le résultat attendu) cent cinquante arbres mis en baquet, seront distribués ici et là de par la ville. Les essences pourront varier mais on cherchera à utiliser des arbres dont la pousse est rapide et qui peuvent être "déménagés" de saison en saison sans subir d'inconvénients sérieux.



...et à l'hiver on les rentrera

L'initiative est excellente et elle est inédite. Avant qu'il ne soit trop tard, avant que le centre de la ville ne soit devenu un désert de blocs de pierre, la division des arbres fait sa part et apporte au décor de Montréal, si triste, si minable en tant d'endroits, un peu de cette beauté sylvestre indispensable à toute agglomération urbaine qui se veut digne de ce nom.

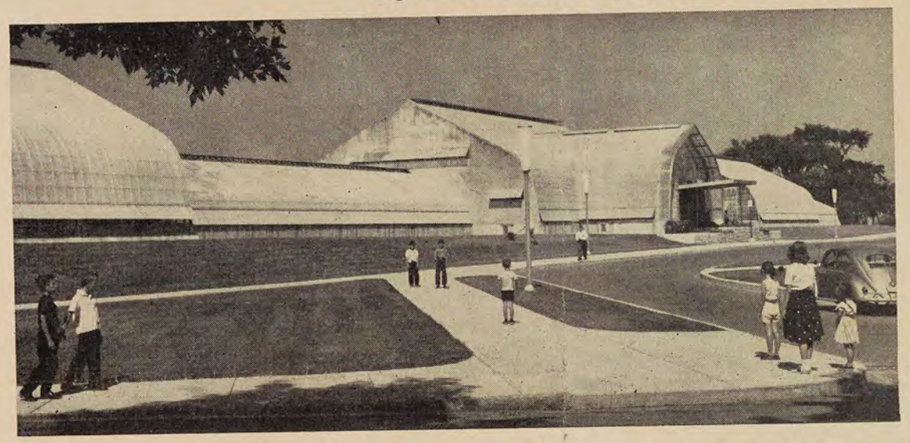
13-14

The Montrealer May 1960

MAN OF ACTION

# Claude Robillard
## *and*
# *The Changing Face of Montreal*

by Lawrence Sabbath



*The new conservatory of the Botanical Gardens*

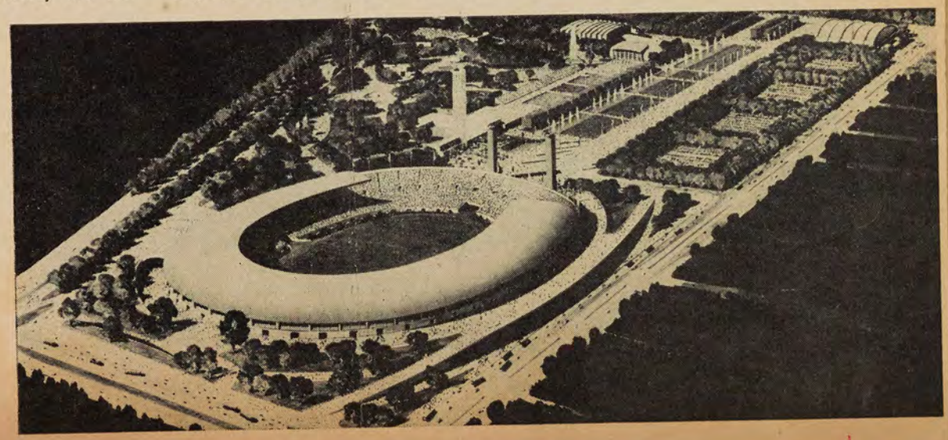
"Politicians are not aware just how many votes there are in a zoo". Claude Robillard is a man of many parts, able to perform on many levels of activity, one of which concerns the establishment of a zoo that he believes would help in making Montreal the most beautiful city in Canada.

"People get the city they deserve" says the Director of the Montreal Parks Department. "Montreal is fortunate in having the physical potential. Political opposition is a factor under which you learn to suffer and grow accustomed to. It's all a question of patience. Some years ago I wanted a tree nursery but Mr. Marler was adamant. I waited it out until a more sympathetic group came of our prized possessions. The zoo will come. So will the sports centre."

Heading this department of Canada's largest city is a full-time job for which Claude Robillard is well qualified. "I like what I am doing. It may be helped by the fact that I am completely apolitical by choice and by the requirements of my job."

Montreal born (1911) and educated, he received his degree in electrical engineering from McGill in 1935 and spent the next seven years with the Bell Telephone Company. Then two years with Quebec Power Company and two more as Assistant Transit Controller for the Department of Munitions and Supply. In 1945 he became assistant to Montreal's Director of Public Works, and in 1951 he was named Engineer-Superintendent of the Parks and Recreation Division of the Public Works Department.

When this latter division was established as the Parks Department in 1953, Mr. Robillard was named Director. In 1957 he became the first Canadian to receive the Presidency of the American Institute of Park Executives. So ambitious and numerous have been his



*The new sports center project*

Can. Jewish Chron. May 13/60

## Montreal Of 100 Years Ago To Be Recreated

By artifacts, paintings, photos, mannequins, furniture, cars and actual construction, The Montreal Museum of Fine Arts will make a survey of what has happened to Canada's biggest city in the past century, including the old Theatre Royal. It will also tell something of the future—models of major projects as the Place des Arts and Place Villle Marie.

The entire second floor of the Museum is to be converted for the show, which will be on view for two months. A number of leading Montreal companies and Montrealers have joined Mr. Claude Robillard; Director of the Montreal Parks Department, and chairman of the committee organizing the exhibition, and Dr. Evan H. Turner, director of the Museum in planning the show. e.g. Molson's Brewery will reconstruct the famous Theatre Royal in the central upstairs gallery of the Museum and old-time plays will be represented; Henry Morgan & Co. will recreate the old Victoria Square and mannequins dressed in the garb of the day will be seen in it. At the top of the staircase, large revolving screens will show views of Montreal from Mount Royal in the years 1860, 1903 and 1960, etc.

"The Changing Face of Montreal" will be open to the general public May 20th. Mr. Robillard said the show has long been in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

Guelph Guardian May 13/60

MONTREAL (UPI) - Six weeping willows in concrete urns will be installed on the side walk in front of the Montreal Museum of Fine Arts May 19th in a beautification experiment devised by the city's parks department.

The "plantings" on Sherbrooke Street West near Ontario Avenue will be part of the Arbor Day celebrations and have been timed to coincide with the official opening of the Museum's exhibition "The Changing Face of Montreal."

The idea of installing "moveable trees" on sidewalks was conceived for areas where plantings are impossible due to lack of space or other limitations.

Le Prateur D'Outremont May 11/60

# "The Changing Face Of Montreal" To Be Featured By Museum Of Fine Arts

The Montreal of 100 years ago, including the old Theatre Royal, is to be recreated in The Montreal Museum of Fine Arts this month for a survey of what has happened to Canada's biggest city in the past century.

"The Changing Face of Montreal", which will be open to the general public May 20, covers the period of the Museum's existence.

By artifacts, paintings, photos, by mannequins, furniture, cars and actual construction, the exhibition will show the evolution of Montreal taste and appearance.

It will also tell something of the future — models, for instance, of such major projects as the Place des Arts cultural centre and the Place Ville Marie development.

The entire second floor of the Museum is to be converted for the show, which will be on view for two months.

Claude Robillard, director of the Montreal Parks Department, who is chairman of the committee organizing the exhibition, said Montrealers will be able to see past, present and future in the exhibition, one of the main shows of the museum's centenary celebration.

A number of leading Montreal companies and Montrealers have joined Mr. Robillard and Dr. Evan H. Turner, director of the museum, in planning the show.

Molson's Brewery is to reconstruct the famous Theatre Royal in the central upstairs gallery of the museum — and old-time plays will be represented.

Henry Morgan and Co. will recreate the old Victoria Square, and mannequins dressed in the costumes of the day will be seen in it.

Isabel Dobell, curator of McGill University's McCord Museum, will set up a gallery of paintings, prints and photographs showing the pre-1860 Montreal.

Claude Beaulieu, director of the French art magazine Vie des Arts, is assembling photographs of exteriors of Montreal to show how the city looked then and how it looks now.

Edward Cleghorn, associate director of the Museum, is recreating interiors of the past 100 years, using furniture, drapes and so on.

Mr. Robillard is personally handling a gallery which will show the Montreal of the future. As a key civic figure, he plays a vital role in the transformation of the city.

At the top of the staircase, large revolving screens will show views of Montreal from Mount Royal in the years 1860, 1903 and 1960.

Mr. Robillard, who is also a member of the Museum's council said the show has long been in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

The famous collection of Notman photos will also be on view along with modern counterparts.

The reconstructed Theatre Royal will have a complete facade right down to old theatre posters, Mr. Robillard said.

St Laurent News, May 12/60

# Old Montreal recreated at Museum of Fine Arts

The Montreal of 100 years ago, including the old Theatre Royal, is to be recreated in The Montreal Museum of Fine Arts this month for a survey of what has happened to Canada's biggest city in the past century.

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At the top of the staircase, large revolving screens which will show views of Montreal from Mount Royal in the year 1860, 1903 and 1960.

Mr. Robillard, who is also a member of the Museum's council, said the show has long been in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

The famous collection of Notman photos will also be on view, along with modern counterparts. Street furniture such as hydrants and posts will be seen.

The reconstructed Theatre Royal will have a complete facade right down to old theatre posters, Mr. Robillard said.

Mont Gazette May 18/60

# Life-Size Horse, Even Hydrants Among 'Changing Face' Exhibits

Workmen are busy converting the upstairs galleries of The Montreal Museum of Fine Arts for the coming exhibition "The Changing Face of Montreal".

Visitors to the museum will not recognize the picture galleries.

They will find, for instance, that a theatre has replaced the main central gallery.

And, in another gallery, they will come face to face with a life-size horse. It is not, however, alive.

The galleries — closed to the public during the period of transformation—will show the evolution of Montreal's taste and appearance during the 100 years of the museum's existence.

Months and months of planning and work have gone into the show, one of the main exhibitions of the museum's centenary celebration, officials reported.

Top planner of the show was Claude Robillard, director of the Montreal Parks Department and a member of the museum's council.

Working with Dr. Evan H. Turner, director of the museum, Associate Direcotr Edward Cleghorn and others from the museum, the parks department and industry, Mr. Robillard has organized a show which is expected to draw countless visitors during a two-month period.

Set to open to the public May 20, the exhibition will present many surprises for the visitor.

"We don't want to spoil people's fun by disclosing too much about the exhibition in advance," a museum spokesman declared.

It has been announced, however, that the show will include: recreation of the famous old Theatre Royal and the Victoria Square of a century ago; autos of ancient vintage, artifacts, paintings, photos, mannequins, furniture, drapes, even hydrants.

Roland Proulx, parks department artist, and Florent Charbonneau, parks department photographer, were important aides in the presentation of the show.

The exhibition will not deal only with past and present. It will also tell something of the future, the big projects which again will change the face of Montreal.

**IN OTHER GALLERIES:** The Art Gallery of Toronto is showing 74 works which form the exhibition, "Soviet Painting." This first art exhibit sent from Russia itself in 35 years will continue to July 3.

The Montreal Museum of Fine Arts is portraying the 100-year history of the museum by showing how the appearance of Montreal itself, both as to exterior and interior of buildings, has changed in that period. Called "The Changing Face of Montreal," the exhibit will continue to about the end of July.

London Evening Free Press June 4/60

La Patrie Messenger May 19/60

**A Must For All**

We all spend time in our in teresting city of Montreal an on your next visit to town pla to include the major exhibitio showing "The Changing Face Montreal". This opens at th Montreal Museum of Fine Ar Friday, May 20th and show the city of 100 years ago, in cluding the Old Theatre Roya which has been recreated fo the show.

The exhibition will be a m jor tourist attraction and wi be there for two months, occ pying the entire second floo It marks the Museum's 100t anniversary.

Montreal of the past will represented by interiors, furn ture, oldtime plays presented the reconstructed Theatr Royal, old cars, theatre poste lamp posts and photograph paintings and prints.

These will be contrasted wit for example, a contemporary ving room. The Montreal of t future will be represented in special exhibit of models of su projects as Place Ville Mar Windsor Plaza and other sk scrapers that will shortly landmarks in the city.

Therefore, keep this in mi for a summer must.

Star May 28/60 Robert Ayre

# The Museum Looks Back at Montreal's Changing Face



*An Allegory of Life*

The bronze Family Group by Art Price in the foyer of the new Prudential Assurance Company Building on Dorchester Boulevard.

By ROBERT AYRE

BEHIND the weeping willows in the big pots on the sidewalk, the Museum — the second floor, anyway — has been transformed for the exhibition "The Changing Face of Montreal," which will be on view through July 17. At the top of the grand staircase, you are confronted by a big photo-mural, breaking into revolving sections to give you panoramas of the city as it was in 1860 and 1905 and as it is today, and set the key for the unfolding recollections of Montreal during the century the Museum has been in existence.

I can't say I was impressed with the reconstruction of Victoria Square, with its 1885 phaeton and hackney and its china models wearing 1870 dresses, or with the facade of the Theatre Royal, opening into a concert room with scarlet drapes; pretty thin stuff; and in some other respects it is a superficial survey; but there is enough in the show to keep you busy, and entertained, for hours. There are prints and water colors from the McCord Museum; Montreal before 1860, as it was seen by Sproule, Dillon and Duncan; the building of Victoria Bridge; photographs of the boating on Notre Dame and McGill Streets during the flood of 1886. There is a whole gallery of wonderful Notman photographs, fixing forever mansions and churches that have gone, the elevator up Mount Royal, the ice palaces, the heavy, high-piled snows of yesteryear. Paintings of the city by Morrice, Cullen, Brymner, Adrien Hebert, Fred Taylor, Dorothy Duncan and Harold Beament have been brought out.

* * *

Furniture of the Victorian period, ornate and tasteless, is contrasted with modern Scandinavian. Here are brocades, petit-points, inlays, lacquers and marble tops, blackamoors; carpet and textile designs by William Morris; the garden brought indoors with basket furniture and the artificial bower which the romantic maiden of modest means could build to foil the most prying chaperon. Here are the little intimate knicknacks—fans, slippers, bezique cards, invitations and valentines, jewelry, a velvet head-dress worn at the Prince of Wales ball in 1860 — as well as porcelain and silver. There is a copy of Godey's Lady's Book, and a copy of the Winter Carnival program of 1885, which ought to be of interest to the Art Directors Club (whose annual exhibition opens June 6). It is a dare rather than an invitation to fun. On one cover, a woman all but lost in a blizzard fights the wind; on the other, a desperate team, galloping and snorting, runs in a panic from the fireworks, carrying the sleighload of revellers to their doom; and all in a frosty, deathly grey.

With plans and models of Place Ville Marie, the Concert Hall, the Centre Sportif at Parc Maisonneuve, the dream of the Zoo, slum clearance projects, throughways and shopping centres, we are in Montreal 1960.

* * *

It is a nostalgic, rather haphazard show, avoiding problems, drawing no moral, making no reference to City Planning Director Romeo Mondello's warning against speculators and laissez-faire. The Junior Associates, in their Stable exhibition, start where it leaves off and make some attempt to look at the dark side of the picture, though they draw no conclusions from the findings of their photographers. The title, "Four Faces of Montreal" is loose. What we see is Montreal as Sam Tata, George Fenyon, Marcel Corbeau and Ron Roth-Watts saw it on separate trips about the streets. There is much for dismay and indignation in their pictures of the waste of signs, poles and wires, cluttered spaces, ugly buildings, and St. James United Church wrapped around with shops. (O God! O Montreal! quotes the caption).

"Our aim was to make people look," says the Junior Associates of the Museum. "And looking may stimulate the thought that more planning from a human point of view is needed in our city." You have to draw your own conclusions. There is nothing like the scientific analysis, the alarm and the direction given by the Architectural Research Group in its "City for Living" exhibition in the Museum just 19 years ago.

* * *

One member of that group was J. C. Merrett of the firm of Barott, Marshal, Merrett & Barott, the architects who designed the Prudential Assurance Company building on Dorchester Boulevard, which will be formally opened by Premier Barrette and Mayor Fournier on June 3. Part of the new Montreal, it incorporates, among other contemporary ideas, the use of sculpture. The company crest in cast aluminum and enamel over the front entrance, and the bronze statue in the foyer, are the work of Art Price, the Ottawa sculptor. His family group is more than nine feet tall and nearly as wide, and weighs two and a half tons. The figures, owing not a little to Henry Moore, are half abstract yet recognizable enough to convey a strong human quality. Their solidity is lightened but not weakened by the hollowing of limbs and the opening of backs and heads. The arm of the father is exaggerated to encircle the family, at once a symbol of protection and a physical factor binding the whole group together. Each of the five members is differentiated, yet they form a compact unit, closely knit in powerfully rhythmic arabesque.

Current Events May 20 1960

3 M



*Victoria Square as it appeared in 1890. This photograph is a part of the exhibition "The Changing Face of Montreal" now being held at the Museum of Fine Arts.*



## ART

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday: 10 a.m. to 10 p.m. Admission free.

May 20 - July 17th — an exhibition entitled "The Changing Face of Montreal" will present through paintings, photographs, plans, models and objects an impression of the changes that have occurred in Montreal during the centenary of the Museum's existence.

La Patrie May 22 1960



L'Hon. Onésime Gagnon

L'hon. **Onésime Gagnon**, lieutenant-gouverneur de la province de Québec, ouvrira officiellement l'exposition "La Physionomie changeante de Montréal", jeudi le 19 mai, à 9 h. p.m., au Musée des Beaux-Arts de la rue Sherbrooke. L'exposition, qui représentera le passé, le présent et l'avenir de Montréal, sera ouverte au public le lendemain, 20 mai. L'exposition, qui s'annonce plus qu'intéressante, manifeste le centenaire du Musée des Beaux-Arts, dont notre section rotogravure a publié dernièrement de très belles pages.

* * *

St. Jean Le Richelais June 9/60

## EXPOSITIONS

**A compter du 21 mai: A L'ECOLE DES BEAUX-ARTS, 125** ouest, rue Sherbrooke. — Exposition annuelle des travaux des élèves.

**AU MUSEE DES BEAUX-ARTS,** 1379 ouest rue Sherbrooke.

**20 mai - 17 juillet: "La Physionomie Changeante de Montréal".** Cette exposition fera voir, par le truchement de peintures, de photos, de plans et de maquettes, les transformations qui se sont effectuées dans l'aspect extérieur de Montréal depuis 100 ans.

Mont Star May 19/60



—Staff Photo by Adrian Lunny

Julie Sheper and Ken Matrin, of Kensington School, with one of the 10,000 tree plants placed in Montreal schools in connection with Beautification Week. Looking on are City Councillor George Brown and principal M. H. Stanley, standing.

# School Children Assist In Beautification Plans

Thousands of Montreal school children are planting small maple trees throughout the city area as part of Beautification Week.

About 10,000 of the small plants were distributed to Catholic and Protestant schools in the municipal area to be planted on school properties between May 16 and 23.

By tradition, Arbor Day falls just prior to Victoria Day, but this year no special time was designated for tree planting and it has been going on since Monday.

The trees were distributed on a basis of two per class from kindergarten to grade seven.

In a ceremony planned for this evening, six weeping willow trees, planted in cement urns will be placed on the sidewalk in front of the Montreal Museum of Fine Arts.

Lieutenant Governor Onesime Gagnon will preside over the cremon, and present small trees to Katherine Calzone, a pupil of Victoria School, representing English speaking pupils, and to Roger Urbinati, of Ignace Bourget School, on behalf of French-speaking Montreal students.

Star May 17/60

19-M



—Staff Photo by Mac Juster

Joe the Cleaner, symbol of civic sanitation, and Jeannine Mignolet, Beautification Week queen, listen as Mayor Fournier reads proclamation declaring May 16-23 Beautification Week 1960. He urged all Montrealers to co-operate.

# Clean-up Queen Crowned

There were indications of a hereditary monarchy at City Hall yesterday, as Mayor Sarto Fournier crowned thespian Jeannine Mignolet Queen of Beautification Week 1960.

Miss Mignolet, for six years a star of the television show "La Famille Plouffe," succeeds her "mother" Amanda Alerie, who achieved fame as "Maman Plouffe" on the same show.

Just before yesterday's "coronation," Mayor Fournier proclaimed May 16 to May 23 "Beautification Week 1960."

Beautification Week is a project annually sponsored by the Property Owners' League of Montreal.

Under the theme "Clean-up, Paint-up, Fix-up," the league urges Montrealers to make the metropolis "the cleanest and most attractive of Canadian cities."

In praising this goal yesterday, Mayor Fournier underlined the importance of widespread co-operation during the current campaign. "Civic beautification and a sanitary community," he said, "require the help of everyone."

The mayor urged all Montrealers to abide by the league's program, which urges Montrealers to:

1. Make Montreal the cleanest and most attractive Canadian city;
2. Each do our bit in this clean-up and beautification campaign;
3. Keep clean-up and beautification in mind throughout the entire year;
4. Clean up our property and home;
5. Paint up our property and home;
6. Plant up our gardens and trim our lawns; and
7. Light up all dark and gloomy corners on our property.

Officials at all Beautification Week functions with Queen Jeannine will be "Joe the Cleaner," mammoth-faced mascot who symbolizes sanitation.

Festivities continue today, "School Day," when special beautification talks will be given in every classroom of both Catholic and Protestant schools.

Tomorrow will be "Home Day". Parents are asked to talk to their children about civic beauty and sanitation, while children "bring home" the ideas they acquired in school on the previous day.

Thursday is "Trees Day", festivities being highlighted by an unprecedented "portable tree-bed" planting ceremony in front of the Museum of Fine Arts on Sherbrooke street west.

Star June 6/60

## 'La Peur des Coups' At Royal Theatre

Live theatre will be staged in the re-created Theatre Royal of the Museum of Fine Arts next Wednesday and Thursday, starting at 9.30 p.m., it was announced today.

A one-act play called "La Peur des Coups" will be presented in connection with the Museum's exhibition "The Changing Face of Montreal," a survey of the changes which have taken place in Canada's greatest city in the past 100 years.

Admission to the presentation will be free on both nights.

Taye-Journal May 19/60

## Changing Face of Montreal

Workmen are busy converting the upstairs galleries of The Montreal Museum of Fine Arts for the coming exhibition "The Changing Face of Montréal", which will last two month as of May 20th.

Visitors to the Museum will not recognize the picture galleries.

They will find, for instance, that a theatre has replaced the main central gallery.

And, in another gallery, they will come face to face with a life-size horse. It is not, however, alive.

Months and months of planning and work have gone into the show, one of the main exhibition of the Museum's centenary celebration, Museum officials reported.

Top planner of the show was Claude Robillard, director of the Montréal Parks Department and a member of the Museum's Council.

It has been announced that the show will include: recreation of the famous old Theatre Royal and the Victoria Square of a century ago; autos of ancient vintage, artifacts, paintings, photos mannequins, furniture, drapes, even hydrants.

La Presse June 7/60

## Une soirée 1900 demain au Musée

Mercredi et jeudi, à 9.30 p.m., une représentation théâtrale aura lieu sur la scène du "Théâtre Royal" au Musée des Beaux-Arts de Montréal.

"La Peur des Coups" de Courteline y sera présentée en conjonction avec l'exposition "La physionomie changeante de Montréal" qui retrace l'évolution de la plus grande ville du Canada depuis un siècle.

Le fameux "Théâtre Royal" a été recréé au Musée pour cette exposition.

Billy Eckstein fut le premier artiste à apparaître sur cette scène. "Les doigts", comme on l'appelle souvent, ont joué à Montréal et ailleurs pour le plaisir de bien d'audiences pendant d'innombrables années.

Mme Jeannine Beaubien, directrice du théâtre de l'Ile de Ste-Hélène, La Poudrière, a annoncé aujourd'hui qu'elle montera "La Peur" au "théâtre" du Musée. Cette pièce a reçu durant trois semaines les ovations du public l'été dernier à la Poudrière.

L'admission aux représentations du Musée sera gratuite durant les deux soirées.

La comédie dans le décor d'une chambre à coucher, une querelle entre mari et femme survenue après un bal — aura comme protagonistes Jean Dalmain et Monique Leyrac.

Ces deux artistes, ainsi que Pierre Thériault (Monsieur Surprise), bien connu des téléspectateurs de langue française — donneront un tour de chant qui mettra en vedette les chansons d'alors, d'Yvette Guilbert, Francis Carco, Mayol, Aristide Bruand et de tant d'autres.

Montreal Matin - May 19/60

# L'hon. Onésime Gagnon à la fête de l'arbre ce soir

**Le lieutenant-gouverneur de la province de Québec, l'hon. Onésime Gagnon, présidera la cérémonie officielle de la septième fête annuelle de l'Arbre, face au musée des Beaux-Arts, ce soir, à 8 h. 45, vient d'annoncer M. Joseph Dumont, surintendant de la division des arbres et des parcs.**

La cérémonie précédera immédiatement l'ouverture officielle de la fameuse exposition "Le Visage changeant de Montréal" tenue au Musée des Beaux-Arts.

La fête de l'arbre, organisée dans le cadre de la Semaine de l'Embellissement, revêt, cette année, un caractère différent. En effet, le lieutenant-gouverneur inaugurera des plantations d'arbres dans des baquets de béton qu'on placera, si l'expérience est concluante, dans les endroits où il est impossible de planter.

**Ecoliers**

Au cours de la cérémonie, le lieutenant-gouverneur prononcera une courte allocution en anglais et en français dans laquelle il soulignera l'importance de l'arbre dans la ville. Il remettra ensuite à deux écoliers représentant les 200,000 écolirs de Montréal, deux petits érables argentés. Katherine Calzone, élève de septième année au Victoria School, recevra un jeune arbre au nom des écolières et écoliers de langue anglaise et Roger Urbinati, élève de sixième année à l'école Ignace-Bourget, recevra le petit arbre au nom des écoliers et écolières de langue française. Cette cérémonie précédant l'ouverture de l'exposition "Le visage changeant de Montréal" souligne deux éléments de beauté : la beauté naturelle symbolisée par l'arbre et la beauté faite de mains d'hommes symbolisée par le Musée.

On sait que la fête annuelle de l'arbre est organisée par la division des arbres du service municipal des Parcs avec la collaboration étroite des commissions scolaires catholiques et protestantes.

**10,000 arbres**

A la suite d'un concours, les deux premiers de chaque classe de toutes les écoles de Montréal ,ont reçu une jeune érable qu'ils planteront près de leur demeure. Le pot dans lequel est planté le jeune érable, porte cette inscription :

"Fête de l'Arbre '60. Quiconque a planté un arbre dans sa vie, n'est pas passé inutilement sur la terre".

(proverbe arabe)

et au bas :

"Je suis un érable argenté, mettez-moi en terre avec mon pot et, une fois la semaine, donnez-moi de l'eau".

Cette manifestation, comme l'a souligné M. Claude Robillard, directeur du service municipal des Parcs, a surtout pour but d'intéresser toute la population et spécialement les jeunes à la verdure.

Toronto Globe & Mail
May 28/60

# Montrealers Take A Backward Glance

By BRIAN CAHILL

871 MONTREAL

One of the most interesting things in Montreal these days is the exhibition at the Montreal Museum of Fine Arts. Called The Changing Face of Montreal, it is part of the museum's 100th anniversary celebrations. Its purpose it to illustrate what has happened to this beautiful city since 1860.

The main part of the show consists of enlarged photographs and reproductions of old drawings and prints. Even a person unfamiliar with Montreal can get a good idea of the nature and pace of the changes that have taken place.

The most impressive item in the show is an enormous photo mural which shows Montreal in three stages of development—1860, 1905 and 1960.

The weakest part of the exhibition is a display by the city's Department of Public Works, showing future civic projects designed to solve the traffic problem and preserve the character of the city.

The weakness does not lie in any technical inferiority of the models and illustrations, but in the feeling of frustration it imparts—an impression that the projects are not likely to come to fruition in our time.

Main item in the city's display is a scale model of the proposed 265-acre, $15,000,000 Agrignon Park and Zoo in the west end of Montreal near the suburb of Lachine.

Three years ago the City of Montreal hired Gerald T. Iles, superintendent of Belle Vue Zoo in Manchester, England, to head the Agrignon Park project. Last week City Parks Director Claude Robillard recommended to the executive committee of City Council that Mr. Iles be dismissed because the project has bogged down and seems unlikely to be revived.

The committee accepted the recommendation and Mr. Iles —a world-famous expert in his field who left Manchester after 25 years' service there— is now at liberty. The Agrignon Park project has cost about $1,500,000 so far for clearing and levelling the site.

With things as they are at City Hall, the badly-needed traffic projects in the city's display may prove as visionary as the Agrignon Park development.

Current Events
May 27/60

The Montreal Museum of Fine Arts is now celebrating its centennial with an exhibition called "The Changing Face Of Montreal" in which by photographs, models, paintings and objects the changes which have taken place here in the last 100 years are depicted. One very interesting exhibit is a reconstruction of **Henry Morgan & Company's** store as it was some 100 years ago. Although the location on St. Catherine Street, opposite Phillips Square is the same, this modest little shop dealing mostly in dry goods is a far cry from the huge and imposing Morgan's of today, where you can purchase just about anything

Montrealers this week are thankful for the *Montreal Museum of Fine Arts* whose directors planned and put into display an exhibit dealing with the Beloved Hometown in the

past 100 years. Viewers will see, in one section of the exhibit, a re-created Victoria Square of the past century. Morgan's (established in 1845) created the scene which features mannequins in the garb of the period.

Ottawa Le Droit
June 7/60

# Du théâtre au Musée des Beaux-Arts

Mercredi et jeudi prochains, une représentation théâtrale aura lieu sur la scène du théâtre Royal qui a été recréée au Musée des Beaux-Arts de Montréal. "La peur des coups", de Courteline, y sera présentée en conjonction avec l'exposition avant lieu couramment au Musée "La physionomie changeante de Montréal", qui retrace l'évolution de la plus grande ville du Canada depuis un siècle. Le fameux théâtre Royal a été recréé au Musée pour cette exposition.

Jeannine Beaubien, directrice du théâtre de l'Ile de Ste-Hélène, La Poudrière, a annoncé aujourd'hui qu'elle montera "La peur des coups", au théâtre du Musée. Cette pièce a reçu durant trois semaines, les ovations du public l'été dernier à la Poudrière. Ceux qui n'ont pas eu le loisir de la voir alors devraient définitivement y assister maintenant", a déclaré Mme Beaubien. L'admission aux représentations du Musée sera gratuite durant les deux soirées.

La comédie—dans le décor d'une chambre à coucher, une querelle entre mari et femme survenue après un bal — aura comme protagonistes Jean Delmain et Monique Leyrac. Ces deux artistes, ainsi que Pierre Thériault— Monsieur "Surprise", bien connu des téléspectateurs de langue française — donneront un tour de chant qui mettra en vedette les chansons d'alors d'Yvette Guilbert, Francis Carco, Mayol, Aristide Bruand et de tant d'autres.

Le programme est d'environ une heure.

Current Events
June 3/60

**ART**

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5, Sundays: 2 - 5.30 p.m. Wednesday : 10 a.m. to 10 p.m. Admission free.

May 20 - July 17th — an exhibition entitled "The Changing Face of Montreal" presents through paintings, photographs, plans, models and objects an impression of the changes that

have occurred in Montreal during the centenary of the Museum's existence.

Westmount Examiner May 13/60

# Old Montreal recreated at Museum of Fine Arts

13-M

The Montreal of 100 years ago, including the old Theatre Royal, is to be recreated in The Montreal Museum of Fine Arts this month for a survey of what has happened to Canada's biggest city in the past century.

"The Changing Face of Montreal", which will be open to the general public May 20, covers the period of the Museum's existence.

By artifacts, paintings, photos, mannequins, furniture, cars and actual construction, the exhibit will show the evolution of Montreal taste and appearance.

**It will also tell something of the future — models, for instance, of such major projects as the Place des Arts cultural centre and the Place Ville Marie development.**

The entire second floor of the Museum is to be coverted for the show, which will be on view for two months.

Claude Robillard, director of the Montreal Parks Department who is chairman of the committee organizing the exhibition, said Montrealers will be able to see past, present and future in the exhibition, one of the main shows of the Museum's centenary celebration.

A number of leading Montreal companies and Montrealers have joined Mr. Robillard and Mr. Evan H. Turner director of the Museum, in planning the show.

**Molson's Brewery is to reconstruct the famous Theatre Royal in the central upstairs gallery of the Museum — and old-time plays will be represented.**

**Henry Morgan & Co., will recreate the old Victoria Square, and mannequins dressed in the garb of the day will be seen in it.**

**Mrs. Isobel Dobell curator of McGill University's McCord Museum, will set up a gallery of paintings, prints and photographs showing the pre- 1860 Montreal.**

**Claude Beaulieu, director of the French art magazine Vie des Arts, is assembling photographs of exteriors of Montreal, to show how the city looked then and how it looks now.**

**Edward Cleghorn, associate director of the Museum, is recreating interiors of the past hundred years, using furniture, drapes and so on.**

**Mr. Robillard is personally handling a gallery which will show the Montreal of the future. As a key civic figure, he plays a vital role in the transformation of the city.**

At the top of the staircase, large revolving screens which will show views of Montreal from Mount Royal in the year 1860, 1903 and 1960.

Mr. Robillard, who is also a member of the Museum's council, said the show has long been in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

The famous collection of Notman photos will also be on view, along with modern counterparts. Street furniture such as hydrants and posts will be seen.

The reconstructed Theatre Royal will have a complete facade right down to old theatre post-

INCOMPLETE

St. Laurent News May 19/60

# "The Changing Face of Montreal" at Fine Arts Museum Fri., May 20

13-M

Workmen are busy converting the upstairs galleries of The Montreal Museum of Fine Arts for the coming exhibition "The Changing Face of Montreal."

Visitors to the Museum will not recognize the picture galleries.

They will find, for instance, that a theatre has replaced the main central gallery.

And, in another gallery, they will come face to face with a life-size horse. It is not, however, alive.

The galleries — closed to the public during the period of transformation — will show the evolution of Montreal's taste and appearance during the 100 years of the Museum's existence.

**Months and months of planning and work have gone into the show, one of the main exhibitions of the Museum's centenary celebration, Museum officials reported.**

**Top planner of the show was Claude Robillard, director of the Montreal Parks Department and a member of the Museum's Council.**

**Working with Dr. Evan H. Turner, director of the Museum, associate director Edward Cleghorn and others from the Museum, the parks department and industry, Mr. Robillard has organized a show which is expected to draw countless visitors during a two-month period.**

Set to open to the public tomorrow, May 20, the exhibition will present many surprises for the visitor.

"We don't want to spoil people's fun by disclosing too much about the exhibition in advance," a Museum spokesman declared.

It has been announced, however, that the show will include: recreation of the famous old Theatre Royal and the Victoria Square of a century ago; autos of ancient vintage, artifacts, paintings, photos, mannequins, furniture, drapes, even hydrants.

Roland Proulx, parks department artist, and Florent Charbonneau, parks department photographer, were important aides in the presentation of the show.

The exhibition will not deal only with past and present. It will also tell something of the future, the big projects which again will change the face of Montreal.

St. Jean Le Canada Francais
Quebec
June 16, 1960

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# Carrefour des Arts

**A SAINT-JEAN:**

**La Fondation du "Comité des Poètes et Chansonniers"** de Carrefour des Arts, a eu lieu la semaine dernière. Tous les membres de ce comité sont actifs: chansonniers, poètes, musiciens et interprètes. Les responsables élus sont:
Pierre Meunier, président; Mlle Marie-France Petiot sec.-trésorière, Normand Busque, directeur musical; Pierre Meunier, directeur scénique Mlle Mariette Lafleur direction littéraire.
Toutes les personnes intéressées à ce Comité, peuvent s'adresser à l'un ou l'autre des membres responsables, nommés ci-haut.

**A MONTREAL**
**Expositions:**

**Au Musée des Beaux-Arts de Montréal,** 1379 ouest rue Sherbrooke.

**20-17 juillet — "La Physionomie changeante de Montréal".** Cette exposition fait voir, par le truchement de peintures de photos, de plans et de maquettes, les changements opérés dans l'aspect extérieur de Montréal depuis 100 ans.

**Pour 3 semaines — "Sculpture** dans les jardins" du Musée des B. A. de Montréal. L'exposition comprend des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault Jones et Schleeh.

**SPECTACLES**

**A Compter du 27 mai: " La Reine et les Insurgés"** de Ugo Betti Au théâtre de la Poudrière de l'Ile Ste-Hélène.

**14 juin - 6 juillet — "Le Pelican"** de Strindberg, en première nord américaine, présenté par la Compagnie de l'Egrégore. A cette occasion l'on inaugurera la première scène élizahéthaine à Montréal. Les représentations sont gratuites mais on doit passer au théâtre pour réserver ses places à 2161, ouest Ste-Catherine.

**FILM A VOIR:**

**"Madame Butterfly"** opéra de Puccini en anglais, au théâtre Regent, coin Ave du Parc et ave Laurier.

**DISQUE:**

**"Douze Concertos pour flute de Vivaldi"** interprêtés par Jean-Pierre Rampal, flutiste et Robert Veyron-Lacroix, claveciviste. Prise de son parfaite et enregistrement sans défaut. (Select - Discophiles-français - disques S. A. 202)



*CHAMP DE MARS, WINTER by William Brymner, from the permanent collection of the Montreal Museum of Fine Arts which can be seen in the "The Changing Face of Montreal Exhibition" now being held at the Museum.*

# Aspects Of Montreal

By DOROTHY PFEIFFER

DURING the past week, I revisited "The Changing Face of Montreal" exhibition in the Montreal Museum of Fine Arts and also the "Four Faces of Montreal" a showing of photographs in the Museum's Stable Gallery.

In the former exhibition of older paintings and prints, sleighs and carriages, furniture, bric-a-brac and mannequins dressed in early Victorian costumes, I was particularly interested and impressed by the delightful examples of Victoriana and Edwardiana, lent to the show from several private collections, as well as from the McCord Museum.

Among the hundreds of antique treasures shown, is a handwritten note signed by the poet, Robert Browning.

Items such as rattan and also intricately - carved rosewood, mahogany and walnut furniture, hand-painted china and beautiful porcelain, elaborately decorated fans, silver tea and coffee services, powder-boxes condiment-boxes, shoe-buckles, candlesticks and quaint "chatelaines" — all as romantic in appeal as music played on the violin, harp and flute, cause one to realize anew how "woman's place" at that time was truly "in the home" and how the never-ending care of her home and family was proof of her carefully-sheltered femininity.

I wonder how many women today own a "chatelaine"?

In its former English sense, a "chatelaine" is a sort of glorified key-ring. All kinds of small, household necessities, such as keys, tiny silver scissors and files, pill-boxes, notebooks and pencils, etc., hang from individual chains attached to a belt which then was worn by busy, conscientious matrons at home. There was obviously little chance for teen-agers to go scrounging for surreptitious between-meal snacks in those days!

Even so, an aura of well-organized, unhurried and gracious hospitality hovers over many of the old exhibits like the scent of fragrant potpourri.

The central hall of the Museum has been transformed into a replica of Montreal's former Theatre Royal and where live theatre is presented. Paintings by William Brymner, R.C.A., James Wilson Morrice and Adrien Hebert grace its walls.

A rather out-of-place note is struck by the synthetic foliage surrounding an otherwise charming scene, in which Victorian ladies and gentlemen are observed taking their leisure. A few of the real trees and flowers now placed on the sidewalk outside the Museum, might have lent a greater atmosphere of authenticity to the indoor park setting.

Contemporary Montreal has far from been neglected in the exhibition.

Ingeniously - constructed and lighted architects' models of present and future building-projects are attractively displayed. Included is a scale-model of Montreal's long-awaited Place des Arts and Concert Hall.

Under the title of "Four Faces of Montreal," and as an adjunct to the "Changing Face of Montreal" exhibition, the Stable Gallery has staged a thought-provoking showing of enlarged photographs, many of which are accompanied by clearly - printed excerpts of prose and poetry.

Collaborating in the "shooting" of Our Town for this exhibition were George Fenyon, Sam Tata, Marcel Corbeau and Ron Roth-Watts. Their combined aim and that of the Junior Associates of the Museum, the organizers of the show, is to make people both look and think.

Asking the pertinent question, "Have you ever seen this city?", the large notice on the wall of the Stable Gallery goes on to state: "You travel from home to work to home . . . but have you ever really seen this city?"

"The results (photography) are not always pretty," the notice reads further. "We did not try to make them so. Nor did we purposely seek out the ugly . . . more planning from a human point of view is needed in our city."

Sections of Montreal and its environs which were photographed include, St. Lambert to Phillips Square (Fenyon); Westmount to Dominion Square and Pont Viau to Jacques Cartier Bridge (Tata); Ste. Dorothee to Bonsecours Market (Corbeau).

Ron Roth-Watts has contributed a most interesting collection of photographs, under the title "Notman's Montreal and Today."

These two engrossing and historically-educational exhibitions remain on view to the public until July 17.

St. Jean Le Richelieu, Que.
June 16, 1960

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# "Carrefour des Arts"

**"CARREFOUR DES ARTS" veut signaler à l'attention de lecteurs la présence des Arts dans notre région et à Montréal. Comme il serait trop long d'énumérer, dans ces quelques colonnes, toutes les activités artistiques, il ne sera fait mention que de quelques-unes dans les différents domaines des Arts. Toutefois une place prépondérante sera accordée aux activités de notre région, si l'on veut bien faire parvenir les informations nécessaires, UNE SEMAINE A L'AVANCE, à:**

**"CARREFOUR DES ARTS"**
221 Saint-Michel — Saint-Jean, P.Q.,
ou au journal "Le Richelieu", 170 Saint-Jacques, Saint-Jean.

**A MONTREAL:**

## EXPOSITIONS

**A compter du 21 mai: A L'ECOLE DES BEAUX-ARTS,** 125 ouest, rue Sherbrooke. — Exposition annuelle des travaux des élèves.

**AU MUSEE DES BEAUX-ARTS,** 1379 ouest rue Sherbrooke.
**20 mai - 17 juillet: "La Physionomie Changeante de Montréal".** Cette exposition fera voir, par le truchement de peintures, de photos, de plans et de maquettes, les transformations qui se sont effectuées dans l'aspect extérieur de Montréal depuis 100 ans.

Pour trois semaines: **SCULPTURE** dans les jardins du Musée des Beaux-Arts de Montréal. L'exposition comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villaudry, Kahane, Smith, Archambault, Jones et Schleech.

Pour en premiè

The Outremont Park Extension
Orator
Montreal, Que.
Thurs. May 12, 1960

# "The Changing Face Of Montreal" To Be Featured By Museum Of Fine Arts

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By artifacts, paintings, photos, by mannequins, furniture, cars and actual construction, the exhibition will show the evolution of Montreal taste and appearance.

It will also tell something of the future — models, for instance, of such major projects as the Place des Arts cultural centre and the Place Ville Marie development.

The entire second floor of the Museum is to be converted for the show, which will be on view for two months.

Claude Robillard, director of the Montreal Parks Department, who is chairman of the committee organizing the exhibition, said Montrealers will be able to see past, present and future in the exhibition, one of the main shows of the museum's centenary celebration.

A number of leading Montreal companies and Montrealers have joined Mr. Robillard and Dr. Evan H. Turner, director of the museum, in planning the show.

Molson's Brewery is to reconstruct the famous Theatre Royal in the central upstairs gallery of the museum — and old-time plays will be represented.

Henry Morgan and Co. will recreate the old Victoria Square, and mannequins dressed in the costumes of the day will be seen in it.

Isabel Dobell, curator of McGill University's McCord Museum, will set up a gallery of paintings, prints and photographs showing the pre-1860 Montreal.

Claude Beaulieu, director of the French art magazine Vie des Arts is assembling photographs of exteriors of Montreal to show how the city looked then and how it looks now.

Edward Cleghorn, associate director of the Museum, is recreating interiors of the past 100 years using furniture, drapes and so on.

Mr. Robillard is personally handling a gallery which will show the Montreal of the future. As a key civic figure, he plays a vital role in the transformation of the city.

At the top of the staircase large revolving screens will show views of Montreal from Mount Royal in the years 1860, 1903 and 1960.

Mr. Robillard, who is also a member of the Museum's council, said the show has long been in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

The famous collection of Notman photos will also be on view along with modern counterparts.

The reconstructed Theatre Royal will have a complete facade right down to old theatre posters, Mr. Robillard said.

mont Star June 4/60

# Canada to Be Represented At the Venice Biennale

The Old Holton House, by James Wilson Morrice. One of the paintings included in "The Changing Face of Montreal", the current centenary exhibition at the Museum of Fine Arts.



By ROBERT AYRE

THREE artists from this province and two from Ontario will represent Canada this year at the Venice Biennale, which opens June 18. They are Albert Dumouchel of Montreal, Jean-Paul Lemieux and Edmund Alleyn of Quebec City, Graham Coughtry and the sculptor Frances Loring of Toronto. Miss Loring's stone Eskimo Mother and Child will be placed in the entrance court of the Canadian pavilion, which was opened two years ago.

In a special exhibition organized by the School of Architecture of the University of San Francisco, which has just closed, five ceramic murals by Claude Vermette were on display. Four were in ceramic tiles and one in concave ceramic bricks, illustrating the use of a new type of material developed by the young Quebec ceramist to withstand the Canadian climate.

The season draws to its end. "The Changing Face of Montreal in the Museum and Four Faces of Montreal, in the Junior Associates' Stable Gallery, run through July 17. The annual exhibition of the Art Directors Club of Montreal opens Mc-day and continues through June 26. Nothing else has been announced to open until August 10, when an exhibition of wood sculpture goes on display in the Stable. Contemporary French tapestries are listed for September 2 and the Province of Quebec Association of Architects exhibition, September 6.

Jean-Guy Mongeau, at Walter Klinkhoff's and Kittie Brunneau, at Galerie Libre, close Monday. Tony Urquhart at George Waddington's has another week to run. Esther Wertheimer is exhibiting in the lobby of the Mountain Playhouse during the run of "The Philadelphia Story", from Monday, through June 24

* * *

Miss Brunneau is a young painter who has plenty of vitality and courage but who, in my opinion, has not yet found herself. The influences are only partially assimilated; you may note aspects of Leon Bellefleur, for example. Totems and masks are the sources of some of her ideas, which have a visage edge to them, and there is a sort of melodrama in "Gaza", with the whole structure tumbling about the red figure which I take to be the symbol of Samson. The piece that interested me most was "Village de Nuit," made up of scraps of rusty and painted metal and wire tacked onto scorched canvas. Unlikely as it sounds, it had a subtlety lacking in much of the painting.

There is sensationalism in Mr. Mongeau's large effects. He uses black and red with a flourish, and often that's all it is—a flourish. But he can organize his great swings into compositions like the branching of trees, or the sails of ships ("Three Sisters"), or the leaping curves of bridges ("Les Solitaires") with a power and individuality that add up to a talent worth watching.

* * *

In Tony Urquhart's one-man show, George Waddington's exhibitions of the season. It consists of a dozen large oils, 14 oil and ink on paper and five drawings. The young Niagara Falls painter has a place completely his own. He inhabits a climate created by his own sensibility, personal but accessible. He is not a representational, painter, nor could be be called quite non-objective. He starts with the landscape, or some detail of it, like a leaf or a waterfall, and finds the equivalent of its mood or its essence. He sees as it were, through a glass darkly, looking at the thing intently, brooding over it until its literal appearance becomes dimmed in its unessentials and overtones.

He both reduces and enlarges. You may not realize that a certain movement of the brush, a mere stain, is the symbol of a Spanish hillside; you may do better with the few strokes which stand for the vertical strata of "Gaspe Rock"; and you will have little trouble with "Waterfall"—he gives you the choice; "Mythical Tree", "Natural Elements", "Sky Caught Between Two Pines", or "Of Leaves and Grass"; certainly none with "Backyard" and "Country Landscape". In the last two you can actually discern tree trunks, a bit of fence, the shapes of houses. But most of these drawings and little paintings are shorthand, written in black or delicate tints and exactly right on the white space.

* * *

On the other hand, a small autumn leaf, in an oil painting, is enlarged into an explosion of color, while "Leaf Spirit" takes on the dimensions of a stage, with a figure emerging out of vast swags or curtains, while the swirling folds of "The Banner" on the blue air seem to solidify into crumpled machinery.

A title like "Fading Landscape" gives a clue to Urquhart's vision. In "Nocturne", a watery Chinese landscape glimmers within a crystal globe; the figure costumed for ritual in "Premonition" seems to be enthroned under a glass bell poised in the depths of space; in "View", a filter of vegetation is framed within the frame, and in "Two Worlds", a small glowing landscape, like Gauguin's South Seas, is isolated on a tinged square against a much larger landscape, diffused and mysterious. Urquhart does indeed seem to dwell in two worlds, the close at hand and the illimitable.

Current Events to June 3/60

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The famous collection of Notman photos is also on view, along with modern counterparts. Street furniture such as hydrants and posts will be seen.

The reconstructed Theatre Royal has a complete facade right down to old theatre posters.



*Montreal's Victoria Square as it appeared in 1890. This photograph is part of the exhibition of Montreal, 100 years ago, being shown at the Museum of Fine Arts.*

Current Events, Montreal, P.Q.
June 24, 1960

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# Around The Town

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*Montreal's Victoria Square as it appeared in 1890. This photograph is part of the exhibition of Montreal, 100 years ago, being shown at the Museum of Fine Arts.*

Current Events, Montreal, P.Q.
June 10, 1960

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*Montreal's Victoria Square as it appeared in 1890. This photograph is part of the exhibition of Montreal, 100 years ago, being shown at the Museum of Fine Arts.*

Current Events
week of July 15th, 1960

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*Montreal's Victoria Square as it appeared in 1890. This photograph is part of the exhibition of Montreal, 100 years ago, being shown at the Museum of Fine Arts.*

Current Events
Montreal, Que.,
July 8, 1960

# Around The Town

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## The Changing Face Of Montreal

The Montreal of 100 years ago, including the old Theatre Royal, has been recreated in The Montreal Museum of Fine Arts for a survey of what has happened to Canada's biggest city in the past century.

"The Changing Face of Montreal", which is open to the general public covers the period of the Museum's existence.

By artifacts, paintings, photos, by mannequins, furniture, cars and actual construction, the exhibition shows the evolution of Montreal taste and appearance.

It also tells something of the future models, for instance, of such major projects as the Place des Arts cultural centre and the Place Ville Marie development.

The entire second floor of the Museum has been converted for the show, which will be on view to July 17th.

Claude Robillard, director of the Montreal Parks Department, who is chairman of the committee which organized the exhibition, said Montrealers and visitors will be able to see past, present and future in the exhibition, one of the main shows of the Museum's centenary celebration.

Molson's Brewery has reconstructed the famous Theatre Royal in the central upstairs gallery of the Museum — and oldtime plays are being presented.

Henry Morgan & Co. has recreated the old Victoria Square, and mannequins dressed in the garb of the day will be seen in it.

Mrs. Isobel Dobell, curator of McGill University's McCord Museum, has set up a gallery of paintings, prints and photographs showing the pre-1860 Montreal.

Claude Beaulieu, director of the French art magazine Vie des Arts, has assembled photographs of exteriors of Montreal, to show how the city looked then and how it looks now.

Edward Cleghorn, associate director of the Museum, has recreated interiors of the past hundred years, using furniture, drapes and so on.

Mr. Robillard is personally handling a gallery which shows the Montreal of the future. As a key civic figure, he plays a vital role in the transformation of the city.

At the top of the staircase, large revolving screens show views of Montreal from Mount Royal in the years 1860, 1903 and 1960.

Mr. Robillard, who is also a member of the Museum's council, said the show was long in the planning stages and should prove a revelation to visitors generally and Montrealers in particular.

The famous collection of Notman photos is also on view, along with modern counterparts. Street furniture such as hydrants and posts will be seen.

The reconstructed Theatre Royal has a complete facade right down to old theatre posters.

The Museum is open daily from 10 a.m. to 5 p.m. Closed Mondays during summer months.



*Montreal's Victoria Square as it appeared in 1890. This photograph is part of the exhibition of Montreal, 100 years ago, being shown at the Museum of Fine Arts.*

Architecture-Batiment-Const'n, Montreal, P.Q.
1960 JULY 1960

Editorial

13-M

# Rénovation urbaine et régionaliste

*Tous les pays du monde sont actuellement engagés dans d'importants programmes de rénovation urbaine. Le besoin en maisons d'habitations était partout très grand et particulièrement urgent dans les villes que la guerre avait mutilées.*

*On ne peut que se féliciter du souci des gouvernements de donner à l'homme un habitat digne et convenable où il peut recevoir sa part d'air et de soleil.*

*Ainsi, un peu partout, les taudis, les quartiers sales et surpeuplés sont livrés aux béliers mécaniques et font place à des bâtiments de formes simples et précises, agréablement alignés devant un espace vert.*

*Les blocs politiques utilisent naturellement cette course au bien-être social à des fins de propagande, comme si le bonheur de l'homme était exclusivement le fait de leur philosophie.*

*Parallèlement aux travaux d'urbanisme et à la construction d'immeubles, les nations entreprennent d'audacieux travaux de génie. Des ponts aux lignes fines et gracieuses traversent d'une seule portée les fleuves les plus larges. Des autoroutes vont d'une ville à l'autre sans un virage et présentent aux carrefours un dessin compliqué et savant de courbes qui se chevauchent harmonieusement.*

*Lorsque l'on considère l'ensemble de ces travaux, au travers du monde, on est étonné de constater qu'ils se ressemblent tous et qu'ils manquent, pour la plupart de ce cachet régionaliste qu'on serait en droit d'attendre de pays si différents. En dépit des distances considérables qui les séparent, des divers climats sous lesquels ils vivent, de leurs races, de leurs religions et habitudes, laissant de côté leurs méthodes traditionnelles, les hommes sont parvenus à réaliser un genre d'architecture à peu près identique.*

*Pour être exact et impartial, il convient de mentionner quelques exceptions. Certains pays récemment libérés de la tutelle de nations européennes, comme les Indes ou les états d'Afrique du Nord par exemple, par une réaction nationaliste fort compréhensible, font un effort très net pour rendre à leurs édifices, les formes ancestrales et traditionnelles.*

*Dans certaines villes d'Europe, pour remplacer des maisons détruites par la guerre et qui se trouvaient dans des quartiers historiques présentant un caractère régional intéressant, on a stylisé les nouvelles constructions, de manière à les harmoniser avec l'entourage.*

*Dans quelques pays, pourtant fortement attachés à leurs traditions, comme le Japon et la Chine, l'apparentement à ce que l'on pourrait appeler le genre occidental est particulièrement spectaculaire.*

*Il est intéressant de se demander si l'architecture peut être un mode d'expression folklorique et quels sont les facteurs de la standardisation.*

*Le Musée des Beaux-Arts de Montréal vient de présenter une fort intéressante exposition d'urbanisme, sous le titre Montréal 1860-1960. Des maquettes et des photographies marquent les étapes de l'évolution de notre ville depuis un siècle et permettent de répondre à la question posée plus haut. En définitive le régionalisme ne s'exprime guère que dans la construction particulière ainsi que dans l'architecture de petite importance. Ceci est clairement démontré par un triptique de grande dimension présentant la vue générale de Montréal à trois époques différentes. En 1860, la construction est surtout individuelle; le bois est le matériau de base avec la pierre des champs. La pente aigüe des toits, les galeries avec leurs colonnettes de bois tourné, les petites églises de paroisse, simples et touchantes, avec leurs clochers à jour, tout celà est fortement teinté de régionalisme. 1905 marque le début de la construction importante et le jeu des volumes du centre de Montréal en 1960 pourrait être celui de n'importe quelle autre grande ville.*

*La technique est la grande maîtresse de l'architecture d'aujourd'hui. C'est elle qui ordonne, qui impose. Nous lui devons les concepts modernes de l'habitat. Elle choisit pour nous les matériaux qu'elle soumet à sa loi. Grâce à elle le béton s'échappe des coffrages de dalles, se plie, se courbe, devient un voile et se pose avec grâce sur quelques points d'appui pour devenir un toit. Le verre se développe, devient façade et nous dispense la lumière à profusion.*

*Les grands chefs de file de l'architecture de notre temps font école et leurs solutions sont adoptées en maints endroits. Le Corbusier est allé construire un peu partout dans le monde des répliques de sa cité radieuse de Marseille.*

*Ainsi, de plus en plus, le monde architectural tend à s'uniformiser mais il n'est pas impossible qu'un jour les hommes trouvent le moyen de rendre à ces grands édifices modernes une expression folklorique et de leur donner une âme.*

*Jacques VARRY*

The Elizabethan
Montreal, P.Q.
July, 1960



Two visitors to the exhibition examine a model of Windsor Plaza and its skyscraper, one of several being built in the Montreal of 1960.

# The Changing Face of Montreal

Oldest Museum in North America, The Montreal Museum of Fine Arts, 1379 Sherbrooke Street West, celebrates its 100th anniversary this year. It is marking the occasion with an excellent showing entitled "The Changing Face of Montreal", which is open to the public daily from 10 to 5, until July 17.

The staff of the Museum has gathered an altogether fascinating collection of articles, representing every phase of Montreal life over the past 100 years.

On the following pages, Elizabethan photographer **Don Shaw** records his impressions of the exhibition.



Its decor typical of the mid-nineteenth century, this room includes a picture of the then Prince of Wales. The statue is one of a pair of blackamoors, while the lacquer chair is inlaid with mother-of-pearl and the table in the foreground is marble-topped. Particularly indicative of the opulence of the period are the curtains of black brocade.



Typifying 1960 decor, this modern room features paintings by Pellan and Riopelle.



The petit-point screen in the foreground was typical of the Victorian home, as was the fringed mantelpiece and the lacquered food warmer.

L'Inform. Medicale et Paramed., Mtl., Que.
Tuesday, July 19, 1960.

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## TABLEAUX D'EXPOSITION

# Parcours fin de saison

par Pierre SAUCIER

*Le titre de mes propos m'est inspiré par la petite exposition des jeunes associés du Musée intitulée "Quatre parcours montréalais". Quand la nature verdoie et que le soleil regagne d'ardeur le temps est moins propice à la contemplation d'oeuvres de chevalet emprisonnées entre quatre murs. Chacun échafaude des plans de plein air. C'est donc d'un pas plus hâtif que j'ai fait ma tournée de galeries. Je me suis arrêté d'abord dans ce qu'on baptise un peu pompeusement les jardins du musée : quelques pieds carrés de verdure agrémentés de pommiers et lilas entre l'édifice central, l'étable et la bibliothèque. Sur la pelouse une douzaine de sculpture y prenaient le frais. On ne trouvait malheureusement pas quelques noms annoncés dans les communiqués comme Soucy, Gagné, Villandray, Kahane, Archambault et Jones. Des particuliers, des artistes et des galeries ont prêté quelques oeuvres.*

*Le sculpteur métallique Gord (Smith) montre trois oeuvres : corps allongés et incurvés reposant sur des membres frêles comme des pattes de grenouilles. Ces hommes-tiges sont fragiles comme des roseaux, vidés de toute substance. Sans sexe, exsangues, on dirait de fantômes qui auraient échappé à une conflagration atomique. Voilà qui n'est guère vivifiant. Mais Vaillancourt dresse un de ses mâts de bois brûlé percé d'alvéoles. Le tronc déchiqueté avec violence éclate pour laisser la lumière traverser des bouches aux contours capricieux et pousse des tentacules tourmentées. Le découpage fait surgir partout des vertèbres. Les jeux de la nature sont contrariés par le ciseau vorace, inventeur de formes nouvelles.*

*Jusqu'ici l'homme est pratiquement exclu. Il fallait un Roussil pour introduire la chaleur de l'apport humain. Ce voluptueux, ce grand lyrique charnel a fort bien réussi à exprimer l'amour humain dans son trio "La famille complète". Il noue dans la pierre l'étreinte passionnée d'un couple auquel se soude dans un même embrasement le rejeton. La trinité charnelle dans toute sa pureté native. Passons sur les ouvrages léchés d'Emilio Gréco, héritage d'un autre âge. Hans Schlee évoque selon un expressionnisme honnête un couple de chanteurs noirs. Sibyl Kennedy prend pour thème la patience et Stanley Lewis offre un essai archaïsant intitulé "le Prophète". Reste "L'Etranger" du sculpteur britannique Lyn Chadwick. Ce bipède tout en prismes anguleux est saisissant. Cette forme monstrueuse paraît le croisement d'humain et de crustacé !*

*Le tour de jardin accompli, nous montons à l'Etable, où par les soins des photographes Fenyon, Tata et Corbeau, nous pouvons accomplir quatre itinéraires types de Montréal. Le citadin motorisé n'a guère le temps d'arrêter son regard sur le paysage qui s'enregistre soir et matin sur sa rétine. Avec une lucidité qui ne peut s'empêcher d'être féroce les trois artistes de la lentille ont recueilli des images véridiques de notre paysage urbain. Des citations de poètes et de romanciers canadiens et des recommandations extraites de la Charte d'Athènes balisent les quatre routes. Le spectacle est encore plus déprimant que nous le pensions ! La démonstration tourne au pamphlet sans envisager les remèdes. Il est bien joli de diagnostiquer la lèpre, encore faut-il tâcher de la soulager. Les médecins de la Cité s'appellent les urbanistes et le Canada est hélas l'un des pays qui accorde le moins d'attention à l'esthétique de ses villes. Deux pour cent des habitations sont l'oeuvre d'architectes. Envisager la planification dans ces conditions est un luxe et une chimère. Les quatre itinéraires ont en tous cas le mérite de nous forcer à ouvrir les yeux !*

*Tandis que nous sommes disposés à conserver l'acuité du regard passons à la Galerie Libre qui expose les lithos de trois artistes. D'abord Roland Giguère poète plein de raffinement. En un graphisme précis et des tons subtils, Giguère varie les états d'âme avec une finesse toute orientale : la quiétude, le mystère, l'humour, l'isolement panique s'expriment tour à tour dans "Sous-soleil", "Miroir aux oiseaux", "Signaux", et "Seul sur terre". Sa vision s'élargit à une dimension cosmique dans l'admirable "Domaine des planètes". Léon Bellefleur est toujours très séduisant. On peut voir son "Neuf de coupe" qu'avait reproduit Vie des Arts. Sa petite litho intitulée "Rocambolesque" n'est pas proprement graphique : on sent la pâte toute proche. Les titres sont magiques (Roses-sabliers, Hantise) et l'on retrouve le cortège familier de ses mirages. Bernard Vanier, le fils du gouverneur-général vit en France; c'est sa première exposition au Canada à notre connaissance. Treize de ses lithograhies nous permettent de découvrir chez lui un réel tempérament d'artiste. Son jaillissement est encore profus et souvent trop serré. Il suscite par exemple un envol ("Printemps-phénix") qu'il emprisonne aussitôt dans un réseau implacable. Certaines lithos sont semblables à des coupes histologiques : foisonnement séduisant de noyaux et de filaments qui s'entrechoquent et finissent par créer une harmonie. Dans "Escapade", il crée une impression irrésistible de gaieté ensoleillée. Ailleurs, on assiste à des conflits de lignes plus nettement articulés. Le dernier parcours de la saison n'a pas été le moins excitant.*

La Presse, Montreal, Que.
July 6, 1960

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# La "Symphonie vocale" des Policiers de Montréal chantera au Musée ce soir

Il y aura un renforcement d'agents de police ce soir au Musée des Beaux-Arts. Bien que cela puisse suggérer des troubles possibles, les gardiens de la paix y seront pour de toutes autres raisons.

Les constables seront au Musée pour y chanter !

Une quarantaine de policiers, s'échelonnant de l'inspecteur au constable, donneront une représentattion sur la scène du Théâtre Royal, qui a été spécialement "reconstruit" pour l'exposition actuellement en vue au Musée : "La physionomie changeante de Montréal", qui est un aperçu des changements subis depuis un siècle par la plus grande ville du Canada.

Les quarante agents de police forment, depuis trois ans, la chorale connue sous le nom de "Symphonie vocale de la Fraternité des Policiers de Montréal."

La chorale, qui fait partie de la Fraternité des Policiers de Montréal, est sous la direction du capitaine-détective Russell Trépanier, officier de liaison au Palais de Justice. Le capitaine Trépanier est bien connu à la radio et à la télévision sous le nom de Pierre Vidor.

Agé de 52 ans, le capitaine Trépanier est un membre de la police depuis 1936. Il a tenu le rôle principal dans de nombreux opéras — "Faust" et "Rigoletto" entre autres — au Festival de Montréal et aux Variétés Lyriques.

Il a choisi un nom de théâtre, lors de son premier engagement avec Radio-Canada il y a 15 ans, afin de dissocier ses deux occupations.

Il lança la chorale en 1957 avec 12 membres. Elle s'est depuis lors triplée et comprend, en plus des inspecteurs et des constables, des sergents, des lieutenants et des capitaines.

La chorale a paru à la télévision et a enregistré des microsillons; un recueil de cantiques de Noël et des chansons populaires. La chorale chante aussi lors des funérailles des policiers.

Le concert commencera à 9 h. Dix pièces classiques et populaires, y seront chantées. Entrée libre.

Chicoutimi Le Progres Du Sag., Que.
Thursday, July 7, 1960.

Au Musée des Beaux-Arts

13-M

# Les constables chantent

**Il y eut un renforcement d'agents de police mercredi soir au Musée des Beaux-Arts de Montréal.**

**Bien que cela puisse suggérer des troubles possibles, les gardiens de la paix y étaient pour de toutes autres raisons.**

**Les constables étaient au Musée pour y chanter!**

Une quarantaine de policiers, s'échelonnant de l'inspecteur au constable, ont donné une représentation sur la scène du Théâtre Royal, qui a été spécialement "reconstruit" pour l'exposition actuellement en vue au Musée: "La physionomie changeante de Montréal", un aperçu des changements subis depuis un siècle par la plus grande ville du Canada.

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La chorale a paru à la télévision et a enregistré deux disques microsillons - un recueil de cantiques de Noël et, sur l'autre côté, des chansons populaires. La chorale chante aussi lors des funérailles des policiers.

"Le concert donné au Musée" a dit le capitaine Trepanier "est en quelque sorte notre début dans le quartier 'ouest' de la ville".

La représentation aura lieu mercredi à 9h. p.m. Dix sélections, classiques et populaires, y seront chantées.

Le concert est le troisième événement présenté sur la scène du Théâtre Royal, un don de la Brasserie Molson.

Billy, Eckstein, souvent appellé "Les doigts" et bien connu du public de Montréal depuis d'innombrables années, fut le premier artiste à paraître sur la scène du 'nouveau' Théâtre Royal.

Le second événement eut lieu lors de la présentation de la pièce "La Peur des Coups", jouée par les membres du théâtre de Mme Jeannine Beaubien "La Poudrière" de l'île de Ste-Hélène.

L'admission au concert est libre.

Montreal Gazette, Que.
Wednesday, July 6, 1960.

13-M

# Singing Police Make West End Debut At Museum



Det.-Capt. Russell Trepanier conducts policemen's Symphonie Vocale

There'll be a surplus of policemen tonight at The Montreal Museum of Fine Arts.

Although it may look as if there's a riot, Montreal's "finest" will be there in another capacity.

The handcuffs and nightstick set will be at the Museum to sing!

Forty of the men in blue, ranging from inspectors to constables, will make their West End debut in the Museum's "reconstructed" Theatre Royal — part of the Museum's current exhibition "The Changing Face of Montreal," a survey of the changes that have taken place in Canada's greatest city in the past century.

The 40 police officers make up the three-year-old policemen's choir which is known officially as "La Symphonie Vocale de la Fraternite des Policiers de Montreal."

Organized as part of the Montreal Policemen's Brotherhood, the choir is directed by Det.-Capt. Russell Trepanier, Criminal Court Liaison officer, who is known by radio and TV audiences under the name "Pierre Vidor."

Trepanier, 52, has been a member of the police force since 1936.

He launched the choir in 1957 with 12 members. Its size has more than tripled since and includes sergeants, lieutenants and captains, in addition to inspectors and constables.

The concert is scheduled to begin at 9 p.m. Ten selections will be performed, ranging from classical to popular selections.

Montreal Star, Que.
July 5, 1960

# Police 'Perform' At Arts Museum

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The Montreal police force choir will perform at the Montreal Museum of Fine Arts tomorrow evening.

The 40 police officers who constitute the choir directed by Det.-Capt. Russell Trepanier, Criminal Court liaison officer, will sing in the museum's Theatre Royal, part of the current exhibition — "The Changing Face of Montreal".

The choir, which has appeared on television and radio, includes members from all sections and all ranks of the force.

The concert will begin at 9 p.m. and will include both classical and popular selections. Admission is free.

St. Catharines Standard Feb 15/60

13-M



**EDWARD CLEGHORN**
associate director of the Montreal Museum of Fine Arts, who will speak at the St. Catharines Art Association lecture in the public library at 8 p.m. tomorrow. His illustrated talk is called An Art Tour of Italy. Mr. Cleghorn, who studied at the School of Art and Design at the Montreal Museum, was later appointed lecturer in Fine Arts at the Museum of Western Ontario and in 1950 joined the staff of the Montreal Museum.

St. Catharines Standard Feb 17/60

Mr. and Mrs. Gordon Godwin entertained for Mr. Edward Cleghorn, assistant director of the Montreal Museum of Fine Arts, members of the executive of the St. Catharines Art Association and a few friends following Mr. Cleghorn's lecture last night.

# Art in Canada Today

By JOHN STEEGMAN

I HAVE been living for the last six or seven years in Canada. And yet, paradoxically, not in Canada but in Montreal; Montreal is in Quebec. The Province of Quebec is as different from the rest of Canada as Ireland is from the rest of Britain. This separatism, though very self-conscious, has its obvious historical justification. It is the great fertilizer of the poetry, the novel, and the theatre of French Canada. But it is not notably reflected as a special, separate element in the art of Canada as a whole.

Fifty years ago Canadian painters never dreamt of painting the Canadian scene with a specially Canadian accent. Twenty-five years ago they were doing nothing else. This change of vision was achieved about 1912 and later by a consciously revolutionary group, known still as the Group of Seven. To European eyes today their work looks like blown-up posters advertising Canadian scenery in a travel-agency. All the same, what the Group of Seven did when they did it supplied a desperately needed blood-transfusion. It infused life into something that was slowly dying of academic gentility.

Toronto was the main production centre of this new and emphatically proclaimed awareness of the Canadian scene. The Group of Seven was soon accepted as a tradition, though not without violent controversy. Although it meant, and means, little to European eyes it meant a great gain for Canadian life—that is, for British-Canadian life; French-Canada had no part in it. The French-Canadian painters of the nineteen-twenties and -thirties, such as Gagnon or Suzor-Coté, were still trailing along in a faded and second-hand kind of Impressionism.

However, in the nineteen-forties the situation began to take a different turn: a turn away from a narrow and rather smug nationalism towards a more progressive and inquiring internationalism. Here the French-Canadian young artists took the lead, and the production-centre shifted from Toronto to Montreal. The young men of the Ecole des Beaux-Arts and the Montreal Museum's Art School began at last to realize that painting is not merely the attempt to record facts but is the progressive attempt to solve problems, each of which poses a new one.

But this intellectual game, if played successfully, demands a secure intellectual tradition. The traditions in Canadian art are still insecure, except in the field of landscape painting. An intellectual tradition is the soil which produces not only the artist who knows where he is going but also the receptive spectator and the intelligent patron and collector; it also does or should produce the experienced critic with the ability to mix some thinking with his feeling. This level of criticism is not, as yet, often achieved in Canada.



'Les Pensées', by Alfred Pellan (*b.* 1906), in the Montreal Museum of Fine Arts

By about 1950 a new internationalizing influence in Montreal was becoming evident as a kind of fertilizer. This was the European-Jewish element, whose deep and understanding feeling for the human form did so much to free the Montreal painters from their boring obsession with landscape. Soon, Montreal was followed by Toronto and Vancouver in showing successful and really interesting exhibitions by their own artists, in the international idioms of pure Abstract, Abstract-Concrete, Tâchiste, Automatist, and all the rest.

Canada's political progress from regionalism to nationalism—to internationalism has been reflected in her art. But her contemporary art has not altogether escaped the pitfalls that beset so much of contemporary art throughout the world. Too many of our younger painters expose themselves to the suspicion of being abstract only because they have never learnt the discipline of painting objectively. It looks suspiciously like taking a short cut towards fashionable success. Of course, for the time being they are getting away with it in Montreal, and even in provincial Toronto, because there are enough fashion-conscious purchasers to maintain the dealers who handle them.

In my opinion the most serious-minded groups now in Canada are Les Plasticiens in Montreal and Painters Eleven in Toronto. Certainly the most influential painter that Canada has recently produced is Riopelle*, born and trained in Montreal; but he, to Montreal's loss, now lives wholly in Paris. The loss is a real one, because a man of Riopelle's stature would, in Canada, have spoken with an authority which as yet no one else has assumed. He would have established a standard whereby younger artists, not only his followers, might have learnt the discipline of controlling their passions by their thinking. This kind of authority would compensate for the present insecurity of our traditions; this insecurity is particularly evident in Quebec Province.

Historically, Quebec is the oldest part of Canada; intellectually it is the youngest. While English-speaking Canada has always maintained close connexion with England and Scotland, French-Canada has never maintained contact with France; nor has it ever received the vitalizing blood-transfusion of immigration from Europe. Until recently there was no intellectual affinity between French-Canada and France. While in France even the peasants have an instinctive respect for artists, the French-Canadian was aware of art only to the extent of mistrusting it: and this mistrust was no doubt fostered by the clergy and the nuns, through the schools.

I remember once asking the Cardinal-Archbishop of Montreal if he could persuade the schools under his jurisdiction to make regular use of the Museum of Fine Art. He was sympathetic, but said that the teaching nuns would never be induced to do so; and, His Eminence added, '*Les bonnes Soeurs sont plus fortes que moi*'. I am sure that this puritanical isolationism goes far towards explaining the dilemma in which art in French-Canada now finds itself. It is significant that in Montreal the most perceptive supporters of art are almost wholly anti-clerical.

I said 'dilemma' just now. Let me try to define this, extending it to Canadian art in general. There is first the dilemma which faces the young artist who is not yet established: should he follow the non-objective vogue, or should he face the risk of being considered old-

* Now exhibiting at Arthur Tooth's Galleries in London

and so on, which they must be able to read.

It is indeed bewildering to see the advocates of Latin stubbornly standing out for an all-round and often wasted knowledge of the language, and not being willing even to discuss, let alone settle for, a compromise which in many ways would be educationally more desirable.—Yours, etc.,

London, W.1 CHARLES H. GIBBS-SMITH

Sir,—Mr. Walter James makes the point that Latin learned grudgingly to 'O'-level might account for many wasted hours, just as clearly as he defends Latin taken further as a link with our European heritage, second only to a knowledge of the origin of our national religion: and he at least suggests a solution.

Why should not our universities demand for entrance, and our schools teach to all, a knowledge in translation of selected classical authors, leaving to those who have some gift for languages the discipline which will enable them ultimately to read the originals? One classical master could direct both studies, and all would enter into the inheritance.—Yours, etc.,

Wembley Park H. M. HARRIS

## Forgotten Galleries

Sir,—While agreeing with some of Mr. Quentin Bell's comments on the Glasgow Art Gallery and Museum, I should like to point out that several of his impressions—gained, no doubt, in somewhat hurried fashion—are very misleading.

His description of the ground floor would suggest a heterogeneous collection presented in disorderly profusion. Not so! Positive efforts have been made to simplify the interior of the building as a background for the exhibits. Turning right on entry there is a logical progression from geology, the basic study of our planet, to invertebrate and vertebrate animals which inhabit it, to ethnography, and thence to archaeology and history. The Scott Collection of arms and armour is a special separate possession and attraction, while the local heavy industries of engineering and shipbuilding are due some representation in the Glasgow Museum. The central hall houses visiting exhibitions but mostly selections from the Burrell Collection. We are well aware that separate buildings for the art collections and for engineering and shipbuilding are desirable objectives. We are also keenly aware of the needs for separate accommodation for special exhibitions and for a fully representative gallery of contemporary paintings. Is Mr. Bell aware that official pronouncements recommend that national funds should establish such facilities in Edinburgh, leaving Glasgow—the major centre of population—to provide for itself from local resources and initiative?

Mr. Bell's comments on the important paintings in the Glasgow collections have the piquancy of his individual approach. To describe the Giorgione as a 'fragment' instead of 'having a fragment missing on one side' is, however, a most personal pronouncement. In acknowledgment of popular sentiment and in response to a world-wide expression of keen interest, the Dali 'Christ of St. John of the Cross' is perhaps a little pretentious in its setting. Opinions vary greatly on the merits of this painting but to speak of 'complete incompetence' seems to be flying in the face of many judgments—both popular and informed.

Yours, etc.,

Glasgow Museums and Art Galleries ANDREW HANNAH Depute Director (in charge of Art)

Sir,—Your correspondent, Mr. T. J. Honeyman, is unnecessarily censorious in his comments on Quentin Bell's 'Forgotten Galleries—III: Glasgow' (THE LISTENER, June 18). Perchance the answer to Mr. Honeyman's question: 'By whom is the Glasgow gallery forgotten?', is to be found in that annual purchasing grant of £1,250. Significantly, Mr. Honeyman avoids discussing this point; nor does he gainsay that the museum 'rises with a preposterous affectation of dignity in the middle of Kelvingrove Park . . .', and that it houses, as Mr. Bell states, 'an extraordinarily heterogeneous collection within'. Paintings must share the building with stuffed giraffes, sarcophagi, etc., whilst the excellent McLellan Galleries in the city centre are seldom used but for demonstrations in housewifery!

Of course, no discussion of the Glasgow gallery can now be complete without reference to Dali's 'Crucifixion'; one is almost obliged to state on whose side one is—Dali's or art's. The picture gets a considerable amount of attention (apart from what aesthetic attractions it may have) because of the physiological compulsion that it exercises on a viewer. The canvas is a very large one, the dominant colour is an electric blue, and the whole is executed with a calculated symmetry and clever draughtsmanship.

In addition to this, the gallery has taken the reverential step of setting up crimson rope with gold fittings and massive viewing-benches around Dali's picture, all of which creates a grandiose effect that would doubtlessly gratify the egocentric Mr. Dali. But although the Glasgow authorities may safely allow Dali to think his picture important, it is lamentable that they should try to mislead the public into thinking so.—Yours, etc.,

Falkirk JAMES AITCHISON

## Ibsen's Symbolism

Sir,—Your correspondent, Mr. Andrew Cruickshank, is of course quite right: Ibsen's example did bring about a change in dramatic technique, and he must certainly be regarded as one of the founders of the modern style. But his imitators so often imitated the inessential features of his work, writing problem plays in a prose style that often owed more to Ibsen's translators than to Ibsen himself; while those who tried to find an alternative idiom were reacting against this same dull social realism that had become associated with Ibsen's name. It is most kind of Mr. Cruickshank to invite me to explain Ibsen's influence on his successors, but I have to admit that I am not the man for the job. For me, at least, it would involve discussing all those aspects of Ibsen's work that I find least interesting and least important.

Mr. Cruickshank mentions Georg Brandes: now Brandes, who suggested that Ibsen owed many of his ideas to Kierkegaard (and incidentally he was neither the first nor the last to make that suggestion), was always a glutton for literary trends. He was fond of telling Ibsen that the function of modern literature was to bring problems to discussion. It would be pleasant to think that Brandes was responsible for the element in Ibsen's work that found so many imitators. At any rate, Brandes would have appreciated the idea of influencing succeeding generations of playwrights; Ibsen, I feel sure, was too proud and too egoistical to set very much store by this sort of vicarious immortality.—Yours, etc.,

Saxmundham JENS ARUP

## Crime in the Welfare State

Sir,—I would like to comment on the relationship of crime to economic deprivation mentioned by Dr. Terence Morris in the introduction to his talk on crime in the Welfare State, published in THE LISTENER of June 4.

Surely this relationship claimed by the social reformers of the nineteenth century was true and remains so. It is far too early to insist that the upsurge in crime statistics can no longer be caused by social conditions; social workers and those who would help in this problem still fight the memory of desperate poverty which influences today's delinquents through their grandparents and parents. The belief, among those deprived classes of the nineteenth century, that education and especially higher education was the preserve of those who made themselves rich at the expense of others and who, in their cliquishness, 'fixed jobs for the boys', still exists to a large extent in this community. As Dr. Morris himself says from his own experience and study, most offenders come from one distinct social and economic group—the semi-skilled and manual workers—the group which has provided this kind of worker, in the main, since the industrial revolution and which has been underprivileged for almost as long.

It is impossible to wipe out the memory of such a period of poverty in two generations, and it may well be another fifty years before the defence mechanism principle, that to get what one wants from Society it is necessary to grab regardless of one's right to the thing, is erased from the minds of those who for so long have had little or no other access to what are now considered the basic rights of a human being.

Yours, etc.,

Welling IRIS H. NAPIER

## The Gypsies of Britain

Sir,—It is curious that the letters mentioning Romany words in the English language have omitted the commonest one of all, which is 'pal'. This is the Romany word for 'brother'.

Yours, etc.,

Raheny THOMAS J. JOHNSTON

## Field Marshal Lord Raglan

Sir,—I am writing a book about Field Marshal Lord Raglan, which is to be published by Messrs. Longmans. If any of your readers have letters written from the Crimea between September 1854 and July 1855 I would be extremely grateful if they would be good enough to write to me.—Yours, etc.,

CHRISTOPHER HIBBERT

4, Albany Court Yard, London, W.1

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*Which?*, published by Consumers Association Ltd., considers in its June number electric food mixers, tennis balls, and small refrigerators. Membership of the Association, 333 High Holborn, London, W.C.1., costs £1 a year.

fashioned and unprogressive? You may say that such a situation for serious artists ought never to exist, but I am sure it does and that it is created in the art-conscious section of the public rather than by the artists themselves. By the art-conscious public I do not mean only people who read books about art and go to art galleries, but also people who are prepared to spend a few hundred dollars on buying a contemporary picture for themselves.

Such people, in a young country with a small population, are necessarily rather rare; and they are more likely to be swayed by prejudice than in those countries with a long experience of the humanities behind them. Most of these, at any rate in British-Canada, are thoroughly conservative in their taste. They buy only pictures that will communicate readily, and even then only those by established and 'safe' artists; they are indifferent to any art that they cannot readily understand, and they seldom venture to patronize an unknown painter. Of course, there are exceptions, especially in Toronto where there are more buyers willing to back the unknown than in English-speaking Montreal.

In French-speaking Montreal, on the other hand, the position is reversed. While the great majority of the younger painters are of what used to be called *avant-garde,* there are proportionately fewer buyers. But they are of the coteries that are breaking out of the traditional isolationism of French-Canada, and they therefore tend to be intolerant of any form of art that does not appear, at any rate on the surface, to be progressive and up to date.

However, at the end I return to what I said at the beginning: that French-Montreal provides at the moment the most fertile soil in Canada for the arts in the coming generation. Despite the present provincialism and addiction to clichés, there is great promise for the future. Is this perhaps because the few, but influential, French Canadian collectors are at last emerging from their isolationism? I think so. I think that they, more than their English-speaking compatriots, are less easily influenced by fashionable cliché and are more aware of quality; but, with this awareness, they are also more adventurous in their patronage. Since the artistic atmosphere of any community depends on patronage as much as on production, I feel hopeful that the contemporary painters of French-Canada will lead the way in exposing what is, at present, too often meretricious and modish.

# Shakespeare and Co., Paris

## SYLVIA BEACH recalls how she published 'Ulysses'

MY father was a Presbyterian Minister in Princeton, New Jersey, and he sent me over to Paris during the 1914 war to study. My studies brought me in contact with Adrienne Monnier, a very interesting woman, famous in literary history in France, who had a bookshop in rue de l'Odéon where all the French writers went in and out. I used to frequent this bookshop—perhaps the only foreigner during the 1914 war who went there.

I was first going to have a bookshop in New York—a French bookshop. But I did not have the capital to do this: it would have been too expensive. My mother gave me a few savings that she had, and it was not sufficient. So, when I was talking this over with Adrienne Monnier, she suggested having an American one in Paris.

The young American writers had not arrived in Paris when I opened my bookshop. But I had confidence that they would come. I did not realize that there was going to be an exodus from America. But the opening of my bookshop coincided with the arrival of all these writers—these 'big-timers' as my generation called them—who came to make Paris their home.

At the house of the French poet André Spire I met James Joyce. Ezra Pound and his wife Dorothy Pound were there too. They had brought the Joyces, and I met Mrs. Joyce. Joyce seemed interested in my bookshop and became a daily visitor. At the time his *Ulysses* was appearing in a little review in New York. And he told me about his troubles with *Ulysses*. It was being suppressed regularly in the little review. They suppressed it four times in all and finally altogether. And the editresses, Margaret Anderson and Jane Heap, were hauled off to court: they escaped with a fine of a hundred dollars, and their fingerprints and thumb-prints were taken, and then *Ulysses* was finished in America. This was the winter of 1920. James Joyce came to tell me this sad news. He was very downcast, and he said: 'My book will never appear'.

I knew that in England an effort had been made by Miss Harriet Weaver. She had published *A Portrait of the Artist* in her review *The Egoist* but she was not able to publish *Ulysses*. She first tried in her review, and the subscribers said it was not suitable for a family paper; so then she suppressed her review herself and opened a publishing house, the Egoist Press, in order to publish Joyce's work. She was still not able to publish *Ulysses*. So that is where I came in. I, who was not a publisher at all, but just a little bookseller with no capital and no experience, offered to publish *Ulysses* and Joyce accepted. I went ahead and found a printer who was willing to accept the risk, and I said: 'Your bills won't be paid unless we get the subscriptions, but we'll get the subscriptions'. Then Miss Weaver sent me a big mailing list from England; and in Paris, Ezra Pound and Hemingway and McAlmon and everybody turned in and brought me subscriptions very nicely. Colonel Lawrence subscribed and he kept complaining that the book was not out yet.

Joyce was working on the Circe episode at the time. He had not finished *Ulysses* yet and he was having serious trouble with his eyes. The manuscript was very illegible, as he could not see. Nine stenographers tried to tackle the copying of the Circe episode and gave it up. One of them, Joyce told me, wanted to throw herself out of the window, and another one—the last one—threw her copy in the doorway where Joyce lived at the time, in the Boulevard Raspail, and rushed away down the street. Finally, two friends copied, and each in turn had to give it up for one reason or another: my sister Siprian who was taking part in a film worked on it for a



James Joyce, Sylvia Beach (centre), and Adrienne Monnier in Miss Beach's bookshop in Paris
*Gisèle Freund*

while, then her film went elsewhere and she could not continue. Then an English friend at the British Embassy was very interested in *Ulysses* and she said she would copy it. But her husband saw it and threw the manuscript and copy into the fire. We were faced with a dreadful dilemma: the manuscript had been sent over to America and there was no other copy in Paris. John Quinn, the Irish-American lawyer, had this manuscript, which he was purchasing bit by bit. We tried to get him to return the part that had been destroyed, and finally he had it photo-copied and sent us this piece.

Well, I had a bet with Joyce that Shaw would subscribe. I said: 'I'm going to send him a prospectus. He's always so interested in his fellow-Irishmen, and in anything like a suppressed book, I'm sure he will'. Joyce burst out laughing. He said: 'He will *not* subscribe'. So we bet on that, and I said I would give Joyce a box of his favourite cigars and he was to give me a silk handkerchief to dry my eyes on. Bernard Shaw wrote a letter explaining on a whole page why he could not subscribe: and he ended by saying that I did not know his fellow-countrymen if I thought that an elderly Irish gentleman could afford to pay as much as 150 francs for a book.

But there were French subscribers—André Gide was one of them; and there were other subscribers everywhere.

When *Ulysses* appeared I had no trouble getting it into England. I got in all the copies specially, though an article had appeared in the *Pink 'Un* and posters were up in London saying 'This scandal of *Ulysses*', and the *Sporting Times* seemed very much shocked. But immediately I got a great many letters from Colonels, asking me to send it to their clubs in London. I did not get the copies into America. They were all seized at the port of New York. I told Ernest Hemingway about this and asked what I should do to get the copies to the subscribers in America. Hemingway had a splendid scheme of getting it in through Canada. A man used to cross over on a ferry boat carrying a copy of *Ulysses* in his trousers, day by day until he got them all in. In the end, when he had to hurry, he took a friend with him, and they each took two and looked like prospective mothers.



James Joyce (right) with Robert McAlmon (an editor of *Contact*), who used to frequent Shakespeare and Co.: a drawing by Paul-Emile Bécat (1927)

At that time in Paris we had the three masters, Ezra Pound, Gertrude Stein, and James Joyce. Everybody came except Mr. T. S. Eliot, who would not leave London: but he was adored from afar. Then all the young writers of the 'twenties began to leave America and there was this great influx into Paris. They came because of the restrictions in America—books were suppressed, alcohol was suppressed. Also living was cheaper in Paris; and the masters were here whom they admired so much. Paris was the centre of this great modern movement. My bookshop became the headquarters of these young writers. They seemed to know about it before they came; they gave it as their address in Paris and they were always there as at a club. Their works circulated round and centred on the rue de l'Odéon; they opened their publishing houses and they published their reviews around Shakespeare and Co.

They did not come to Paris to be under the French influence or to be under any European influence, but to express themselves as Americans, which they were not allowed to do because of the Puritan movement at home after the war; so they came over to be more American rather than less. The American language and the American idea and spirit was what they wanted to express. They wanted to break away from the European tradition; they believed in the American language, and that is why I had an exhibition of Walt Whitman for I thought he was the father of that generation.

They still come back and forth from America and have a certain home-sickness for the rue de l'Odéon. But as our bookshops have disappeared, their homes have disappeared too: and the Ritz does not quite replace it. During the occupation, before I closed the bookshop, a German officer came in and said he would buy the copy of *Finnegans Wake* in the window. I refused to sell it to him. He said: 'You must sell it to me'. I said: 'I will not'. He said: 'Well, we're coming to confiscate all your goods today', and he rushed out in a rage. In two hours everything had been taken out of the shop. I closed, put up the shutters, the name was painted off the front by the house-painter, and the signboard was taken down. All the books and the furniture and all the shelves even were removed. My friends turned in to help me and everything was hidden in an empty apartment in the same house. And I was taken away and interned by the Germans.

*—Third Programme*

# Miner's Backyard

After his shift in darkness how
He revels in his backyard lawn,
Size of a schooner's mainsail, yet
Gives enough sway to winds of thought
That topsy-turvy row and rage
Until directed brought within
The gracious space of its green spot
To find a tranquil anchorage,
Much as the gay red admiral
'Mid the nasturtiums on the loose
Does an exotic harbour find
During long cruise!

Rough walls hold copulating snails
With no thrush near to crack a shell—
Bent on the everlasting sum—
Life's all-imperative multiple.

And, symbol of all mystery,
A prowling black cat climbs the gate;
Sleek, sinister tiger of the Night
Whose eyes e'er glutton on our fate.

A worm more sheltered quarter seeks
Dragging its myriad loops along
The shortened grass where black ants play,
Or cranefly stumbles o'er himself
As if his knees were in the way.

While near a spider swings or climbs
Who, weaving a cubist trapping bridge,
Some infinite Picasso mimes
To win no plaudits from a midge.
And we with our superior air
Are never very far removed
From this bewildering kingdom where
The lover's devoured by the loved!

Yet how we dread untidiness
In mind or matter, we who bleed
In life's grim struggle to reshape
Ancient disorder to our need.

What's done but meant to be undone!
Mutual parasites—give and take,
Gobbling or gobbled, where the sun
Its contradictory own clouds make.

Who can resolve the tangling snare,
Shut eye, lock heart to what is given—
The countless miniature killings where
The massed flowers shoot their scent to heaven?

HUW MENAI

The Montrealer Feb 1960

MUSEUM

"At the same time the artist should not be seduced by his material."

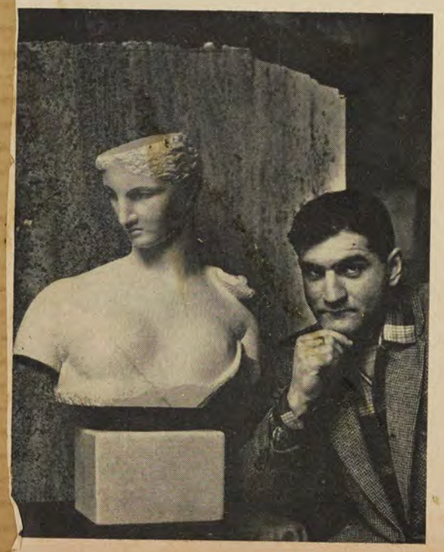


"If you ask me about sculpture in Canada I can only reply right off that there is no sculptural situation". This from Stanley Lewis, 29 year old Montrealer, one of the more promising of the younger sculptors working in a field commonly referred to as the neglected sister of the arts. "Two years in Mexico, teaching and studying at the Instituto Allende, plus the last three years in Italy, have given me the needed background to compete in the resurgence of sculptural interest. Since graduating from the Montreal Museum of Fine Arts ten years ago I have been able to make a living by the sale of my pieces and by a steady stream of grants and scholarships. Right now I want to be left alone. I cannot afford to accept commissions for buildings because that means the intrusion of a third problem, and I am too busy in the struggle between myself and the image hidden within the stone that I must liberate. To know what a medium is represents a lifetime's work. My communication with other humans goes back to the earliest cave drawings from which I draw my sustenance and need to continue. I am still in a period of experiment and growth, while exposed to the marble on whose blank surface I use my pneumatic drill. What interests me most is the feeling of man in space, of man in this orbiting world, and it is the stone that communicates through me to the onlooker. If Canada is to produce sculptors there must be made available commissions, scholarships and teaching facilities. Look at our parks, at Beaver Lake, not one piece of meaningful sculpture. Three larger than life pieces that I did in Mexico are being kept permanently on the grounds. I would like to do a similar large work here but at present do small pieces for ready sale. We have our monuments like every country but we have not yet made our creative mark as in music and painting because sculpture is primarily concerned with the human form and here there is no real interest in the human figure.

## Conversation with Canadian Sculptor Stanley Lewis

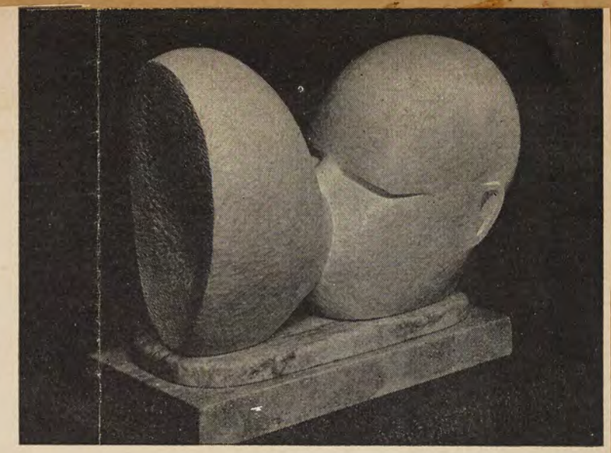
by

**Lawrence Sabbath**



"Growth gives birth to growth. The first change in me came when I saw Eskimo carvings. I felt closer to them than I had to anything else. European sculpture repels me with its fussy and insignificant detail. I consider myself a North American sculptor. My three years in Italy were largely spent on research work on the techniques and tools of Michelangelo. Irving Stone, the author of Lust for Life, is acknowledging my material that he is using in his book on Michelangelo. All art is therapeutic and religious. It is the image of life of the spirit. Its rhythms are the rhythms of the unfolding of man in time. It is the human in nature. I wish to speak the stone's language. Spinoza tells us that could a stone speak it would describe itself as existing freely, for it is true to the laws governing its own nature. A stone-carving should be placed in its natural environment, surrounded by the terrors and rigours which its order of creation was fitted to equal. At the same time the artist should not be seduced by his material. Stone should look like stone, not like flesh. It is the form and content within that counts. If I work only in stone, and every possible variation of it, it is because I believe that stone is the only true form of creation."





Right: *Mother and Child — Stern faced Stanley Lewis expressed his sense of humour when he mentioned a young admirer had asked him if it depicted a person blowing bubble gum.*

Below, Left to Right:
*Dusk, Woman Before a Mirror and Dawn — (Marble)*



Le Soleil Quebec Mar 1/60



## L'exposition du peintre Claude Carette

**Le peintre Carette expose non pas simplement des aquarelles, mais une oeuvre magnifique, à la galerie La Huchette. Le voici devant une des onze aquarelles exposées.**

# Claude Carette revient avec de belles toiles

Par PAULE FRANCE DUFAUX

Il y a parfois tout un monde entre les peintres qui se succèdent dans les galeries... C'est ce qu'il est possible de constater en voyant l'exposition de Carette qui s'est ouverte hier soir à la galerie La Huchette, rue Couillard, dans le quartier latin.

"Carette"... Qui est Claude Carette ? Un jeune peintre québécois (25 ans) qui dès 1954 commence ses études à l'Ecole des Beaux Arts de Québec. Rencontre Jean-Paul Lemieux. Découvre le paysage et surtout l'aquarelle qui devient son unique moyen d'expression. Il débute, trouve "ça" dur... En 1955, il part faire un séjour dans le Nord Canadien où il trouve un emploi comme mineur... Il faut tout de même vivre ! L'art ne sera pas exclu de ce séjour, il y découvre la nouveauté des paysages nordiques. Au retour, expositions successives à Québec et Chicoutimi. En 1957, il part pour Paris... Date qui fixe sa rencontre avec l'expérience abstraite. Des peintres comme Wols, Tapiès et beaucoup d'autres l'impressionnent fortement. Lors de son séjour en France, il ira à Aix-en-Provence "rencontrer" Cézanne, Van Gohg... De retour à Paris, il expose à la Maison Canadienne en collaboration avec l'Office National du film. 1959, retour au Canada. Il participe dès sa rentrée à l'exposition de "L'Aquarelle Canadienne" au Musée des Beaux Arts de Montréal. Au mois de mai, la galerie Agnès Lefort lui ouvre grande les portes pour une exposition particulière. Au mois de juillet, c'est l'île Ste-Hélène qui voit les aquarelles de ce tout jeune peintre canadien et en décembre à New York, lors de l'exposition "Aspect de la peinture Canadienne" il bat pavillon haut.

Aujourd'hui 29 février, il expose à Québec. Une presque douzaine d'aquarelles sont accrochées aux cimaises de la galerie La Huchette à qui nous n'avons jamais cessé de souhaiter longue vie...

Nous ne retrouvons pas le Carette d'il y a 3 ou 4 ans... Mûri, affirmé, il offre une ma-

(Suite à la page 12, 1ère col.)

(Suite de la page 5)

gnifique exposition. Carette abstractise les formes avec conscience, il ne représente pas, il évoque aussi, il suggère. Par un buvage habile, qu'il soit dû à sa technique personnelle ou à la texture du papier qu'il emploie, il donne à certaines parties de ses aquarelles les tons les plus nuancés, les plus transparents rarement reconnus à ce jour. Il y a un parti pris de poésie dans cette fraîcheur d'inspiration et de vision... On ne peut s'empêcher d'évoquer les plus belles estampes japonaises dont d'ailleurs l'artiste, à une certaine époque, a fait une étude assez complète.

Par ses aquarelles, telle qu'il nous les offre à cette exposition, Carette semble bien ne pas avoir renié tout sens à la vie. Il ne semble pas qu'il ait cherché à se dépasser dans un mouvement de révolte et d'affirmation simplement pour le plaisir sadique d'être de la toute dernière école... Sa mise en page est aérée et par son métier, ses recherches constantes, Carette donne une curieuse transparence à ses aquarelles, elles retiennent, elles envoûtent.

Il ne saurait subsister le doute que l'artiste sait parfaitement extérioriser sa sensibilité par de subtils équilibres...

La majorité des aquarelles exposées ont été faites aux Etats-Unis où le peintre vient de faire un séjour de plusieurs mois.

Claude Carette a des projets et qui ne sont pas tous de peindre. Il travaille actuellement à un traité sur l'aquarelle, peinture très peu connue ici. "J'écrirai ce livre qui sera un résumé de mes expériences et surtout dans le but de pouvoir enseigner cette forme de l'art aux canadiens.

Par la présentation de cette exposition, Carette s'affirme comme un de nos meilleurs peintres québécois, l'ensemble des aquarelles composant un accrochage que l'on peut qualifier de brillant. A travers la forme d'abstraction par laquelle il s'exprime, l'inspiration de ce très jeune peintre se révèle finalement comme une manière de remonter aux sources mêmes de la nature, de la vie.

Devant l'oeuvre de Carette, on se pose une question. Pourquoi tant de jeunes ne savent-ils pas mettre tout simplement le coeur à nu sans céder au vertige du cri, des "bleu", de l'invective...? Lui, ne semble vraiment pas avoir les problèmes du temps...

Le Devoir Mar 10/60

# Etapes de la vie du peintre canadien Jean-Paul Mousseau

MONTREAL. — Comment le peintre Jean-Paul Mousseau est-il passé de la peinture proprement dite à la fabrication d'objets plastiques lumieux? Il y a là une série de coïncidences et d'expériences qu'il faudrait retracer.

Jean-Paul Mousseau naissait à Montréal en 1927. Il fit ses études au collège Notre-Dame où l'initiative d'un frère devait transformer sa vie. Alors que Mousseau avait 11 ans, le frère Jérôme, intéressé par les colloques sur l'art vivant que Borduas, Robert Elie et Lyman présentaient dans les collèges, décida d'installer un atelier à Notre-Dame. "Travailler à l'atelier du frère Jérôme était un plaisir. Dès qu'on me jetait à la porte d'un cours, grâce à la clé que le frère m'avait remise, je me précipitais à l'atelier pour travailler en paix," de se rappeler Mousseau.

Charmé par l'attitude de Borduas dont la noble figure se dessinait déjà, le frère Jérôme l'invita à venir apprécier les tableaux exécutés par ses élèves. Encouragé, Mousseau exposa au collège en 1942.

### Une grève

Pendant ce temps, les "colloques sur l'art vivant" se poursuivaient avec succès. C'est à cette époque que les étudiants de l'école des Beaux-Arts firent leur grève qui aboutit au résultat désiré: la mise à la porte de leur directeur, un M. Maillard.

Pendant que les Beaux-Arts étaient le lieu d'une révolte nouvelle, Borduas donnait ses cours de dessin à l'école du meuble. Parmi ses élèves se trouvait celui qui le premier devait connaître une gloire internationale, Jean-Paul Riopelle.

Fernand Leduc, Guy Viau, Charles Daudelin, André Jasmin, Pierre et Claude Gauvreau suivaient attentivement ces colloques et l'évolution de Borduas. En sous-main se formait ee qui allait devenir l'important groupe automatiste.

En 1946, le groupe sortit pour la première fois de l'ombre. Un manifeste, intitulé Refus Global, revendiquant une absolue liberté artistique et s'irritant du conformisme satisfait qui règne au pays, parut en 1947. Il coûta à Borduas son poste à l'école du meuble.

En 47, Mousseau exposera, seul, dans une librairie. L'année suivante, il exposa avec Marcelle Ferron dans une petite librairie et avec Riopelle chez Muriel Guilbault. Auparavant avait eu lieu une exposition dans un ancien poulailler.

### "Les rebelles"

La même année, il rencontra celle qui devait devenir son épouse, la comédienne Dyne Mousso. En 1949, pour protester contre la rigueur conventionnelle du jury du "Salon du printemps", les automatistes avaient organisé un contre-salon baptisé "L'expo des rebelles". Borduas, dont le salon avait accepté un tableau, vint tenir compagnie à ses jeunes confrères. Puis suivit une période creuse et difficile. Pour survivre, la famille Mousseau dut faire des bonbons et surveiller des chalets dans le Nord. De 52 à 57, Mousseau s'était installé dans un fond de cour. Avec son sens inné de la décoration, il avait transformé un lieu rebutant à prime abord en un coin sympathique. En 54, le Musée de Montréal accueillait une exposition intitulée "La Matière chante". Mousseau, Borduas, Leduc et les autres vétérans des expositions automatistes manifestaient encore une fois. Par la suite le Théâtre du Nouveau-Monde devait commander à Mousseau les décors d'une pièce de Claudel.

### La résine

Lors d'un vernissage, Mousseau rencontra un sculpteur anglais qui lui parla d'un certain procédé pour protéger les dessins contre l'humidité, Mousseau s'intéressait déjà, à cette époque, aux possibilités de la résine armée.

Un architecte montréalais, Hazen Sise, lui fit confiance. Il lui commanda les vitraux de l'hôpital général. Cette confiance donna une excellente impulsion au peintre. Un peu plus tard, l'architecte Victor Pries lui offrit de participer à la décoration du centre d'achat Rockland, Mousseau exécuta un panneau pour un magasin qui se trouve à cet endroit. Aujourd'hui, Mousseau ne pense plus que "styrines polychromées". C'est-à-dire produits chimiques tirés de la résine.

"Mes panneaux de plastique n'ont pas marché", confie-t-il. "Les architectes ne semblaient pas capables de découvrir les richesses de la résine. Aujourd'hui que j'ai commencé à fabriquer des objets qui peuvent être utilitaires, ils ont commencé à ouvrir les yeux", dit le peintre.

### Des lanternes

Installé dans un atelier de la ruelle Chaumont, Mousseau travaille, en compagnie de son associé, François Soucy, de huit à dix heures par jour à la création d'objets plastiques lumineux baptisés lanternes et qui servent d'abat-jour. Les structures sont entièrement inventées, les formes originales. Les pigments qui colorent la résine forment de chatoyantes teintes auxquelles la lumière donne l'attrait d'un feu de cheminée. Ces objets ont enfin soulevé l'enthousiasme et l'admiration des architectes et décorateurs. Depuis qu'il a commencé à sculpter ses lanternes, Mousseau n'a plus de temps libre.

Toutes ses compositions disparaissent à mesure qu'il les termine et il a dû mettre au point un système de secrétariat lui permettant de diviser son temps de façon rationnelle.

"Les objets psychologiques à la fois sculpturaux et lumineux", c'est ainsi qu'il décrit ses lanternes, feront enfin connaître au grand public un artisan et un artiste de valeur.

"Le plus curieux? de déclarer le peintre pour finir," c'est que ce sont les femmes qui choisissent mes lanternes, toutes signées de ma main et uniques, et ce sont elles qui les vendent au mari".

La Presse Apr 20/60

# Exposition Joseph Prezament à la Galerie Libre

Une exposition de dessins et de gouaches par Joseph Prezament aura lieu à la Galerie Libre, 2100 rue Crescent, du 20 avril au 4 mai.

M. Prezament a commencé ses études à l'Ecole des Arts de Winnipeg avec Lemoine Fitzgerald. Il a étudié au Musée des Beaux-Arts et à l'Ecole des Beaux-Arts et a tenu des expositions à Montréal, Toronto, Hamilton, London et Vancouver.

M. Prezament est membre de la Société Canadienne des Arts Graphiques.

St Johns Lewis Nfld. Feb 29 /60

# Quebec Painter Gives Art Show Of Newfoundland

A one-man show of paintings of Newfoundland's old Avalon Peninsula by Freda Pemberton Smith is on view at the Artlenders, 4225 Melrose Avenue, Montreal, from 1 p.m. to 5.30 p.m. Monday through Saturday until March 5th.

Freda Pemberton Smith born in Montreal in 1902, received her art training under Wilfred Barnes, R.C.A., at l'Ecole des Beaux Arts; and for many years was a pupil of Edmond Dyonnet, R.C.A. She also studied in England. During her student days she won several awards, including the Gold Medal of the Royal Drawing Society. A frequent companion on sketching trips was the late Miriam Holland.

Her work was interrupted during the Second World War, when she served with the Canadian Red Cross in this country and U.K., and following the war by art teaching.

Freda Pemberton Smith has painted in Ontario, British Columbia and Newfoundland, besides her native Quebec Province.

She has been represented in exhibitions of the Royal Canadian Academy, Ontario Society of Artists, and the Montreal Museum of Fine Arts; in travelling exhibitions; and in private collections.

La Presse Mars 31/60

## Exposition Jeanne Rhéaume

La Galerie Regency Row, 1476 Crescent, présentera du 7 au 19 mars une exposition des oeuvres de Jeanne Rhéaume.

JEANNE RHEAUME, née à Montréal, vit en Italie. Après avoir parcouru ce pays, elle s'est fixée à Florence où elle travaille dans l'atmosphère imprégnée de beauté de cette ville toscane.

Jeanne Rhéaume est un peintre de formation canadienne. Elève des Beaux-Arts de Montréal et de la Galerie des Arts de notre ville, elle a reçu, en outre, l'enseignement personnel de Goodridge Roberts. En 1946, elle remporte un Grand-Prix de la Province de Québec et, en 1950 le Prix de peinture à l'huile de l'exposition du printemps au Musée des Beaux-Arts de Montréal où nous la retrouvons la même année avec les "Trente-cinq peintures d'aujourd'hui." En 1953 et 1956 de nombreuses galeries d'art de Montréal, Toronto, Ottawa, Québec et New York présentent ses oeuvres au grand public. Au Salon du Printemps, organisé par le Musée des Beaux-Arts de Montréal, elle remporte, en 1957, le premier prix de peinture et, en 1958, le premier prix d'aquarelle.

Cette activité intense n'empêche pas Jeanne Rhéaume d'avoir des contacts avec l'étranger et de s'y produire. Pendant la seule année 1952, elle est déléguée à l'Assemblée internationale des artistes à Venise et elle expose à la Biennale de Sao Paolo, au Brésil. Après des expositions dans diverses régions d'Italie, elle voit son oeuvre consacrée par une exposition particulière à Rome. Automne 1959 grande exposition à Florence où elle travaille en ce moment comme boursière du Conseil Canadien des Arts.

La Galerie nationale d'Ottawa, le Musée des Beaux-Arts de Montréal et le musée Provincial de Québec ont acquis des tableaux de Jeanne Rhéaume pour leur collection permanente. On trouve des tableaux de Jeanne Rhéaume dans un grand nombre de collections privées au Canada.

Gazette Mar 19/60

## Jean Guy Mongeau

A one-man show of thirty paintings by Jean Guy Mongeau of Montreal can be seen until April 6, at the Helene de Champlain Gallery on St. Helen's Island.

Mongeau was born in this city in 1931. A graduate of the Montreal Beaux Arts School, he teaches plastic arts for the Montreal Catholic School Commission.

He has been represented in the following exhibitions: Under Thirty, 1957 and '58 (Helene de Champlain Gallery); Young Painters, 1959 (Beaux Arts School); Aspects of Junior Painting, 1959 (Helene de Champlain Gallery); Aspects of Canadian Painting, 1959 (Canada House, New York).

Jean Guy Mongeau's paintings hang in numerous private collections and in the permanent collection of the Montreal Museum of Fine Arts.

Gazette Mar 12/60

## Jeanne Rheaume

Recent paintings in oils and in watercolors by Jeanne Rheaume of Montreal can be seen at present in the Art Salon of Regency Row on the corner of Crescent and Burnside Sts.

Apart from two or three landscapes painted in Miss Rheaume's darkly individual style reminiscent of Derain, the majority of works shown deal with strongly colorful and decorative still-life. Two of the latest still-life paintings are in oils.

Jeanne Rheaume evidently has evolved her art from that movement toward simplified forms and brilliant colors which started in the early 1900s with Puy, Matisse and Derain. Members of the movement at that time were christened "Les Fauves" by French art-critics. Today, we consider their paintings, as well as many of those by Miss Rheaume not only to be inspired art, but also technically fascinating and delightful.

Miss Rheaume recently held successful one-woman exhibitions of her work in Rome and Florence. Her work hangs in the permanent collections of the National Gallery at Ottawa, the Montreal Museum of Fine Arts, the Quebec Provincial Museum, as well as in important private collections.

Jeanne Rheaume at present, lives in Florence, Italy, where she is working under a fellowship grant from the Canada Council.

D. Y. P.

La Presse Mars 160

## Exposition des oeuvres du peintre Edmund Alleyn

Les Galeries Agnès Lefort et Denyse Delrue présenteront conjointement le peintre Edmund Alleyn du 14 au 26 mars incl. La Galerie Agnès Lefort exposera les gouaches, dessins et monotypes de la période 55-60, tandis que la Galerie Denyse Delrue présentera les huiles récentes du peintre.

De retour d'un séjour ds plus de 4 ans en Europe, Alleyn, bien que jeune encore, a une carrière prolifique derrière lui. Dès 1952 l'on vit ses oeuvres lors d'expositions-solos à Québec et Ottawa. En 1955, après avoir remporté le prix de peinture de la province de Québec, la galerie Agnès Lefort le présentait au public montréalais. Alleyn partit alors pour l'Europe où il obtint une exposition-solo à la Maison des étudiants canadiens à Paris. La Société royale du Canada le gratifiait d'une bourse en 1956. Durant son séjour en Europe, Alleyn eut plusieurs activités sur le continent (Paris, Londres, Cologne et Genève ainsi qu'aux Etats-Unis, en Amérique du Sud et au Canada. Mentionnons la Galerie du Haut Pavé à Paris en 1957-58-59, Lord's Gallery de Londres, Micro Solo Galerie Iris Clert Paris, les deuxième et troisième biennales canadiennes 1957-59, le Salon des réalités nouvelles au Musée d'art moderne de Paris en 1958-59 et plus spécialement le Guggenheim International en 1958 où il représentait le Canada avec quatre autres peintres. La biennale de Sao Paulo lui décernait une mention honorable (plaque de bronze) en 1959. De plus en 59, ses oeuvres furent montrées à Genève et à Cologne lors d'une exposition sur l'art contemporain au Canada. La Galerie nationale du Canada, le Musée de la province de Québec, le Musée des Beaux-Arts de Montréal ainsi que plusieurs collectionneurs tant en Europe qu'aux Etats-Unis possèdent de ses oeuvres. Les Galeries Agnès Lefort et Denyse Delrue sont donc anxieuses de présenter au public Edmund Alleyn qui non seulement a déjà une carrière bien remplie mais qui possède une des avenirs les plus brillants parmi nos canadiens.

Gazette Mar 16/60

you're outdoors under the sun.

**Have you heard well known Montreal artist Marjorie Winslow is now exhibiting water colors and sculpture at Macdonald College? She studied in Rome and at the Slade School in London and her paintings and sculpture have been exhibited at the Montreal Museum of Fine Arts. The exhibition runs through March in the seminar room in the main building and will be open to the public on Sunday afternoon.**

Guelph Guardian Feb 27/60

# FAMILIAR SCENES IN WATER COLOUR

Peter Goetz, whose one-man show of water colours is on display in Macdonald Institute until mid-March, will be present there this Sunday afternoon, February 24th, from 2.00 to 4.00 p.m., to greet visitors to the exhibition.

A sense of place and moment characterizes this fine collection. Water colour in any medium which, by its very nature, lends itself to conveying the impression of a particular instant in time. It cannot be "worked over" or built up with the deliberation which is allowed, for example, by the use of oils; there is absolutely no opportunity, once embarked, to change direction in mid-stream. The artist has only the relatively short period for applying paint while the receiving paper surface remains suitably moist. The effectiveness of water colour in the hands of the amateur is more often than not the result of happy accident, nonetheless welcome for its unexpectedness. When employed by the experienced painter it becomes an exact, as well as an exacting agency, capable of imparting precisely in terms of light and colour the atmospheric quality of a scene, not only the time of day, but the mood overall. This is the principal consideration in a number of smaller works in this exhibition, such as "Green Mountains", Harmony", and "Atlantic Rocks, Rockport."

Unusual, however, is the strong sense of exact "location" which the majority of paintings manifest. Impressions of familiar scenes supply clues to the choice and organization of material by the artist. Guelph is seen to be a closely-knit complex of stone construction and various ground level dominated by its church buildings, with some idea of scales given by means of telephone poles and tree shapes. A smaller community of similar character, Preston, is detailed in terms of its fine old hotel. With St. Jerome's College, Kitchener, and the Government Building, C.N.E., a different landscape is provided and horizontality becomes most evident. By way of contrast, the tall, narrow "cuts" of Quebec depict a medieval city clinging to the fortress rock with its cathedral Cross surveying all below. "East River" and big city clutter, the hodge-podge and conglomeration of building which mark so many of the communities of our day, may be compared with the planned area which gives power and majesty of setting to "Grant's Tomb and Riverside Church", both intergral parts of New York City.

It is when the element of water is added to those of earth and air that Mr. Goetz' brush becomes a wand of truly magical properties. His harbour scenes transport the viewer in turn to Nova Scotia and Cape Breton, and farther down the Atlantic coast to Cape Cod, Rockport and Gloucester. In every case one is aware of a particular time and place, of varying natural and man-made construction; one can almost savour the pungency of salt and hear the gulls above the roar of surf or lapping of quieter waters.

The exhibition as a whole is marked by a skill and authority in handling which comes only through long and steadfast application to the task of creating in water colour. Mr. Goetz has studied with Varley at the Doon School of Fine Arts and with Cleghorn in the Montreal Museum of Fine Arts School, and has exhibited widely throughout Canada.

The exhibition in Macdonald Institute will be open to the public on Sunday afternoon from 2.00 to 4.15 p.m. and weekdays from 9.00 a.m. to 5.00 p.m. until mid-March.

Gazette Mar 12/60

# Facts and Fancies

Harriet Hill Says;

## Person to Person

## Sculptor Patron Of Concert Here

**AT LEAST ONE out-of-town patron will appear on the list for the McGill Martlet Concert and Ball on April 28 at the Ritz-Carlton which is being staged by Dr. Ellen Ballon to set up a $100,000 scholarship fund for the McGill Faculty of Music. Noted sculptor, Sally Ryan already has indicated her willingness to serve. Montrealers will recall Miss Ryan lived in our city several years and was a pupil at Miss Edgar's and Miss Cramp's school. Before her success abroad and in the United States, she exhibited at the Art Association of Montreal and the Royal Academy of Arts in Toronto.**

**Word has reached us of a very chic Frenchwoman who sprays her paper money with an Arden perfume. If you think this glamor ritual unusual, just remember Napoleon scented his gloves with violets and the Empress Josephine scented the draperies of her boudoir with musk.**

St. John's Daily News. Nfld Feb 29/60

13-M

## Quebec Painter Gives Art Show Of Newfoundland

A one-man show of paintings of Newfoundland's old Avalon Peninsula by Freda Pemberton Smith is on view at the Artlenders, 4225 Melrose Avenue, Montreal, from 1 p.m. to 5.30 p.m. Monday through Saturday until March 5th.

Freda Pemberton Smith born in Montreal in 1902, received her art training under Wilfred Barnes, R.C.A., at l'Ecole des Beaux Arts; and for many years was a pupil of Edmond Dyonnet, R.C.A. She also studied in England. During her student days she won several awards, including the Gold Medal of the Royal Drawing Society. A frequent companion on sketching trips was the late Miriam Holland.

Her work was interrupted during the Second World War, when she served with the Canadian Red Cross in this country and U.K., and following the war by art teaching.

Freda Pemberton Smith has painted in Ontario, British Columbia and Newfoundland, besides her native Quebec Province.

She has been represented in exhibitions of the Royal Canadian Academy, Ontario Society of Artists, and the Montreal Museum of Fine Arts; in travelling exhibitions; and in private collections.

Gazette Mar 26/60

## Bellefleur

Leon Bellefleur has returned to Montreal from France, where he spent over a year of painting and study on a fellowship grant awarded by the Canadian Council of Arts. Galerie Denyse Delrue will present his recent paintings from March the 28th till the 9th of April.

Bellefleur is known as one of today's talented and representative Canadian artists. His works can be found at the National Gallery of Canada, the Provincial Museum of Quebec, the Montreal Museum of Fine Arts and in private collections in Canada, United States and Europe.

Verdun Guardian Mar 16/60

13-M

ART SHOW

**Agnes Lefort's Gallery, 1504 Sherbrooke street, west, Montreal, will have monotypes and gouaches by EdmundAlleyn on display from 10 to 5.30 p.m. daily until March 26. For newcomers to this area, The Montreal Museum of Fine Arts is just across the street from Lefort's and is always well worth the time spent there.**

Le Devoir Mars 26/60

GALERIE DENYSE DELRUE

## Exposition de Léon Bellefleur

Léon Bellefleur Boursier du Conseil des Arts est de retour d'un séjour d'un an en France. La galerie Denyse Delrue présentera du 28 mars au 9 avril incl. les huiles récentes du peintre.

Bellefleur est reconnu comme l'un de nos peintres les plus représentatifs de l'art contemporain au Canada. La Galerie Nationale du Canada, le Musée de la Province de Québec et le Musée des Beaux-Arts de Montréal ainsi que plusieurs collectionneurs tant au Canada qu'aux Etats-Unis et en Europe possèdent de ses oeuvres. La Galerie Denyse Delrue est ouverte du lundi au vendredi de 2hres à 6hres et de 8hres à 10hres le soir. Le samedi de 11hres à 6h.

Le Devoir Mars 28/60

## Jean Leboeuf à la galerie Lesieur

QUEBEC — A la galerie de l'Atelier Renée Lesieur, 12 rue Ste-Anne, se tiendra la première exposition solo des oeuvres récentes de Jean Leboeuf, jeune peintre diplômé de l'Ecoles des beaux-arts de Québec (1958).

Après son retour d'Europe, Jean Leboeuf s'est vu attribuer le premier prix au concours national La Pointe-du-Moulin. Il a participé aussi à plusieurs expositions de groupes notamment au Musée des beaux-arts de Montréal, à Ottawa, à Hamilton et London.

Ses toiles ont attiré l'attention des critiques et des collectionneurs. Quelqu'unes ont été acquises récemment par le ministère canadien des affaires extérieures pour ses ambassades.

L'exposition se tiendra du 30 mars au 16 avril.

La P the Star Mar 19/60

# Edmund Alleyn

The Agnes Lefort Gallery on Sherbrooke St. West and the Denyse Delrue Gallery on Crescent St., are holding simultaneously one-man exhibitions of the recent work of Canadian painter, Edmund Alleyn. Miss Lefort is showing Alleyn's drawings, monotypes and gouache paintings. Denyse Delrue displays his large paintings in oils.

I saw the drawings and gouaches first. Then after seeing the oil paintings, I asked myself what my reaction would have been had the process been reversed. I decided my impressions would remain the same.

At Galerie Lefort, Alleyn's works contain exquisite color sensitivity and lyrical under-

# ART

statement, as well as a secretive sense of poetic communication between the artist and nature.

However, Alleyn's oil paintings of somber broken masses and tangled angular forms in heavy color, at Galerie Delrue, appear both oppressive and strangely self-conscious, as if the artist had striven too consciously for impact and effect.

There is a gouache painting at Galerie Lefort created in what might be termed "living" tones of red, overlaced with delicate and mysterious black calligraphy. It is titled "Sorciere".

oils, "Le Noeud" (dictionary translation: knot, noose, crux), obviously has evolved from the smaller gouache. Each work possesses extraordinary magnetic power. Yet each individual work evokes contrasting emotion.

How can a similar design be made to serve differing expressions? The answer is easy. Merely by its creator's intention and also by subtle changes in emphasis and color.

Another gouache, titled "Summer", projects a mood as romantic and airy as cloud fancies. In the oil painting its grown-up prototype presages anxiety and storm.

Alleyn's ability to change mood and emotion is as versatile as that of the well-trained, experienced and self-disciplined professional actor or musician. At one period of this extremely talented young artist's career, he devoted himself to the close study of photography. Yet today, his painting is expressionistic and non-figurative in approach.

That he also has studied oriental art can be deduced from the fact that his own painting has a close affinity with Japanese and Chinese understatement. This is apparent in his gouaches, such as "Intermede" and "Assault" — the latter work I feel has been given a misleading title.

Another gouache listed as "Derive" whispers a secret in sensitive grays and aquamarine. "Scarabee" contains the intense glow of phosphorescence, as well as the texture and aura of antiquity.

Among the larger oil paintings at Denyse Delrue's is "Green Sun", a close-to-figurative expression of melting mountain-ice and rushing torrents. "Maree Basse" (Low Tide) impressed me as a nostalgic reminder of Gaspe beaches and gull forms.

Born in 1931 in Quebec City, Edmund Alleyn recently returned to Canada from five years of study and painting in Paris and other parts of Europe.

Alleyn first studied at the Quebec Beaux Arts under Jean Paul Lemieux. In 1956, Alleyn obtained a bursary from the Royal Society of Canada. He has held many exhibitions abroad and has been represented also in South America.

His paintings were included among selected works by five Canadian artists in the 1958 Guggenheim International exhibition. In 1959, Alleyn was awarded Honorable Mention (Bronze Medal) at the Sao Paulo Biennale. His paintings hang in the National Gallery of Canada — where he is represented by the figurative portrait of a young girl, the Montreal Museum of Fine Arts, the Quebec Provincial Museum, as well as in important private collections and galleries in Europe and North America.

Edmund Alleyn's two present one-man shows continue until March 26 inclusive.

DOROTHY PFEIFFER.

Mont. Matin Mar 17/60

## Exposition de peinture de Jean-Guy Mongeau

871

Jean-Guy Mongeau, jeune peintre montréalais, expose trente de ses peintures récentes à la Galerie Hélène-de-Champlain, à l'île Ste-Hélène, à compter du mercredi soir, 16 mars. L'exposition se prolongera jusqu'au 6 avril et sera ouverte au public de midi à 9 h. tous les jours.

M. Jean-Guy Mongeau est né à Montréal le 8 mai 1931 et est diplômé de l'Ecole des Beaux-Arts de Montréal. Il est professeur d'arts plastiques à la Commission scolaire de Montréal. On a vu de ses peintures à l'exposition des moins de 30 ans, en 1957 et en 1958, à la Galerie Hélène-de-Champlain; à l'Ecole des Beaux-Arts, en 1959. Il a participé également à "Aspects de la jeune peinture" à Montréal et au Canada House, à New-York, en décembre dernier. On trouve plusieurs de ses peintures dans les collections privées et au Musée des Beaux-Arts de Montréal.

Le Devoir May 14/60

## Des dessins de A. Jasmin

La Galerie Libre, 2100, rue Crescent, présente jusqu'au 19 mai, des aquarelles et des fusains récents d'André Jasmin. Ces dessins sont le résultat de ses dernières recherches.

Après avoir travaillé durant deux ans à des sérigraphies en couleurs, il a senti le besoin de revenir aux moyens les plus simples : le fusain et la sanguine sur du papier blanc ou coloré.

Ainsi, repartir à neuf et tenter une expression autre dans de nouveaux rythmes suggérés par des formes évoluant dans une atmosphère et un espace lumineux.

Cette présentation de travaux récents est la douzième exposition particulière de ce peintre depuis 1947 à Montréal. En octobre 1956, la Collector's Gallery de New-York organisait une exposition de ses huiles.

La Galerie nationale d'Ottawa, en plus de posséder de ses oeuvres, l'invite régulièrement à faire partie d'expositions de groupe tant au Canada qu'à l'étranger, et le Musée des Beaux-Arts de Montréal exposait en mars dernier à la Galerie XII, ses sérigraphies récentes.

La Presse Mar 21/60

Issus de l'automatisme...

# Mousseau et ses objets psychologiques lumineux

Montréal. — Comment le peintre Jean-Paul Mousseau est-il passé de la peinture proprement dite à la fabrication d'objets plastiques lumineux ? Il y a là une série de coïncidences et d'expériences qu'il faudrait retracer dans le temps.

Jean-Paul Mousseau naissait à Montréal en 1927. Il fit ses études au collège Notre-Dame. Le Frère Jérôme, intéressé par les colloques sur l'art vivant que Borduas, Robert Elie et Lyman présentaient dans les collèges, décida d'installer un atelier à Notre-Dame.

Bientôt, le Frère Jérôme invita Borduas à venir apprécier les tableaux exécutés par ses élèves. Encouragé, Mousseau exposa au collège en 1942.

### L'automatisme

Pendant ce temps, Borduas donnait ses cours de dessin à l'Ecole du Meuble. Parmi ses élèves se trouvait celui qui le premier devait connaître une gloire internationale, Jean-Paul Rjopelle.

Fernand Leduc, Guy Viau, Charles Daudelin, André Jasmin, Pierre et Claude Gauvreau suivaient attentivement l'évolution de Borduas. En sous-main se formait ce qui allait devenir l'important groupe automatiste.

En 47, Mousseau exposa, seul, dans une librairie. L'année suivante, il exposa avec Marcelle Ferron dans une petite librairie et avec Riopelle chez Muriel Guilbault. Auparavant avait eu lieu une exposition dans un ancien poulailler.

### Les rebelles

En 1949, pour protester contre la rigueur conventionnelle du jury du Salon du Printemps, les automatistes avaient organisé un contre-salon baptisé **"L'expo des rebelles"**. Borduas, dont le Salon avait accepté un tableau, vint tenir compagnie à ses jeunes confrères. Puis suivit une période creuse et difficile. En 1954, le Musée de Montréal accueillait une exposition intitulée **"La Matière chante"**. Mousseau, Borduas, Leduc et les autres vétérans des expositions automatistes manifestaient encore une fois. Par la suite le Théâtre du Nouveau-Monde devait commander à Mousseau les décors d'une pièce de Claudel.

### "Les rebelles"

Lors d'un vernissage, Mousseau rencontra un sculpteur anglais qui lui parla d'un certain procédé pour protéger les dessins contre l'humidité. Mousseau s'intéressait déjà, à cette époque, aux possibilités de la résine armée.

Un architecte montréalais, Hazen Sise, lui fit confiance. Il lui commanda les vitraux de l'Hôpital Général. Cette confiance donna une excellente impulsion au peintre. Un peu plus tard, l'architecte Victor Pries lui offrit de participer à la décoration du centre d'achat Rockland. Mousseau exécuta un panneau pour un magasin qui se trouve à cet endroit. Aujourd'hui, Mousseau ne pense plus que "styrines polychromées", c'est-à-dire produits chimiques tirés de la résine.

"Mes panneaux de plastique n'ont pas marché", confie-t-il. "Les architectes ne semblaient pas capables de découvrir les richesses de la résine. Aujourd'hui que j'ai commencé à fabriquer des objets qui peuvent être utilitaires, ils ont commencé à ouvrir les yeux", dit le peintre.

### Des lanternes

Installé dans un atelier de la ruelle Chaumont, Mousseau travaille, en compagnie de son associé, François Soucy, à la création d'objets plastiques lumineux qui servent d'abat-jour. Les structures sont entièrement inventées, les formes originales. Les pigments qui colorent la résine forment de chatoyantes teintes auxquelles la lumière donne l'attrait d'un feu de cheminée. Ces objets ont enfin soulevé l'enthousiasme et l'admiration des architectes et décorateurs.

"Les objets psychologiques à la fois sculpturaux et lumineux", c'est ainsi qu'il décrit ses lanternes, ont enfin révélé au grand public un artisan et un artiste de valeur.

"Le plus curieux, déclare le peintre, c'est que ce sont les femmes qui choisissent mes lanternes, et ce sont elles qui les vendent a leur mari".

Le Devoir Mar 28/60



LEON BELLEFLEUR, boursier du Conseil des arts, est de retour d'un séjour d'un an en France. La galerie Denyse Delrue présentera du 28 mars au 9 avril incl. les huiles récentes du peintre. Bellefleur est reconnu comme l'un de nos peintres les plus représentatifs de l'art contemporain au Canada. La galerie Nationale du Canada, le Musée de la province de Québec et le Musée des beaux-arts de Montréal ainsi que plusieurs collectionneurs tant au Canada qu'aux Etats-Unis et en Europe possèdent de ses oeuvres. La galerie Denyse Delrue est ouverte du lundi au vendredi de 2h. à 6 h. et de 8 h. à 10 h. le soir. Le samedi de 11 h. à 6 h.

La Presse Mar 29/60

## Léon Bellefleur expose

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LEON BELLEFLEUR

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L'Action Catholique Mar 25-60

## Oeuvres de Jean Lebeuf

871

A la Galerie de l'ATELIER Renée LeSieur, 12 rue Ste-Anne, se tiendra à compter du 30 mars, la première exposition solo des oeuvres récentes de Jean LEBEUF, jeune peintre diplômé de l'Ecole des Beaux Arts de Québec (1958).

Après son retour d'Europe, Jean LeBeuf s'est vu attribuer le 1er prix au concours national La Pointe du Moulin. Il participa à plusieurs expositions de groupes, notamment au Musée des Beaux Arts de Montréal, à Ottawa, Hamilton et London.

Ses oeuvres ont aussi attiré l'attention des critiques et des collectionneurs, et quelques-unes de ses toiles ont été acquises récemment par le Ministère canadien des Affaires Extérieures pour ses ambassades.

L'exposition aura lieu jusqu'au 16 avril.

*Au Regency Row*

13-M

# Un aspect nouveau de Jeanne Rhéaume

**par Madeleine Vaillancourt**

Une récente collection d'aquarelles de Jeanne Rhéaume, exposées dans l'ambiance élégante du "Regency Row", rue Crescent, révèle un aspect imprévu du talent de cette artiste. Exotiques, hautes en couleurs, essentiellement décoratives, ces aquarelles marquent sans doute un tournant dans l'évolution de cette artiste montréalaise qui a choisi de vivre à Florence, depuis dix ans. Seuls, deux paysages de collines toscanes rappellent la lumière atténuée et les masses baignées d'ombre de ses peintures passées.

C'est la première fois qu'une des salles de montre du Regency Row, consacré à la décoration d'intérieur, est transformée en galerie d'art où le public est invité. Le mérite de cette heureuse initiative revient à Mme Marcoux-Caillé, membre du Comité féminin du conseil d'administration du Musée des Beaux-Arts, qui s'occupe, depuis trois ans, de la destinée des oeuvres de Jeanne Rhéaume au Canada. Elle a pris soin elle-même de l'accrochage des tableaux, chacun dans la lumière la plus favorable, et déplore que les vitres qui les protègent renvoient tant de reflets. Mais cette précaution nécessaire ne présente qu'un inconvénient mineur.

L'aquarelle, que Jeanne Rhéaume traite de la même façon que la peinture à l'huile, est un médium à la fois plus fragile et plus durable. Plus fragile parce qu'elle se travaille sur papier fort, mais moins résistant que la toile ou le gyproc; plus durable parce que ses couleurs supportent mieux l'action du temps, cette espèce d'alchimie qui s'opère dans les pigments au contact de l'air et de la lumière.

### ● Des natures mortes

A deux exceptions près, les oeuvres exposées sont des natures mortes d'assez grandes dimensions, une vingtaine en tout, où se retrouvent les beaux fruits dorés de l'Italie et d'humbles légumes qu'on imagine venus tout droit de l'éventaire du marchand ambulant : aubergines pourpres, poivrons roses et fenouils frais.

"On a l'impression, remarquait un visiteur, d'une fenêtre ouverte sur une terrasse accablée de soleil, à l'heure de la sieste". Car malgré l'éclat des coloris, la prédominance des rouges, le rutilement des jaunes soulignés de bleu intense, l'atmosphère de ces tableaux n'est ni gaie, ni légère. Leur exotisme n'a pas ce caractère sensuel, voire charnel qu'on trouve chez un Gauguin par exemple, ou cette fraîcheur et cette acidité propres à Matisse. L'on y sent le poids du jour et une sorte de mélancolie sous-jacente qui se devine plus qu'elle ne s'exprime.

Ce sont des oeuvres à deux dimensions, tout en surface, presque abstraites. Mais avec quelle maîtrise leur espace est organisé. Chaque objet est une tache de couleur sans poids qui en équilibre une autre et lui correspond avec une intensité égale. La profondeur est abolie, le relief des choses à peine suggéré. Jeanne Rhéaume ramène tous les plans à un seul à la manière de Braque, mais sans s'inspirer autrement du style du grand peintre cubiste.

### ● De la couleur avant tout

C'est la couleur qui joue un rôle primordial dans ses derniers tableaux. Elle y exploite en virtuose toutes les ressources d'une palette aux tons francs et hardis. Nous sommes ici en présence d'un peintre qui domine sa matière et sait où il va. Il n'est pas sans intérêt ici de rappeler que Jeanne Rhéaume, qui détient présentement une bourse du Conseil des Arts du Canada, remportait en 1957, le premier prix de peinture du Salon du printemps, au Musée des Beaux-Arts, et le premier prix d'aquarelle en 1958. Ses oeuvres exposées au Brésil et dans les grandes villes d'Italie ont connu un vif succès.

Les aquarelles exposées actuellement au Regency Row possèdent une telle unité de style, une telle cohérence dans la construction et l'exécution qu'il serait vain de vouloir traiter de chacune séparément. Elles témoignent d'un grand effort de renouvellement de la part de l'artiste. Décoratives avant tout, elles ne nous montrent cependant qu'une facette de sa personnalité. Sa pensée et sa sensibilité ont été sacrifiées à une stylisation parfois trop poussée.

On la retrouve mieux dans les deux paysages de collines toscanes où elle se montre une artiste plus complète. Elle les a peints comme une somnambule qui connaîtrait un paysage par coeur et le recréerait dans son rêve. Tout y est suggéré, comme estompé, mais si juste. Il semble que Jeanne Rhéaume ne donne sa pleine mesure que lorsqu'elle se laisse guider par son intuition.



Dans "Nature morte aux livres", une toile plus ancienne de Jeanne Rhéaume, se dessinaient déjà ses tendances actuelles.

Photo-Journal Mar 19/60

L'Action Catholique Mar 30/60

## Des oeuvres de Jean Le Beuf à L'Atelier

8-M

**(Par François Trépanier)**

Ceux qui ont habité la terre de Caïn se souviendront toujours des jours qu'ils ont passés là. Le terre de Caïn, c'est un monde étrange, brutal, violent, solitaire.

A la galerie de l'Atelier se tient depuis hier une exposition solo des oeuvres de Jean Le Beuf, jeune peintre diplômé de l'Ecole des Beaux-Arts de Québec. Jean Le Beuf a vu la côte nord: les quelques jours qu'il a passés dans cette région sauvage ont suffi, semble-t-il, pour faire surgir en lui une source vive d'inspiration. Ses peintures m'ont rappelé l'année que j'ai vécu à Schefferville; elles m'ont rappelé le froid, la violence des tempêtes, la tristesse de la nature.

Un tableau en particulier a attiré mon attention: "Les épinettes brûlées".

Les épinettes brûlées: des arbres dépouillés de leurs branches, noircis, qui pourrissent lentement dans une atmosphère triste, morbide; des arbres qui répandent un masque d'horreur; la nature semble agoniser. C'est un peu comme sur un champ de bataille : une petie armée de squelettes qui brandissent encore des armes et des drapeaux déchiquetés. Les paysages de la côte nord sont dramatiques quelquefois: Jean Le Beuf a réussi à les peindre avec réalisme, sans exagérer...

Enfin, un peintre qui est capable de dessiner... car ils ne sont pas très nombreux à Québec ceux qui savent encore dessiner, ils sont plutôt rares ceux qui possèdent ce talent.

Jean Le Beuf a bien travaillé; il s'est lancé sur une voie prometteuse... Au moins c'est de l'abstrait qui a une signification. Il sait évoquer avec violence les sentiments qu'inspire la terre de Caïn... Ses tableaux réflètent l'image de son état d'âme sur la côte nord...

J'espère que les Québecois vont savoir apprécier son talent. Jean Le Beuf s'est déjà vu attribuer le premier prix du concours national "La pointe du moulin". Il a participé à plusieurs expositions de groupes, notamment au musée des Beaux-Arts, à Montréal, Ottawa, Hamilton et London. Ses oeuvres ont aussi attiré l'attention des critiques et des collectionneurs. C'est un peintre d'une très grande originalité qui se rendra sûrement loin.

## Exposition solo de Jean Le Beuf

8-M

A la Galerie de l'Atelier Renée Lesieur 12 rue Ste-Anne se tiendra la première exposition solo des oeuvres de Jean Le Beuf, jeune peintre diplômé de l'Ecole des Beaux Arts de Québec 1958. Après son retour d'Europe, il s'est vu attribuer le premier prix du concours National "La Pointe du Moulin". Il participa à plusieurs expositions de groupes notamment au Musée des Beaux Arts de Montréal, à Ottawa, Hamilton et London. Ses oeuvres ont aussi attiré l'attention des critiques et des collectionneurs, le Ministère des affaires extérieures en ayant fait l'acquisition pour ses ambassades. L'ouverture officielle sera présidée par monsieur Gérard Douville sous-secrétaire de la province.

L'exposition aura lieu jusqu'au 16 avril.

Le Devoir Apr 2/60

L'Action Catholique Mar 30/60

Kingston Whig-Standard Apr. 1-60

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La Presse Apr 21/60

## Ruth Wilson à l'Arts Club

Du 24 avril au 13 mai, Mlle Ruth Tomlinson Wilson exposera ses pastels et peintures à l'Arts Club.

Ruth Tomlinson Wilson s'est inspirée de l'Ecole Impressioniste française. Elle a commencé ses études d'art avec A. Sherriff Scott et a travaillé dans son atelier. Depuis elle a étudié sous la direction de Mère Léonidas au couvent Marguerite-Bourgeoys, et de James MacCorkindale, Fritz Brantdner, Eric Byrd et Dr Arthur Lismer.

En 1955 Mrs Wilson a étudié et peint en Europe, spécialement aux Iles Britanniques, où elle a travaillé à la "Chelsea Art School" et a suivi un cours sur le décor théâtral à la "Polytechnic". Mme Wilson a aussi travaillé pendant deux ans comme portraitiste sous la direction de Middleton Todd, R.A.

Elle est membre de la "Chelsea Art Society", Londres, où elle a exposé huit tableaux. Après l'exposition d'un portrait au "Royal Institute" de Piccadilly, une revue d'art de Paris, La Revue Moderne, a publié un article illustré à son sujet.

Depuis son retour au Canada Ruth Tomlinson Wilson a fait une exposition personnelle de ses tableaux, sous les auspices de "The Argenteuil Art Society" à St. Andrew's East, et a été élue membre du Comité des Dames du Musée des Beaux-Arts de Montréal.

## *Artists Show Their Work In Kingston*

13-M

Currently showing at the Agnes Etherington Art Centre is the work of three artists, Herman Heimlich, Brodie Shearer and Peter Whalley.

Herman Heimlich might be considered the "master of the group, as both Brodie Shearer and Peter Whalley studied with him in Montreal after the war. Since then both have pursued their own courses, Brodie Shearer spending two years painting in Europe from 1954-56 and Peter Whalley making a name for himself as a cartoonist.

There are six paintings by Mr. Heimlich on exhibit. A native of Hungary, he came to Canada in 1930 after studying at the Royal Academy of Fine Arts in Budapest. In Canada he has exhibited in many important shows, including the Royal Canadian Academy, the Montreal Annual Spring Exhibition, the Art Gallery of Hamilton and others. At present he is teaching art in Montreal.

Brodie Shearer has eight paintings on display. He has held many exhibitions in Montreal where he studied with Mr. Heimlich and was awarded the first prize at the Montreal Museum Spring Exhibition for watercolors in 1947. Presently living in Ottawa, he teaches at the Ottawa Municipal Art Centre.

Peter Whalley, who also has eight paintings on exhibit, is a native of Brockville. He studied at the Nova Scotia College of Art in Halifax. He has exhibited with the Montreal Museum of Fine Arts and elsewhere and taught at the Summer School of Painting at Queen's University for two years. Now living in Morin Heights, Quebec, he is widely known for his work as a cartoonist. Mr. Whalley's canvases in the exhibit are some of his more serious paintings.

The exhibition will be on view at regular gallery hours at the art centre until April 19. The group of paintings is on tour to various centres in Ontario.

Sherbrooke La Tribune Mar 23/60

Mme Rees Boulanger, peintre

871

# Passe-temps qui fait honneur à Granby

par Claude-Lyse Gagnon



Rees Boulanger, peintre impressionniste, gagnera-t-elle d'autres concours ?
*(Photos La Tribune, par Claude-Lyse Gagnon)*

L'an dernier, Mme Rees Boulanger, de Granby, fut choisie comme meilleur peintre de l'année lors d'une grande exposition tenue à Cowansville et jugée par trois directeurs du Musée des Beaux-Arts de Montréal.

Ce qu'il y a de plus formidable dans cette histoire, c'est que Madame Boulanger a commencé à peindre alors qu'elle avait dépassé la vingtaine . . .

### Comme passe-temps

Elle ne fut pas attirée par un goût irrésistible ni par une vocation précoce mais plutôt pour se trouver un passe-temps agréable. Remarquez qu'il y eut de grands peintres qui débutèrent assez tard. Pensons à Gauguin, par exemple . . .

Mme Boulanger commença donc à peindre une fois mariée. Elle fit la connaissance du peintre Roland Lebrun qui l'incita à prendre les pinceaux et ensuite, devant les bons résultats, à continuer.

Née à Londres, Mme Boulanger a la blondeur des riveraines de la Tamise. Elle épousa à la fin de la guerre un Canadien de Montmagny, M. Boulanger. Après quelques années à Montmagny, le jeune couple vint s'installer à Granby où ils habitent maintenant avec leur garçon et leur fille. Ils ont une jolie maison, rue Laval, et pendant que Monsieur fait de la photographie en amateur passionné, Madame installe son chevalet devant un beau paysage et fait un tableau.

### Son style

Admiratrice des impressionnistes, de Van Gogh en particulier, Mme Boulanger aime les teintes éclatantes: les jaunes, les oranges, les verts printaniers se retrouvent dans plusieurs de ses toiles. Il y a deux ans, elle peignit plusieurs paysages de pommiers en fleurs; le maire P.-H. Boivin lui demanda même un de ces derniers pour l'offrir à Mme J. Diefenbaker lors de son passage à Granby.

Mme Boulanger aimera volontiers une peinture abstraite, mais "je ne peux pas en peindre moi-même, dit-elle, chacun et chacune a sa propre expression".

"Je trouve mes sujets, poursuit-elle, aux environs de Granby, dans les plus beaux sites des Cantons de l'Est et au hasard des voyages. Ainsi, j'ai quelques scènes marines à la suite d'une tournée en Gaspésie. Lors de mon dernier voyage en Europe, j'ai rapporté des esquisses qui deviendront probablement des peintures, plus tard."

Elle ne travaille pas régulièrement mais plutôt par périodes. Elle peut rester un mois sans toucher ses pinceaux et, tout à coup, elle peint une dizaine de toiles dans la même période. Naturellement, pendant les belles saisons, elle travaille davantage, trouvant plus d'inspiration et de commodités pour transporter le chevalet ici et là. "Il me faut le soleil, la lumière des couleurs pour vraiment achever une toile que je garderai."

D'origine anglaise, Mme Boulanger a appris le français en quelques mois et s'est acclimatée facilement à la vie canadienne. Roland Lebrun lui enseigna les secrets de la peinture, elle ne peut trouver meilleur soutien pour continuer que son mari qui l'encourage et la pousse à travailler quand bon lui semble.

L'an dernier, elle remportait le prix du Musée des Beaux-Arts de Montréal comme meilleur peintre des Cantons de l'Est. Espérons que cette année encore, elle présentera des oeuvres à divers concours de la province pour faire honneur à sa ville.

On peut commencer à peindre à tout âge et découvrir de nouvelles habiletés. Voilà un très bel exemple de cette assertion, Mme Rees Boulanger, de Granby.

Town of Mt. Royal Weekly POST Mar 24/60

## Town Artists' Show On Monday

13 M

The annual exhibition and sale of paintings by the Mount Royal Women's Community Club Art Group will be held in the Royalmount Room of the Town Hall on Monday evening, next from seven to ten o'clock.

Over 40 members of this group are divided into three classes under the instruction of Miss Amy Stone and Mrs. Vivian Walker. The work, done in oils, represents still life, landscapes, seascapes, portraits and murals.

Miss Amy Stone took her art training in London, England and also studied with George Pearse Ennis in the U.S.A. She has exhibited in the Royal Canadian Academy and Montreal spring exhibitions, Vancouver Art Gallery, and held one-man shows in Victoria and Montreal.

Mrs. Vivian Walker studied at Beaux Arts, Montreal, Sir George Williams College, Museum of Fine Arts, Montreal, with Adam Sheriff Scott, Harold Beament, Arthur Lismer and Stanley Turnbull, portraiture.

Paintings by the group are hung in the Town Library. Here they are changed from time to time so that the public may see what is being accomplished.

**DRAWING**...During the evening there will be a drawing for an oil painting by Mrs. Walker. Small Paintings, done by the members, will be given as door prizes. It is expected there will be over 125 exhibits.....some of these will be for sale in the en-to-thirty dollar price range.

There will be a silver collec-

Le Devoir May 5/60 Devoir May 10/60

A LA GALERIE LIBRE

## Une exposition d'André Jasmin

Le peintre André Jasmin, qui vient de réaliser un album de 10 sérigraphies, préfacé par Guy Viau et exposé durant mars dernier au musée des Beaux-Arts de Montréal, exposera du 6 au 19 mai des dessins et des aquarelles à la Galerie libre, 2100, rue Crescent à Montréal.

A l'occasion du lancement de cet album de sérigraphies qui eut lieu en février dernier à l'école des Beaux-Arts de Montréal, voici ce qu'écrivait pour la "Revue des arts et des lettres" à Radio-Canada, le commentateur Jacques Perrin, ancien critique au journal "Arts" de Paris :

"André Jasmin dit qu'il est incapable d'imaginer une forme qui ne soit pas le résultat de quelque contact avec la nature. Aussi trouvons-nous chez lui des figures champêtres, des paysages sous-marins qui font songer aux grandes abstractions naturelles du film de Cousteau "Le Monde du silence", et aussi des natures mortes encore reconnaissables mais transposées en symphonies de couleurs franches et joyeuses mais ne comportant aucune agressivité. Les formes en sont douces, souvent voilées, qui tout-à-coup se changent en rythme. Une recherche de la nuance et du dégradé montre alors en lui un besoin de préoccupations spirituelles. On pense à Jacques Villon et aussi à certains poèmes de Goethe exprimant tout son consentement, toute sa croyance en la joie du monde. On pense également au mot de sa fin, à sa dernière parole : "Plus de lumière". Toujours plus de lumière dans l'aquarium miroitant d'André Jasmin. Le climat, l'espace de ses sérigraphies s'expriment comme des représentations de spectres étalés dans le sens de l'horizontale ou de la profondeur que rompt parfois la verticale d'un doigt levé vers le ciel".

CHEZ DENYSE DELRUE

## Une exposition de Tobie Steinhouse

La Galerie Denyse Delrue présentera jusqu'au 21 mai le peintre montréalais Tobie Steinhouse. Après avoir étudié avec Anne Savage de 1938 à 1942, elle se rendit à New-York en 1948 où elle demeura neuf ans. Arts Students' League. Dans le but de se parfaire et d'améliorer ses connaissances, Tobie Steinhouse partit pour Paris en 1948 où elle y demeura 9 ans. Sa principale activité fut d'être l'élève du peintre Arpad Szenes, mari de Vieira da Silva de 1949 à 1953. Elle exposa à Paris à la Galerie Montjoie et au Salon de l'art libre en 1949. En 1952-53-55 le Salon de l'automne l'accueillait tandit que le Salon de la jeune peinture fit de même en 1954-55. La Galerie parisienne Lara Vincy l'invitait pour une exposition solo en 1957. De retour à Montréal, elle exposa à la Galerie Agnès Lefort en 1958. Le musée des Beaux-Arts de Montréal consacrait son talent en 1959, l'invitant à exposer à la Galerie XII. De plus Tobie Steinhouse participa à plusieurs expositions de groupe à travers le Canada. Plusieurs collections particulières à Paris, Londres, New-York et au Canada possèdent de ses oeuvres. La collection du Musée provincial de Québec a également en sa possession une des oeuvres de Tobie Steinhouse. La Galerie Denyse Delrue est ouverte au public du lundi au vendredi de 2h. à 6h. et de 8h. à 10h. le soir. Le samedi de 11h. à 6h.

Gazette May 14/60

**Tobie Steinhouse** lived and painted for nine years in Paris. She has resided in Montreal, where she was born, for the past few years. Mrs. Steinhouse is holding an exhibition of her recent work in oils and watercolors, at the Galerie Denyse Delrue.

As yet in the process of transition and evolution, Tobie Steinhouse's expressionistic paintings of today, reveal her as somewhat less withdrawn than in her work shown previously at the Agnes Lefort Gallery and in her one-man show at the Montreal Museum of Fine Arts. She now is more conscious of the strong, sharp light and atmosphere of Canada. Her palette is bolder and more varied.

Judging from her present paintings, she appears to be seeking out and distilling the essence of her personal moods and reactions. Her designs are more lively than those of some years ago.

Mrs. Steinhouse's work possesses a certain hurried and breathless quality. Her paintings appear to speak in whispers. This adds to their charm.

Such qualities may be felt, perhaps more than seen, in an earlier work "Angoise." They can also be observed in a more

By DOROTHY PFEIFFER

recent painting in tones of green and gold, "Recollections de l'Ete", as well as in her vividly blue expression, "Envolee."

In "Chimere," her most recent painting shown, Tobie Steinhouse appears more closely to approach her evidently sought-for, but somewhat paradoxical, non-figurative objectivity.

La Presse May 13/60

## Exposition André Jasmin à la Galerie Libre

La Galerie libre, 2100 rue Crescent, présente jusqu'au 19 mai, des aquarelles et des fusains récents d'André Jasmin. Ces derniers sont le résultat de ses dernières recherches.

Après avoir travaillé durant deux ans à des sérigraphies en couleurs, il a senti le besoin de revenir aux moyens les plus simples : le fusain et la sanguine sur du papier blanc ou coloré.

Ainsi, repartir à neuf et tenter une expression autre dans de nouveaux rythmes suggérés par des formes évoluant dans une atmosphère et un aspace lumienux. Cette présentation de travaux récents est la douzième exposition particulière de ce peintre depuis 1947 à Montréal.

En octobre 1956, la collector's Gallery de Now-York organisait une exposition de ses huiles.

La Galerie Nationale d'Ottawa, en plus de posséder de ses oeuvres, l'invite régulièrement à faire partie d'expositions de groupe tant au Canada qu'à l'étranger, et le Musée des Beaux-Arts de Montréal exposait en mars dernier à la galerie XII ses sérigraphies récentes.

Gazette Apr 2/60

# Leon Bellefleur

DOROTHY PFEIFFER.

IN THE AUTUMN of 1958, Canadian artist and former school-teacher for twenty-five years, Leon Bellefleur of Montreal, left for France to study lithography at Desjaubert in Paris.

Now, a year and a half later, Bellefleur has returned. At present he is holding a one-man exhibition of about 30 of his recent paintings in oils and designs in oils on paper, at Galerie Denyse Delrue.

After graduating from normal school in Montreal where he was born, Leon Bellefleur began teaching grade-three for the Roman Catholic School Commission at the age of nineteen. That same year, he also began attending night-classes at the Montreal Beaux Arts School. He continued to do so for the following seven years, after which he left to work out his own art-salvation.

Greatly stimulated and encouraged by Alfred Pellan's 1940 Montreal exhibition, when that Canadian artist returned from Europe, Bellefleur's own outlook enlarged and he began to experiment for himself in earnest.

Leon Bellefleur's first one-man show was held here at the Maison des Compagnons in 1946. The year 1947 saw him represented in the Spring Show at the Montreal Museum of Fine Arts. At the 1951 Spring Show, he was awarded the Jessie Dow prize for oils. Previously, in 1950, Bellefleur had exhibited with Fritz Brantdner in Gallery XII of the museum and held a one-man showing of his works at Galerie Agnes Lefort. From then on, Bellefleur has become more and more nationally and internationally recognized. His paintings hang in the permanent collections of the National Gallery of Canada, the Art Gallery of Toronto, the Museum of Israel, the Quebec Provincial Museum and the Montreal Museum of Fine Arts.

It was not until 1954 that Mr. Bellefleur was able to give up teaching school and to devote his career to painting. By that time he had married and was the father of five children. The 1958 Canada Council Fellowship was the first outside financial assistance this gifted and dedicated artist ever had received.

Leon Bellefleur's present work possesses an immediate appeal for those seeking below the surface values of color and design, to find the substance and inner worth of the true artist. In a very particular and intellectual manner, Leon Bellefleur is a combination of artist, scientist and poet.

Seen casually and collectively, Bellefleur's present exhibition may appear "all-of-one-piece," as if the artist had painted one enormous epic canvas and then cut it up into sections individually framed. Do not be deceived by this possible but much too hasty impression.

Each and every Bellefleur painting is a complete entity in art. Each painting has been composed with profound introspection on the part of the artist and with clear, cool, logical and compelling color.

Leon Bellefleur's paintings should "wear well." They are the work of a genuine non-figurative painter who is far from non-objective in his thinking process. He both understands and feels deeply about whatever he is painting, whether the work he based upon non-figuratively upon landscape, equations, strange birds, and animals, atmospheres and emotions or coldly glittering mirrors.

If Bellefleur's former painting was influenced by a somewhat morbid and nightmarish surrealism, his work today is less complex and less fantastic. It is strictly disciplined and more self-assured. It also is much calmer in spirit and imager

Gazette May 14/60

## Club Des Beaux-Arts

Following the auction sale organised by Le Club des Beaux-Arts with a view to awarding scholarship to young artists the members of the Jury, Mr. Maurice Raymond, president, Mrs. Robin Watt, MM. Claude Beaulieu, Gerard Beaulieu, Jacques De Tonnancourt, Jacques Dumouchel, Robert Elie and Dr. Evans H. Turner, held a meeting, to judge an exhibition of the candidates' works.

From the $1,000. realized from the sale, the members of Jury decided to award scholarships as follows:

First prize $800. to Jean Guy Mongeau; first mention $150 to Miss Marcelle Maltais; second mention $50 to Jacques Hurtibise.

Jean Guy Mongeau studied painting at l'Ecole des Beaux-Arts de Montreal. Since 1957, he has collaborated in many exhibitions at le Pavillon Helene de Champlain and at Canada House in New York City.

Marcelle Maltais is a former student of l'Ecole des Beaux-Arts de Quebec. Since 1955, she has been represented in exhibitions in Quebec Montreal, Toronto, Winnipeg and New York.

Jacques Hurtibise is a student at l'Ecole des Beaux-Arts de Montreal. One of his works was admitted to the Spring exhibition at the Museum of Fine Arts in Montreal.

Cornwall Standard Freeholder Ap 14/60



## "HUNGARIAN LEADER"

Painted in England by Ruth Tomlinson Wilson, the above portrait will be included in an exhibition of the artist's work at The Art Club, Montreal, from April 24 to May 13. It was one of Mrs. Tomlinson's paintings displayed at Cornwall Art Association 1959 exhibition.

# Ruth Wilson To Exhibit Paintings In Montreal

A Montreal artist, well known in Cornwall, Mrs. Ruth Tomlinson Wilson will hold an exhibition of portraits and paintings at The Arts Club, 2027 Victoria street, Montreal, from Sunday, April 24 to Friday, May 13.

Among Mrs. Wilson's portraits are two painted in Cornwall this past winter, Rosemary Phillips, daughter of Dr. and Mrs. J. A. Phillips and Julie Laframboise, daughter of Dr. and Mrs. Nelson Laframboise.

A member of Cornwall Art Association, Mrs. Wilson exhibited several works in the local exhibition in 1959. She is a sister of George H. Tomlinson and C. L. Tomlinson.

Mrs. Wilson has studied under A. Sheriff Scott, James MacCorkindale, Fritz Brantdner, Eric Byrd and Arthur Lismer. In 1955 she went to Europe and the British Isles to study, working at Chelsea Art School, London, and taking a course in stage decor at the Polytechnic.

For two years she worker at portraiture under the guidance of Middleton Todd, RA. As a result of a portrait exhibited at Royal Institute, Piccadilly her work was subject of an illustrated article in a Parisian art revue, La Revue Moderne. A member of Chelsea Art Society, she exhibited eight paintings in the society's London exhibit.

Since her return to Canada Mrs. Wilson has given a one-man show sponsored by Argenteuil Art Society at St. Andrews East and has been elected a member of the ladies committee of Montreal Museum of Fine Arts.

La Presse May 7/60

## Tobie Steinhouse

La Galerie Denyse Delrue présentera du 9 mai au 21 incl. le peintre montréalais Tobie Steinhouse. Après avoir étudiée avec Anne Savage de 1938 à 42, elle se rendit à New-York en 1946 où elle travailla un an au Arts Students' League.

Dans le but de se parfaire et d'améliorer ses connaissances, Tobie Steinhouse partit en 1948 pour Paris où elle demeura 9 ans. Sa principale activité fut d'être l'élève du peintre et professeur Arpad Szenes de 1949 à 53. Elle exposa à Paris à la Galerie Montjoie et au Salon de l'Art Libre en 1949. En 1952-53-55 le Salon de l'Automne l'accueillait tandis que le Salon de la Jeune Peinture fit de même en 1954-55. La Galerie parisienne Lara Vincy l'invitait pour une exposition-solo en 1957. De retour à Montréal, elle eut une exposition-solo à la Galerie Agnès Lefort en 1958. Le Musée des Beaux-Arts de Montréal consacrait son talent en 1959, l'invitant à une exposition-solo à la Galerie XII. De plus Tobie Steinhouse participa à plusieurs expositions de groupe à travers le Canada. Plusieurs collections particulières à Paris, Londres, New-York et au Canada possèdent de ses oeuvres. La collection du Musée Provincial de Québec a également en sa possession une des oeuvres de Tobie Steinhouse. La Galerie Denyse Delrue est ouverte au public du lundi au vendredi de 2 à 6 et de 8 à 10 le soir. Le samedi de 11 à 6.

La Presse May 24/60

## Kittie Bruneau à la Galerie Libre

Kittie Bruneau exposera ses oeuvres à la Galerie Libre, du 20 mai au 6 juin. Kittie Bruneau a étudié la peinture avec Ghitta Caiserman et aussi pendant 2 ans aux Beaux-Arts, avec Chicoine, Simard et Raymond. Elle a vécu à Paris pendant huit ans. Sa première exposition a été "Cimaises de Montmartre" en 1957, à Paris. Elle a participé au Salon du Printemps, salon de la Jeune peinture, Foire de Ste-Adèle, "Femmes-Peintures" à l'île Ste-Hélène, "l'Abstraction dans le Paysage", "Peintres-Jeunesse" et La Relève. Ce sera sa première exposition solo à Montréal.

Gazette May 7/60

## Tobie Steinhouse

Montreal painter, Tobie Steinhouse, will exhibit her latest works at the Galerie Denyse Delrue from May 9 to May 21. It will be her first major Montreal showing since her exhibition at the Museum of Fine Arts a year ago.

The Museum exhibition featured the first oils painted since her return to Canada after nine years abroad. A year earlier, her one-man show at the Galerie Agnes Lefort presented a selected of her Paris paintings, where she lived and worked from 1948 to 1957.

In Paris, Tobie Steinhouse was featured in a one-man show at the Lara Vincy Gallery that received much critical acclaim, and at various group shows, including the Galerie Montjoie and the Salon de l'Art Libre in 1949. She also exhibited in such Paris juryshows as the Salon de l'Automne (1952-53-55) and the Salon de la Jeune Peinture. She worked in Paris with Arpad Szenes, painter (and husband of Vieira da Silva). Born in Montreal, Mrs. Steinhouse studied here with Anne Savage and later in New York, at the Arts Students' League (1946-47).

Since her return to Canada, her work has figured in many Canadian group exhibitions, including the Canadian Group of Painters, the R.C.A., the Vancouver International Festival, exhibitions in Hamilton and London, Ontario, and the "Seven Canadian painters" exhibition at the Galerie Dresdnere, Montreal. She is represented in private collections in Paris, London, New York and Canada, also in the permanent collection of the Quebec Provincial Museum.

Gazette May 14/60

## Club Des Beaux-Arts

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Jacques Hurtibise is a student at l'Ecole des Beaux-Arts de Montreal. One of his works was admitted to the Spring exhibition at the Museum of Fine Arts in Montreal.

Fredericton Daily Gleaner Apr 6/60

13-M

At Beaverbrook Art Gallery Until April 17:

# Roberts Art Exhibition Opening Friday



**PREPARING EXHIBITION:** The first Maritime Exhibition by **Goodridge Roberts**, resident artist at the University of New Brunswick, will be officially opened at the Beaverbrook Art Gallery Friday at 8 p.m. The two-week show will be open to the general public daily without admission fee. Above, left to right, Mr. Roberts and **Prof. Edwy Cooke**, gallery curator, study "The St. John River Below Snowshoe Island," one of the works painted by Mr. Roberts during his year in New Brunswick.

(Harvey Studios Photo)

**BARBADOS BORN**

Mr. Roberts was born in Barbados, BWI the son of Theodore Goodridge Roberts, poet and novelist, and Frances Seymour Roberts. He was brought to Fredericton in infancy.

He studied at the Ecole des Beaux Arts, Montreal and the Art Students League, New York City. He was Resident Artist at Queen's University from 1933 to 1936 and later served as instructor at the Art School of the Montreal Museum of Fine Arts. During World War Two he served as official war artist with the Royal Canadian Air Force.

In 1953 he received a Canadian Government Overseas Fellowship for one year of work and study in France. His appointment to UNB as resident artist was announced last spring.

**30 SHOWS**

Since 1931 he has had more than 30 one - man shows throughout Canada and in 1954 had a large retrospective exhibition in Paris. He has also exhibited at the World Fair, New York, 1939; the War Art Exhibition, National Gallery, Ottawa, 1944; UNESCO, Paris,

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## Jacques Garnier, sculpteur, sera à l'Exposition de Mont-Joli

Jacques Garnier (dit Grenier) sculpteur-céramiste D.I.A.A. est né à Plessisville dans les Cantons de l'Est en 1934. Il a terminé ses études secondaires à Québec. Il étudie à l'école des Beaux-Arts de Québec et à l'Institut des Arts appliqués à Montréal d'où il est diplômé céramiste en 1955. La même année il travaille avec le céramiste Jean Cartier de Montréal comme assistant, tout en poursuivant des études post-scolaire à l'Institut des Arts appliqués.

En 1957, il ouvre un atelier à St-Hilaire village avec le centre d'art de la Vallée du Richelieu. L'année suivante il s'installe à St-Marc sur le Richelieu, où il est depuis. Son atelier est à l'enseigne de "l'argile vivante".

Il est marié et père de trois enfants.

Il a participé à plusieurs expositions de groupe à l'université de Montréal et McGill, à l'Institut des Arts appliqués, à Saint-Hilaire, à l'école des Beaux Arts, au Palais du Commerce de Montréal, à l'Exposition de Québec, à l'Exposition d'artisanat québecoise à Paris, et au Musée des Beaux Arts de Montréal.

Récemment il avait l'honneur d'être accepté au "Salon du Printemps" avec une sculpture céramique intitulée "Corpus". En avril dernier il expose des céramiques à l'auberge Handfield à St-Marc sur le Richelieu.

En 1958 il exécute la façade de l'église Notre-Dame de Fatima à Sainte-Agathe des Monts.

La même année il décore l'extérieur d'une école secondaire à Beloeil.

En 1959 il modèle un bas-relief pour le Manoir St-Castin au Lac Beauport.

Il travaille présentement à l'exécution d'un carton du peintre Alfred Pellon, une murale de 12 pieds de hauteur sur six pieds de largeur à une école de Granby.

Plusieurs musées canadiens et étrangers, nombre de collectionneurs et plusieurs particuliers possèdent des pièces signées Garnier.

Garnier est sculpteur et potier, l'objet utilitaire l'intéresse vivement et dès l'Ecole des Beaux Arts il démontre un intérêt marqué pour la recherche sur la matière. Ce sont: des lampes, des veilleuses, des bougeoirs, des cendriers, de la vaisselle, des plafonniers, des tables, des jardinières, des foyers.

Fredericton Daily Gleaner Apr 6/60

13-M

Roberts Display Opens Friday:

# NOTED ARTIST TELLS OF WORK EXHIBITED

Goodridge Roberts, resident artist at the University of New Brunswick, says his first Maritime exhibition, opening at the Beaverbrook Art Gallery Friday, will be representative of his work over the past several years.

"The collection of my paintings assembled here for the exhibition include not only works done during my year in Central New Brunswick, but some of my quite early things as well," Mr Roberts told The Daily Gleaner. "Because many of my works that I would like to have shown here are not available I am particularly grateful that the National Gallery, the Quebec Provincial Museum, the Montreal Museum of Fine Arts and the Toronto Art Gallery have loaned some of my earlier things from their permanent collections for this exhibition.

"The exhibition is meant to be as representative of my work as possible during the past 15 years, although undoubtedly

(Continued on Page 2 Col. 3)



**ARTIST AND WIFE:** A collection of works by **Goodridge Roberts**, resident artist at the University of New Brunswick, is being hung in the Exhibition Room of the Beaverbrook Art Gallery in preparation for his first Maritime exhibition which opens Friday. The general public has been invited to attend the opening ceremonies and visit the collection during the succeeding two weeks. Above, the artist and Mrs. Roberts discuss a picture prior to its hanging.

(Harvey Studios Photo).

Noted

(Continued From Page 1)

the majority have been the results of my painting in the last two years. During that period I have been working in the Laurentians, at Georgian Bay, at Montreal, and, of course, in and about Fredericton," he said.

"My year as resident artist at the University of New Brunswick has resulted in several paintings, predominantly still life, although there is one figure piece and some winter landscapes in the group. Three of the larger canvases were done last autumn up the St. John River. The names given to these paintings are 'St. John River', 'St. John River from Keswick Ridge', and 'St. John River below Snowshoe Island'," Mr. Roberts said.

**NEW EMPHASIS**

The noted Canadian artist said reviewers of a recent exhibition of his at Toronto have commented on a new emphasis in his painting.

"They seemed to feel that I am currently emphasizing a greater range of color contrast rather than the tonal relationships which were characteristic of my earlier works," he said.

"My year here has been rewarding. Of course, I have been aware of the New Brunswick countryside since my earliest days and my belief that it is a wonderful atmosphere to work in has been confirmed. I do hope to return during the summer months to do some more painting on the St. John River.

**TALKING SESSIONS**

"One thing I have found particularly valuable is the opportunity to formulate ideas about painting from many talking sessions at UNB. These new [illegible] might never have come to me otherwise," Mr. Roberts concluded.

Mr. Roberts said he will go to his summer home in the Laurentians in June. He hopes to return to New Brunswick during the summer for a brief period, and next winter he will take up residence in Montreal, which has been his permanent home for the past several years.

His first Maritime Exhibition will be opened at the Beaverbrook Art Gallery, Friday at 8 p.m., by Dr. Colin B. Mackay UNB president. Gallery officials have issued a general invitation to the public to attend the opening. They added that those unable to be present Friday night can see the exhibition free of charge during gallery hours until April 17.

Fredericton Daily Gleaner apr 7/60



'THE OATFIELD': One of Goodridge Roberts' recent canvases. "The Oatfield", above, is owned by Dr. Colin B. Mackay, UNB president, who has loaned the painting for the first Maritime exhibition by Mr. Roberts, opening at the Beaverbrook Art Gallery at 8 p.m. Friday. Above, **Claude Roussel**, assistant gallery curator, studies the canvas. Harvey Studios Photo

# ROBERTS TELLS HOW PAINTING BORN

Goodridge Roberts' canvas "Oatfield," owned by Dr. Colin B. Mackay, UNB president, will be included in the first Maritime Exhibition by this renowned Canadian artist opening at the Beaverbrook Art Gallery tomorrow.

Dr. Mackay, who will launch the two - week show during public ceremonies at the gallery at 8 p.m., first saw "Oatfield" at a Toronto Exhibition of Mr. Robert's paintings in November.

"I liked the painting the moment I saw it," Dr. Mackay said. "I asked the people to send it down to me and, after it was hung in my home, I became more attached to it. When the time came to make a decision, I just couldn't send the 'Oatfield' back."

The UNB president has loaned his painting for the exhibition.

Mr. Roberts says he painted the canvas in the late summer of 1959 at Calumet, Que., at a spot just a few minutes walk from his Laurentian summer home.

"This field had intrigued me," Mr. Roberts said, "and I had painted it at various times in all of the seasons. I wanted to paint after the oats had been cut and stacked.

"The reason for this was that I was interested in making use of what might at first appear to be unsympathetic material, the scrub brush and the wire fence. You will notice from the painting that it contains no fine trees, no wide expanse of countryside, as a matter of fact it contains

(Continued on Page 2 Col. 3)

## Roberts

(Continued From Page 1)

nothing which is appealing for itself alone.

**FARM COUNTRY**

"I felt that by using a corner of this field, I could express something of the spirit of that rather rough Laurentian farm country," he said.

"The harmony of the painting is one in which I relate the violet blue of the sky to a variety of ochres and yellows of the land. It is the sort of day of rather humid warm weather which I have tried to express in the quality of peace and well - being of the countryside.

"The countryside has been a favourite subject of mine during the past 20 years. As a matter of fact, I think I should like to live in the country were I not a painter. Although I am interested in painting in towns and cities, they do not offer the same privacy to a painter that one gets in the country," he said.

**AT TORONTO**

Mr. Roberts said the "Oatfield" was completed during one morning's work and was first exhibited publicly at the Toronto Exhibition where Dr. Mackay spied it.

Tomorrow's show is a unique opportunity for persons across the Maritimes to view the representative collection of paintings by an outstanding Canadian artist whose roots are deep in the area. Mr Roberts was brought up in Fredericton and received his early education here. His family has been associated with the city since his grandfather served as rector of the Parish Church in the last century.

His work is represented in the permanent collections of the National Gallery of Canada, the Beaverbrook Art Gallery, the Montreal Museum of Fine Arts, the Quebec Provincial Museum, the Art Gallery of Toronto, the Art Gallery of Hamilton, the Winnipeg Art Gallery, McGill University, Hart House, University of Toronto, Queen's University, Mount Allison University, Dalhousie University, and the University of New Brunswick Student Centre.

Gazette May 14/60

# At The Arts Club

Gordon E. Pfeiffer, Canadian artist, formerly of Quebec and for the past several years of Montreal, opens his 22nd one-man-show of paintings tomorrow, at the Montreal Arts Club. Containing approximately forty recent paintings the exhibition is largely representational in subject matter. It also includes works of semi-abstract approach and imaginative designs, visualized by the artist from patterns formed in wood.

Born at the turn of the century, in Quebec city, Pfeiffer began painting at the age of twelve.

Largely self-taught, he later was encouraged by the late well-known American artist, William J. Glackens of New York, by Dewey Albinson of Minnesota and by the Danish painter, Lieulf Clausen. Also by Andre Bieler, Canadian artist and head of the art-school of Queen's University at Kingston, Ont., as well as by Dr. C. Marius Barbeau, Canadian author, folklorist and anthropologist, of Ottawa.

Pfeiffer studied independently for prolonged periods in Paris and the British Isles. He has been represented in group exhibitions in New York, California, Cleveland, Toronto, Hamilton, London, Ont. and London, Eng., as well as at the National Gallery of Canada.

On various occasions Pfeiffer's paintings have been selected, along with the work of other Canadian artists, to tour the United States and South America, the British Isles, Australia, New Zealand and South Africa. His Canadian landscapes hang in consulates and embassies both here and abroad.

Represented in exhibitions of the Royal Canadian Academy, the Ontario Society of Artists, the Art Galleries of Hamilton and London, Ont., Pfeiffer's work has been frequently hung in Spring exhibitons, at the Montreal Museum of Fine Arts. He also shared an exhibition in the Norton Gallery of the Museum, with Canadian artists, Jack Beder of Montreal and Henri Masson of Ottawa. One of his paintings was included in the 1959 Arts Club Members' Exhibition Gallery on St. Helen's Island.

Represented by two oil-paintings in the Quebec Provincial Museum and also in the London, Ont. Art Gallery, Pfeiffer's work has been reproduced in various French and English art-publications.

His paintings of Quebec and other Maritime provinces, as well as of Ireland and England, his still-life studies and designs in olis, watercolors and pastels, have been acquired by private collectors in Canada, the United States and Europe.

Gazette May 14/60

The Waddington Galleries are holding an extensive showing of paintings by Toronto painter, **Robert Varvarande.**

Varvarande came in 1953 from France, where he was born in 1922. He has held one-man shows in Cuba (1955) and in Toronto (1957 and '59). He has also been represented frequently in various group showings across Canada.

His paintings hang in the permanent collections of the Toronto Art Gallery; the Palacio de Bellas Artes, Havana; the Montreal Museum of Fine Arts; the Canadian Ministry of External Affairs, Ottawa; the Samuel Zack and Emilio del Junco collections in Toronto, as well as in others throughout the Western world.

Warmly discreet and softly subtle in glowing color, Varvarande's paintings of landscape, still-life and his nude studies, are reminiscent of jewels spread over dark, panne velvet. His art provides an elegant — one is tempted to say, voluptuous, viewing experience. His paintings and monotypes possess mysterious overtones, as well as an extraordinarily emotional quality of expression. They bring to mind recollections of the poems of Verlaine and of Beaudelaire. Varvarande's technique and approach to art, are more pleasing and understandable, than was the work of some of the other Toronto painters, whose works were seen here recently, at the Stable Gallery.



*"SOLITUDE AU MOINE BLANC" by "Gecin"*

**Andre Jasmin** of Montreal is showing an extensive group of his recent works in gouaches, watercolors and chalks, at Galerie Libre.

Although Jasmin's abstractions appear inspired by nature and by the mellow colors of earth and sun, I came from his exhibition with a vague feeling of disappointment and emptiness.

This sensation was perhaps due in part, to the repetitive theme of the show. Seen individually, Jasmin's moist brown and orange blots and daubs, with their spear-like black slashes, are pleasant enough and also decorative. Some of his more colorful designs also are momentarity interesting and enjoyable. From the viewpoint of technical ability, his work is good. However, I cannot truthfully say that I found his exhibition to be otherwise remarkable.

Star ap 30/60

# Quebec Wins Four Out of Five Canadian Guggenheim Awards

By ROBERT AYRE

IT IS SAD that he did not live to know about it, but there is cause for gratification in the posthumous award of the Canadian Guggenheim prize to Paul-Emile Borduas, who died in Paris in February. The jury for the Guggenheim National Awards—Donald W. Buchanan, Associate Director of the National Gallery of Canada, Albert Dumouchel, and Douglas Duncan of Toronto—have just announced the selection of five paintings to be sent to the International Guggenheim Exhibition to represent Canada. They are the works of Borduas, Jean-Paul Riopelle, Leon Bellefleur, Edmund Alleyn and Harold Town—an almost perfect score for the province of Quebec. They unanimously agreed to recommend the Borduas painting L'Etoile Noire for the $1,000 prize for the best painting submitted in the Canadian section.

* * *

The most marvellous show in town just now—and I intend that word in its fullest meaning—is Alfred Pellan's big exhibition at Denyse Delrue's. The conjuror's energy is unflagging and his invention as fertile as ever. He opens up some of his paintings with windows of small bits of inserted glass, he thickens and congeals the paint to a lava-like texture in others—the Museum's Jardin Volcanique for one— and he gets a curiously pebbled or frosty effect in the little nudes that have come out like summer insects to swarm all over the place, but for the most part the colors lie flat and the excitement is in the drawing.

Those tiny nudes, by the way, are aerial creatures, wingless sprites that buzz and dart and twist and turn in a happy-go-lucky sort of punctuation. Four of them share the one head, which becomes the hub of a wheel. They're odd little creatures, as innocent as if they were created by one of the "primitive" Sunday painters. I used the words "pebbled" and "frosty". I could also say they are like dolls made of dough.

Do they seem incongruous in the work of a sophisticated designer and accomplished draughtsman? Consistency is the hobgoblin of little minds. What seem like irrelevancies and perversities are the strokes of Pellan's wit and audacity. They are a recognition of the inconsistencies of life, and a joy in them. Besides, he makes them consistent with his design. One thing flows into another, is changed into something else; transformations are continuously taking place before your eyes. Nothing is irrelevant.

This Ariel, this "tricksy spirit" ranges far in his enjoyment of the world. Look at the little picture, Depart des Lacs. It wouldn't be enough for Alfred Pellan to paint a landscape of the Laurentians. He gives us a map of time as well as place, montage of events as well as things. It is as much fun searching them out as it is solving a puzzle. Here are the cabin by the lake and the mountains beyond; the log jam that represents not only pulpwood in the river in a forest country but fuel for the fireplace; the bearskin rug on the floor; the growing trees; the sunlight and the clouds; the canoe, the swimmers and divers, the fish, the paddles crossed to make the compass, the railroad track, and probably much more. It all adds up to a journey and a staying, an experience of life and a wonderfully animated design.



*Depart des Lacs, by Alfred Pellan, in his one-man exhibition at the Galerie Denyse Delrue.*

Pellan abstracts, he distorts, transmogrifies and elaborates, but he is objective and figurative. He speaks in an articulated language.

* * *

Below Pellan, in the galleries in Mrs. Delrue's basement, Jean-Paul Mousseau, before setting off for a New York exhibition, is showing some of his work in "Luminous Spatial Painting." The cellar is the ideal place for it. Going in is like going into Aladdin's cave. Mousseau's lamps are like immense jewels studding the walls and hanging from the ceiling in colored stalactites. They suggest exciting possibilites for interior decoration in fibre glass used imaginatively.

gazette June 11/60

## Street Scenes

Esther Wertheimer, of this city, is showing some of her representational oil-paintings until June 24, at the Mountain Playhouse atop Mount Royal.

Mrs. Wertheimer studied for several years at the Montreal Museum of Fine Arts School and later for six years under Harold Beament, RCA.

She sets up her easel directly in Montreal streets and dockyards and with palette-knife and brush records her impression of the passing mood.

Her present exhibition concerns itself mainly with the

## ART

artist's own fascination for the mystery of the past, combined with the restlessness of the present. She paints what she observes and what she "likes" with a certain charm and spontaneity. She does not attempt, however, to probe very deeply below the surface.

Among the 22 oil-paintings shown, "Sherbrooke at Mountain", "St. Urbain Below Sherbrooke" and "Commissioners' Street" are pleasantly moist and fresh in painterly quality and color.

Mrs. Wertheimer is busily engaged at present in organizing the St. Laurent Salon d'Automne, which event is planned to take place next October.

D.Y.P.

Remarks Le Progres des golfe May 20/60

## Jacques Garnier, sculpteur potier, à l'Expo de Mont-Joli

$71

**Jacques Garnier, sculpteur céramiste et potier de Verchères, moulera devant vos yeux lors de l'Exposition Industrielle et Commerciale du Bas St-Laurent des pièces qui sauront faire l'admiration de tout le public visiteur.**

Jacques Garnier (dit Grenier), sculpteur-céramiste D.I.A.A., est né à Plessisville dans les Cantons de l'Est en 1934. Il a terminé ses études secondaires à Québec. Il étudie à l'école des Beaux-Arts de Québec et à l'Institut des Arts Appliqués à Montréal d'où il est diplômé céramiste en 1955. La même année, il travaille avec le céramiste Jean Cartier de Montréal comme assistant, tout en poursuivant des études post-scolaires à l'Institut des Arts Appliqués.

En 1957, il ouvre un atelier à St-Hilaire, village, avec le centre d'art de la Vallée du Richelieu. L'année suivante il s'installe à St-Marc sur le Richelieu, où il est depuis. Son atelier est à l'enseigne de "l'argile vivante".

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Plusieurs musés canadiens et étrangers, nombre de collectionneurs et plusieurs particuliers possèdent des pièces signées Garnier.

Garnier est sculpteur et potier; l'objet utilitaire l'intéresse vivement et dès l'Ecole des Beaux-Arth il démontre un intérêt marqué pour la recherche sur la matière. Ce sont: des lampes, des veilleuses, des bougeoirs, des cendriers, de la vaisselle, des plafonniers, des tables, des jardinières, des foyers.

Winnipeg Free Press June 1/60

## Architects $71 Honor City Artist

Leo Mol, Winnipeg sculptor, has been awarded the Allied Arts Medal of Royal Architectural Institute of Canada.

The institute's president, Maurice Payette, said Wednesday the award had been given to Mr. Mol primarily for his sculpturing abilities, although he was "also well konnw in the stained glass and ceramics field."

Mr. Mol, a member of the Sculptors' Society of Canada and president of the Manitoba Society of Artists, was born in the Ukraine and immigated to Canada in 1948. While in Euope he studied ceramics and sculpture in Vienna and Berlin. Later he studied at the Academy of Fine Arts at The Hague, Holland.

Mr. Mol will receive his medal at the architects' annual dinner Saturday in the Fort Garry Hotel.

He has had his work displayed on many public buildings throughout western Canada and in several art galleries. He has exhibited with the Royal Canadian Academy, Montreal Museum of Fine Arts and the Toronto and Hamilton art galleries.

Winnipeg Tribune June 1/60

$71

## City Sculptor Wins Award

Winnipeg sculptor Leo Mol has been awarded the Allied Arts Medal of the Royal Architectural Institute of Canada.

Mr. Mol, president of the Manitoba Society of Artists, won the medal primarily for his sculpturing abilities.

His works may be found on public buildings throughout the west and in various Canadian art galleries. He has exhibited with the Royal Canadian Academy, Montreal Museum of Fine Arts and the Toronto and Hamilton art galleries.

Born in Ukraine, Mr. Mol came to Canada in 1948. While in Europe, he studied ceramics and sculpture in Vienna and Berlin. He also studied at the Academy of Fine Arts in The Hague, Holland.

Mr. Mol will receive the award at the RAIC 53rd annual dinner Saturday in the Fort Garry Hotel.



Gentile Tondino, right, and Guiseppe Fiore discuss Mrs. R. Shizgal's study of driftwood at the Snowdon YM-YWCA's annual Creative Art Exhibit. The 'critics' are instructors at the 'Y' and at the Museum of Fine Arts.

—Staff Photos by Paul Taillefer

# YM-YWHA Art Display Under Way

Twelve years of constant progress went on display last night at the Snowdon YM-YWHA.

The occasion was the annual creative arts exhibit from the Y's art courses which began last fall.

With the present enrollment of more than 200, the courses in sketching, oil painting, sculpture, ceramics and mosaic tile, started 12 years ago under the guidance of the late Alexander Berkovitch, and since then, according to Dr. C. Vosberg, chairman of the creative arts committee, "the classes have mushroomed."

One of the many unique points about this display, which is open to the public until Thursday, is that all of the students have been given the opportunity to show their work.

"Of course, the instructors helped their students to select their best work," Henry Rosenthal, adult program supervisor, added. "The exhibit did not have a panel of judges selecting the painting, and because of this I believe our exhibition could be called a non-competitive one with every degree of talent on display."

Patrick Landsley of the Montreal Museum of Fine Arts, and also of the Y's seven instructors, said that he felt the courses at the Snowdon Y helped develop an appreciation of art.

**Dual Influence**

"I also feel that the appreciation of art and by that I mean art of a high standard, is pretty hard to come by and classes such as these are a step in the right direction," he said.

"In modern times, and I speak in general terms, the standard of appreciation is the Cadillac car, but I hasten to add that there is a greater appreciation of the arts in Montreal as compared to Toronto.

"This is so because we are existing within a dual cultural influence, both French and English, and because of this, we in Montreal are at a distinct advantage," he stated.

Both Guiseppe Fiore and Gentile Tondino, instructors in the art courses and also from the Museum of Fine Arts, agreed that a greater appreciation of the arts was needed and many cultural centres in Montreal, including the YM-YWHA, are aiding the development of this appreciation.



Mrs. Lisl Hofmann, right, ceramic and mosaic tile instructress in the Y's creative art course, shows an example of the students' work to Dr. C. Vosberg, chairman of the creative arts committee, and Mrs. Helene Rosenthal.

**A l'Expo de Mont-Joli**

# On pourra voir à l'oeuvre le sculpteur-potier J. Garnier

Mont-Joli, (DNC) Jacques Garnier, sculpteur céramiste et potier de Verchères, moulera lors de l'Exposition industrielle et Commerciale du Bas St-Laurent, des pièces qui seront faire l'admiration de tout le public visiteur.

Jacques Garnier (dit Grenier) sculpteur-céramiste D. I. A. A. est né à Plessisville dans les Cantons de l'Est en 1934. Il a terminé ses études secondaires à Québec. Il étudie à l'école des Beaux-Arts de Québec et à l'Institut des Arts appliqués à Montréal d'où il est diplômé céramiste en 1955. La même année, il travaille avec le céramiste Jean Cartier de Montréal comme assistant, tout en poursuivant des études postscolaires à l'Institut des Arts appliqués.

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Il est marié et père de trois enfants.

Il a participé à plusieurs expositions de groupe aux universités de Montréal et McGill, à l'Institut des Arts Appliqués à Saint-Hilaire, à l'Ecole des Beaux-Arts, au Palais du Commerce de Montréal, à l'Exposition de Québec, à l'Exposition de l'artisanat québécoise à Paris, et au Musée des Beaux-Arts de Montréal.

Récemment, il avait l'honneur d'être accepté au "Salon du Printemps" avec une sculpture céramique intitulée "Corpus". En avril dernier, il expose des céramiques à l'auberge Handfield à Saint-Marc sur le Richelieu.

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Le Soleil Mont Joli May 19 1960

Le Devoir May 10/60

# Le premier prix du Club des Beaux-Arts à J.-Guy Mongeau

**A la suite de la vente aux enchères organisée par le Club des beaux-arts pour l'attribution de bourses à nos jeunes artistes, le jury, formé de M. Maurice Raymond, président, M. Robin Watt, MM. Claude Beaulieu, Gérard Beaulieu, Jacques De Tonnancourt, Albert Dumouchel, Robert Elie et le Dr Evan H. Turner, s'est réuni le 2 mai dernier pour juger les oeuvres soumises par les candidats.**

Dix-sept jeunes sculpteurs et peintres de moins de trente-cinq ans présentaient à cette occasion chacun deux oeuvres.

Du montant de $1,000.00 recueilli lors de la vente aux enchères, le jury décida d'attribuer la somme comme suit:

Un prix ($800.00) à M. Jean-Guy Mongeau.

1ère mention ($150.00) à Mlle Marcelle Maltais.

2ème mention ($50.00) à M. Jacques Hurtubise.

M. Jean-Guy Mongeau a étudié la peinture à l'Ecole des Beaux-Arts. Depuis 1957, il a participé à plusieurs expositions collectives, notamment aux Expositions des moins de trente ans au pavillon Hélène-de-Champlain et au Canada House de New-York; en 1960 il fut lauréat du Salon de la jeune peinture à l'Ecole des Beaux-Arts et il tint une exposition personnelle au pavillon Hélène-de-Champlain. Il est représenté au Musée des Beaux-Arts de Montréal et dans plusieurs collections particulières.

Mlle Marcelle Maltais a fait ses études de peinture à l'Ecole des Beaux-Arts de Québec et elle présenta une première exposition personnelle au Palais Montcalm à Québec en 1955; elle exposa ensuite à Toronto en 1956, au Musée des Beaux-Arts en 1957, au Centre social de l'Université de Montréal et au théâtre de la Boulangerie en 1958. Elle participa aussi à plusieurs expositions à Montréal, Toronto, Winnipeg et New-York.

M. Jacques Hurtubise est étudiant actuellement à l'Ecole des Beaux-Arts de Montréal. Il a déjà à son crédit une oeuvre exposée au Salon du Printemps au Musée des Beaux-Arts de Montréal.

## Marcel Achard à la Poudrière

C'est ce soir, au théâtre de La Poudrière, sur l'île Ste-Hélène, qu'à lieu la première de "Malborough s'en va-t-en guerre!", l'ineffable comédie de Marcel Achard présentée dans une mise en scène de Paul Buissonneau, et qui tiendra l'affiche jusqu'au 21 mai prochain.

La distribution comprend François Guillier dans le rôle-titre, avec Myrielle Lachance, Elise Charette, Margot Campbell, Rolande Dumont, Jacques Kanto, Yvon Deschamps, Pascal Rollin, Maurice D'Allaire, Benoit Marleau, Roland France, Richard Hinch et Jean Richard.

Outre les représentations quotidiennes du soir, il y aura matinée spéciale demain après-midi, à 2 heures.

On sait que le pittoresque théâtre de La Poudrière n'est qu'à dix minutes du centre de la métropole. Un service spécial d'autobus dessert en outre les habitués du théâtre tous les jeudis soir, quittant le terminus Atwater à 8 heures.

La Presse May 10/60

# Mongeau, lauréat du Club des Beaux-Arts

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Dans l'éducation

## Donner la préférence aux filles

MONTREAL (PC) — Si une famille doit faire le choix entre donner une éducation à ses fils ou à ses filles, ces dernières devraient être favorisées, a déclaré hier Mme Ruhiyyih Rabbani, veuve du chef spirituel du groupe religieux Baha'I.

Mme Rabbani, née Mary Sutherland Maxwell, de Montréal, est revenue hier dans sa ville natale pour une conférence.

Elle a déclaré que les femmes jouent un plus grand rôle que les hommes dans l'organisation des destinées du monde parce qu'elles passent plus de temps avec les enfants.

"Les filles sont les mères de demain," a-t-elle déclaré. "Nous sommes d'avis qu'en éducation, la préférence devrait être accordée aux filles."

Mme Rabbani est veuve depuis 1957. Elle avait épousé M. rabbani en 1937 et demeure encore à Haifa, centre mondial de la religion Baha'I.

Elle est la fille de feu W. Sutherland Maxwell, l'architecte qui a fait les plans du Musée des Beaux-Arts de Montréal et du Château Frontenac de Québec.

Matins La Voir Gaspesienne Sunday 26/60

# Un sculpteur-potier sera à l'oeuvre durant l'Expo de Mont-Joli

**Jacques Garnier, sculpteur-potier, au travail durant le temps de l'exposition industrielle et commerciale du Bas St-Laurent du 30 juin au 5 juillet à Mont-Joli.**

Jacques Garnier sculpteur céramiste et potier de Verchères moulera devant vos yeux lors de l'Exposition Industrielle et Commerciale du Bas St-Laurent des pièces qui sauront faire l'admiration de tout le public visiteur.

Puis le texte ci-joint:

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Le Progres Du Saguenay June 1/60

Gazette June 15/66

# Art Notes

Lithographs by Bellefleur, Giguere and Vanier, can be seen at Galerie Libre on Crescent St. until June 23.

Works by Soucy, Roussil, Gagne, Vaillancourt, Villandry, Kehane, Smith, Archambault, Jones and Schleeh are exhibited at present in the gardens of the Montreal Museum of Fine Arts. This showing of sculpture, under the auspices of the Junior Associates of the Museum, has been arranged by Jacques Lasnier. The decorative scheme, 'Montreal, 1860" was designed by Montreal artist, Ursula Wyatt Johnston.

The new gallery at Pego's on Sherbrooke St., just West of Guy, is host to an all-summer showing of 60 paintings, by 8 younger painters of the present-day School of Paris. The artists exhibiting are Abidine, Adamoff, Arbas, Campagnola, Helman, Klieman, Lan-Bar and Orazi.

Salme Utsal, Estonian-born Canadian artist, is holding a solo show of her paintings of landscape and still-life compositions at the Avenue Theatre.

Oil-paintings, drawings, caricatures and a 'sculpture on canvas' by Michel Rostand of Montreal, are on view until July 10, at the Art Centre, 225 Main St., Cowansville, P.Q. The exhibition is open to the public each Sat., Sun., Tues. and Thurs. from 2-5 p.m.

A new venture under the name of "The Cellar Art Centre," 179 Windward Crescent, Lakeside Heights, opens its First Outdoor Exhibition at 2 p.m. today. If the weather is inclement, the exhibition will be displayed indoors.

Claire Hogenkamp, director of the Cellar Art Centre, and former scholarship winner, studied at Sir George Williams College under Alfred Pinsky. A second scholarship sent her to the University of New Brunswick Summer School, where Mr. Pinsky was also art instructor. Miss Hogenkamp graduated from the School of Fine Art and Design at the Montreal Museum of Fine Arts, after studying there for some time under Dr. Arthur Lismer. During the past year, she taught art at Roslyn School in Westmount to children aged 6 to 11 years.

The Cellar Art Centre's First Outdoor Exhibition is open to the public, Sat. June 18 from 2-8 p.m. and Sun. June 19 from noon until 6 p.m.

D. Y.P.

# Hommage à SAINT PELLAN
# POÈTE et ARTISAN

par **JEAN SARRAZIN**



**PELLAN : JARDIN VOLCANIQUE** (Acquisition du Musée des Beaux-Arts)

Le voici donc sur son socle pour cet "Hommage à Pellan" qu'organise la Galerie Denyse Delrue ! Il n'est plus le petit homme vif, nerveux, combatif, le coq de jadis. C'est un monsieur à la crête grisonnante, une "valeur" sûre, et il le sait. Ce qui lui permet de considérer, du haut de son socle, les grenouilles faire des ronds dans la mare. Mais ce qui n'empêche pas cet homme dynamique, cet artisan des pâtes violemment colorées, de poursuivre dans sa retraite des champs recherches et expériences sans se soucier des bruits de la ville sur les querelles d'esthétique ou d'écoles.

L'indépendance n'étant pas une position confortable, même et surtout quand on se trouve sur un socle, un hommage à Pellan ne peut aller sans heurts avec une collection de pédants, de ratés, de dindons (Attention ! je me fais encore des ennemis . . . on va me traiter d'incompétent . . .) ou encore d'esthètes sincères mais à courtes vues. La peinture est essentiellement une contrée d'intolérance. Un hommage à un peintre est automatiquement considéré par certains groupuscules comme une injure à eux-mêmes. Ceux qui reprochent à Pellan l'esthétique d'une certaine période le font au nom de leur propre esthétique déjà sclérosée. Disons-le franchement : ceux qui, dans vingt ans, seront grotesques et démodés ne lui pardonnent aujourd'hui ni son indépendance, ni ses recherches, ni sa fantaisie, ni son talent puisqu'il en a. Ni surtout de vendre ses tableaux . . . .

Car à la fin d'une saison où nous avons assisté au chassé-croisé des mêmes tableaux — toujours les mêmes — à travers toutes les galeries et toutes les expositions, Pellan sur son socle est placé là comme une bouée-repaire qui nous permet de faire le point et de réfléchir; Pellan, curieux de tout, avide de tout, fébrile comme un jeune homme, essayant d'assimiler toutes les techniques comme de n'appartenir à aucune école, et qui, modestement, s'inquiète de savoir dessiner ! Et quand il dit qu'il recherche une peinture électrique, un dépaysement poétique, une intensité phosphorescente, il faut le croire. Non parce qu'on s'attend à voir jaillir des étincelles de sa crinière, mais parce qu'on ne doute pas une minute qu'il soit plus excitant pour lui de se lancer dans mille expériences, même si elles ne sont pas toutes heureuses, que de refaire pendant dix ans le même tableau avec les mêmes taches interverties. C'est plus fatigant aussi pour les autres, pour ceux que la lourdeur de leur pâte fait somnoler et que sa vigueur éperonne comme un reproche.

L'impression dominante qui ressort du premier contact avec l'oeuvre de Pellan, c'est cette tentation murale qui est, pour lui, la tentation de l'architecture. Même dans ses plus petites compositions, il veut élargir, agrandir à l'infini. Il lui faut des espaces. Il a besoin de dimensions planétaires pour débrider, dérouler, enrouler de nouveau cette fantaisie poétique qui apparente de façon assez curieuse ses oeuvres à l'esprit de certains dessins de Cocteau. D'ailleurs Pellan se rattache encore au grand rêve du surréalisme qu'il enlumine toujours de coloris éclatants, violents.

On a dit aussi de Pellan que son pinceau a quelque chose de shakespearien, parce qu'il unit le lyrisme au grotesque et à un certain sens de la dramatisation. Ceci n'exclut pas toujours le mauvais goût, disons-le franchement, mais, pour pouvoir porter un jugement, il faudrait pénétrer les mystères, les mythes, les légendes profondes, les révoltes lucides, qui le poussent à développer tel ou tel thème, comme celui de la femme lancée dans les espaces interplanétaires, qu'il a adopté pour une partie de l'oeuvre exposée.

J'ai promis à Pellan ma franchise et je dirai que ses diverses variations sur ce thème ne m'enchantent pas outre mesure. Je ne pense pas que sa fantaisie y soit de la meilleure verve. "Les Mécaniciennes", "Les Téméraires", "L'Evasion de la Province de Québec", "Les Jeux dans l'espace", sont des compositions qui peuvent amuser les tenants d'un certain humour, mais ces corps de femmes sculptés dans la pâte, jetés à travers les espaces filandreux de la toile, évoquent irrésistiblement les poupées nues en caoutchouc mousse qu'on vend aux bons Canadiens à l'entracte des Folies-Bergère de Paris, entre une visite à Montmartre et une halte à Lisieux . . .

On pense à un montage amusant, à une mystification, à une farce magistrale. Néanmoins, regardez les mêmes femmes dans la composition intitulée "Luna Park" et vous verrez comment Pellan a su en construire un ensemble équilibré, essentiellement décoratif, dont le rythme tient en suspens l'oeil, le souffle, le geste. On repense ici encore à Cocteau...

"Pigeon vole ! Aerogyne.
"Elle ment avec son corps
"Mieux que l'esprit n'imagine
"Les mensonges du décor.
"Aerogyne, pigeon vole !
"Rêve, allège le dormeur lourd ;
"Eola, dompteuse d'Eole,
"Dans un océan de velours.

Essentiellement décoratif . . . voilà bien le terme qui définit l'art de Pellan. Et cela tient non seulement à sa conception murale de l'oeuvre, si petite soit-elle, mais aussi à la matière qu'il emploie. Certains s'en offusquent qui s'extasient devant tant de grosses pâtes brassées sur tant de tableaux abstraits ! Pourtant il y a là une somme de recherches, d'efforts, de tentatives, qui révèlent le Pellan artisan. Il y a en lui du céramiste, du potier et du verrier. Il est possédé par le besoin de préparer la matière, de la palper, de la triturer, de la transformer, de l'enrichir, d'en extraire la lumière, de la faire naître à elle-même. Et ce goût artisanal de la matière, de sa préparation, de son pétrissage, du vernissage, de la finition, Pellan l'a en commun avec la plupart de nos peintres et de nos artistes canadiens-français chez qui c'est une qualité distinctive.

Pellan ne recule devant aucun moyen. Il emploie aussi bien du verre pilé, des miroirs colorés, que du papier mâché, des cailloux, des matières auxquelles il donne la consistance de l'oeil ou de la céramique, de la chair ou de la lave fondue. Cela peut nous valoir certaines de ses oeuvres les plus intéressantes, comme ce "Jardin volcanique", acquis par le musée des Beaux-Arts; jardin où éclatent des fleurs de pierre ponce, de lave roussie, de sables vitrifiés, dans les échancrures desquels recommencent à verdir des mousses timides et coriaces.

Du même ordre et plus révolutionnaires sont les oeuvres comme le "Rideau de verre" ou la "Maison de verre", tableaux de matière vitreuse, pris dans des grumeaux de boues céramisées aux teintes lunaires subitement pétrifiées; tableaux avec des fenêtres aux éclats de miroirs truqués qui nous entraînent vers le magma des astres et des nuits.

J'avoue pourtant, à mon humble avis, préférer encore le Pellan déjà classique, traditionnel, et qu'on retrouve ici dans certaines compositions comme la "Fabrique de fleurs magiques" ou encore "Architecture molle et poilue", oeuvres conçues par rapport au mur, où les fragments d'architecture se doublent de rouages, de tubes, de losanges, de chromosomes, d'éléments humains, oesophages, spirales, intestins, artères, etc. Et, plus que tout, j'aime ces formes très poétiques et musicales, telles les "Voltigeuses", qui pourraient illustrer une page de Bach en l'honneur de Saint Pellan sur des mesures violentes, bleues, violettes, orange, rouges, dominantes colorées de la plupart de ses compositions.

Que Pellan plaise ou ne plaise pas... qu'il se laisse aller parfois à des erreurs de goût... que son esthétique ne réunisse pas tous les suffrages, ne l'empêche pas de rester l'un des peintres majeurs de ce pays. Son sens poétique, ses qualités artisanales, son usage de la couleur, sa bonne humeur lui donnent une vigueur, une vitalité, un dynamisme qui lui permettent de traverser le firmament de la peinture sans avoir à se soucier des éclipses de soleil. Et c'est tant mieux pour lui et pour nous.

La Presse Ap 30/60

Ottawa Citizen May 26/60




"THE IRON BIRD"

—Apex Photos

# Art Comes To The Mall

By J. A. Hume
Citizen Staff Writer

What is it?

That's the latest question to be debated about an example of Canadian sculpturing placed on the Sparks Street Mall just west of Metcalfe Street by the National Gallery.

The statuary, the work of Louis Archambault of St. Lambert, Que., well known Canadian sculptor, is called simply, "The Iron Bird."

Made of iron, about 15 feet high, the work weighs 800 pounds.

It looks more like an ostrich than anything else, but the bird is really symbolic or allegorical, Gallery officials said today. It cannot be identified as any particular bird.

Mr. Archambault executed the work in 1950. It was exhibited in 1951 at the Montreal Museum of Fine Arts and at the Festival of Britain in London, Eng. It formed part of the Canadian exhibit at the Brussels World's Fair in 1958 and later that year was shown in Geneva, Switzerland, and in Cologne, Germany.

The National Gallery recently acquired "The Iron Bird" from Mr. Archambault, but its appearance on the Mall is the first time it has been displayed in the Capital.

Mr. Archambault did the ceramic mural now on display at the National Gallery. The mural likewise was displayed at the Brussels World's Fair. Mr. Archambault also created the two aluminum birds located at the City Hall entrance.

Whatever strollers on the Mall make of "The Iron Bird", it means, quite definitely, "Art has come to the Mall!"



*"ET LE SOLEIL CONTINUE" (1959). This richly colorful and imaginative painting by the internationally recognized French Canadian artist, Alfred Pellan, has been acquired for the permanent collection of the Quebec Provincial Museum. This work among others by the same artist, can be seen at present in the "Homage a Pellan" exhibition at the Denyse Delrue Gallery on Crescent St.*

# 'Homage A Pellan'

By DOROTHY PFEIFFER

EUROPE has its great artist and art-innovator, Pablo Picasso. Canada today, proudly acclaims her own distinctive genius, the French Canadian painter, Alfred Pellan.

Under the title of "Homage a Pellan," the Denyse Delrue Gallery in Montreal at present is holding an exhibition of 37 of Pellan's recent works. This one-man show is an event to be treasured and remembered for many years to come.

Pellan now lives in Ste. Rose, P.Q. Born in Quebec City and trained at the Beaux Arts School there, in Montreal and in France—where he lived for several years and achieved international recognition for his art, Alfred Pellan is a vastly complicated art-personality.

Not only is he a master-painter, he also is a fantastically-gifted art-experimentalist, a painstaking and scholarly scientist of art-technique, a teller of tall tales in painting and a unique combination of contemporary poet and "grand comedien."

To attempt here, any adequate evaluation or description of Pellan's art would be impossible. One would have to write a book. It must therefore suffice to say, that his paintings recede and explode, they also soar, float, sway and ripple. They appear to pace a theatrical stage in equisite, brilliant and unusual color.

In several of his paintings, tiny female nudes repose or disport themselves gaily, like graceful little symbols of punctuation. Other paintings use calligraphic symbols, almost in the manner of musical notation.

A large work, "Luna Park," depicts a covey of white, sculptured, female forms almost like dancers from les Folies Bergeres, whirling high in the air on the bird-like design of a ferris wheel, set against a velvety-black background.

A smaller painting ,in which Pellan has turned for inspiration to mythology, shows in imaginative guise and nuances, the waxen-winged figure of "Icarus" soaring as high as possible towards the sunrise. Melting wax, mingled with tears from the hapless air-aspirant's eyes, fall as individual raindrops on the still-sleeping town below.

Other of Alfred Pellan's paintings evoke visions of exotic gardens and constellations, of haunted houses and of sinuous undersea serpents. Still other works of blazingly colorful or subtly subdued appeal, concern themselves purely with imaginative designs in complicated, but also clean, clear and sparkingly-original, painting texture.

A large and vibrant painting "Jardin Volcanique" almost exudes its own purfume by some magnificently effulgent power. This work has recently been acquired by the Montreal Museum of Fine Arts for its permanent collection.

A smaller, but in its own way, equally clever and evocative painting, "Et le Soleil Continue" has been bought for the permanent collection of the Quebec Provincial Museum.

## Joseph Prezament

An exhibition of drawings and gouache paintings by Joseph Prezament can be seen at Galerie Libre.

Mr. Prezament first studied at the Winnipeg School of Art under Lemoine Fitzgerald. He studied at the Montreal Museum of Fine Arts and l'Ecole des Beaux Arts and has exhibited in Montreal, Toronto, Hamilton, London, Ont., and Vancouver. He is a member of the Canadian Society of Graphic Arts.

The exhibition continues until May 4.

Gazette Cyc 30/60

Quebec Chron-Telegraph June 3 '60



EXHIBITION GUESTS: CITY'S FIRST MAYORESS ON THE LINE
(W.B. Edwards Photo)

# Two Centuries Of Canadian Portraiture On Exhibition

An exhibition of paintings, featuring Canadian protraits of the 18th and 19th century was opened last night at the Quebec Provincial Museum.

Gerard Morisset, curator of the Museum, opened the exhibition with a brief address on these paintings and their artists, after which a vin d'honneur was given. Among those on hand for the opening were Roland Dumais, assistant director of the museum, Donald Demers, president of the Arts Council of metropolitan Quebec, Mrs. Demers, Paul Gouin, technical adviser to Premier Barrette, Charles Boissoneault, secretary of the Quebec section Writers Association, Mrs. Boissoneault.

The exhibition was organized by Claude Picher, liaison officer for Eastern Canada, the National Gallery of Canada. Some 30 paintings from the Quebec Provincial Museum, Laval University museum and the Montreal Museum of Fine Arts are on view.

**WIDE RANGE**

The canvases give a clear idea of what portrait painting was during the last two centuries and features artists like Francois Beaucourt, Louis Dulongpre Francois Baillairge, Jean Baptiste Roy Audy, Joseph Legare, Louis Chretien de Herr, Antoine Plamondon, Zacharie Vincent, Theophile Hamel, Ludger Ruelland and others.

The exhibition shows that Quebec has had its share of notable painters like Francois Baillairge whose portrait of Agathe Tarieu de Lanaudiere, adorns the museum walls. Born in Quebec, Baillairge was the son of a carpenter. In 1778 he went to Paris and studied at the Academie Royale, learning sculpture with Jean Baptiste Stouff and painted with Jean - Jacques Lagren e.e. Returning to Quebec, he opened a studio and was successful as an architect, sculptor and painter.

**BETTER PORTRAITIST**

Jean Baptiste Roy Audy was another who was born in Quebec City, and being also the son of a family of carpenters and cabinet - makers, became a sign painter, and when he was about 40, he called himself a "painter of portraits and of history". In 1794 he studied under Francois Baillarge. He concentrated chiefly on painting religious pictures, but was much more successful in his portraits, of which five are on exhibition

Joseph Legare, born in Quebec in 1817, acquired paintings of minor European painters and learned his technique by copying them. He has painted over 100 religious pictures. In 1837 he was involved in political trouble and was jailed for a few days. In 1855, he was made a member of the Legislative council. His portrait of Mrs. Charles Maxime de Foy is on exhibit.

These are only a few of the local painters who have succeeded in portrait painting. These and many others are on exhibition for the public at the Museum. As Mr. Morisset, of the Royal Society of Canada puts it; "The good portraits of the past 20 years can be counted on the fingers of one hand."

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# Art In Review

By ELIZABETH KILBOURN

NO OTHER aspect of Canadian culture has received more international recognition than its painting and sculpture. Our contemporary literature is seldom read beyond our borders. The music of our contemporary composers is seldom heard at home, much less abroad. But Canadian art has been seen and enjoyed around the world, largely due to the great international art festivals, where in the remarkable freemasonry of art, every country is invited to participate.

Two of these exhibitions are being held in 1960 — the Guggenheim International Competition and the Venice Biennale. The Guggenheim Foundation invites a jury from each country to select five paintings from living artists to represent their country in New York. Until this year the paintings were hung in the old Guggenheim Museum, a lovely old house in the fifties just off Fifth Avenue. This year they will be hung in Frank Lloyd Wright's spectacular new museum on Fifth Avenue.

**THIS MONTH** the Canadian jury made up of Donald Buchanan, associate director of the National Gallery, Douglas Duncan of the Picture Loan Society, Toronto, and Alfred Dumouchel, teacher at the Graphic Arts School, Montreal, announced their selection. First is Paul-Emile Borduas, who died in Paris, Feb. 22 this year, and has been awarded posthumously a $1,000 prize by the Guggenheim Foundation.

It is ironic that since his death Borduas has suddenly received the acclaim and recognition that has been his due for many years. To the end of his life he worked alone and, largely, unacclaimed, grateful for any encouragement. Yet in the three short months since his death he has been honored by a retrospective exhibition at the Museum of Modern Art in Paris, awarded the Guggenheim prize, and had art galleries across the country avidly purchasing his paintings.

The other four artists chosen are Leon Bellefleur whose work excited much attention in Hamilton during the Women's Committee sale here last autumn; the tachiste, Jean-Paul Riopelle, who is in the very vanguard of new developments on a world-wide scale; Edmund Alleyn, whose work has been chosen not only for this year's Guggenheim but in 1958 as well, and for this year's Venice Bienniale — an impressive record for a man of 29.

**THE ONLY** Ontario artist selected is Harold Town — to me the obvious choice. He seems to have entered a new phase in his oil painting which is brilliantly liberating and powerful. His "Spectre No. 3" has been chosen this spring as one of the acquisition awards of the Montreal Museum of Fine Arts.

In the 1958 Guggenheim, Canada, along with Japan, won the honorable mention award for national excellence. It will be interesting to see how the 1960 team makes out.

* * *

**THE VENICE** Bienniale has taken place every two years since 1895 (except for the war periods) and has represented the assembling in one place of the most valid and significant expressions of contemporary art both in Italy and other countries. Canada began to participate in 1952 on the occasion of the twenty-sixth Venice Bienniale. In 1958 a Canadian pavilion was erected in the grounds of the Biennale which is on an island between Venice proper and The Lido. year's Biennale that I will not presume to do anything but print it in full.

**"CONTEMPORARY** painting in Canada proceeds from two main sources, the one cosmopolitan, the other national in character. The first is the "pure" painting of James Wilson Morrice 1865-1924) who was the subject of the retrospective showing at the Biennale in 1958. His style had a superbly decorative quality and a strong French flavor. He was a Montreal painter who lived mainly in Paris and was associated with Matisse and Marquet; his late style was very close to that of the Fauves.

"The other main source is the "national" style of the Group of Seven. This was a school of landscape painters which arose in Toronto about 1913 and was inspired by the starker aspects of nature in Canada. Its style reflected the bold designs and clear colors that are characteristic of the landscape of northern Canada.

"Some contemporary artists remain faithful to the ideals of northern regionalism as exemplified by the Group of Seven. This applies to the sculptor Frances Loring, whose "Eskimo Mother and Child" is shown in the court. But the majority of creative painters today follow the tradition of Morrice in rejecting the regional basis and in preferring to swim in the full stream of modern art.

**"THUS, IN SPITE** of Canada's relative youth and small population, her painting shows a considerable variety of styles. The years since the Second World War have seen an unprecedented flowering of talent.

"French abstraction and surrealism, British romanticism and American abstract expressionism have been strong influences upon recent painting in Canada. But, in spite of all outside influences, a number of artists have struck out firmly on their own, like the famous tachiste, Riopelle. Another artist who arose from the same general milieu as Riopelle is included in the Canadian section of the Biennale. This is Albert Dumouchel of Montreal. But he has pursued a rather different course that has led him into a wide variety of independent experiments in print-making and free transformations of still life and landscape in drawings and mixed media.

"SOME of the young contemporaries, who work within the framework of international expressionism, are also creatively independent. These include Edmund Alleyn of Quebec, whose recent work reflects the impact of the sharp changes of the Canadian seasons on a sensitive young painter newly returned from a prolonged sojourn in Paris, and Graham Coughtry of Toronto, whose work, probing as it does the veiled atmosphere of darkened interiors and figures muted in space, combines abstraction with overtones of psychological realism.

"In the case of others, the wheel has turned a full revolution, and they have begun to interpret the Canadian environment in a new way. This movement is epitomized by the recent style of the Quebec painter, Jean-Paul Lemieux. He occupies an important place by virtue of a very personal, almost mystical, expression of the places and people of his native province, Quebec. This he does in terms of wide, vibrating space and figures of a strange vitality."

* * *

**HEARTENING** news comes from the University of Western Ontario where a new Fine Arts Department has been instituted. Famous already for its medical and business schools, Western has realized the imperative need for balancing the study of man and society by the practice and study of one of the highest creative acts of which man is capable, art.

Even better is the news that the first lecturer in this new department will be Tony Urquhart of Niagara Falls, a graduate of the Albright Gallery school and the University of Buffalo. At 26, Tony Urquhart has a considerable international reputation and was, indeed, a member of the 1958 Guggenheim "team".

**I MADE** a mistake last week. In sending your subscriptions for Canadian Art, don't mail them to 46 Elgin Street, Ottawa (though they will be forwarded), but to the Society for Art Publications, 77 Maclaren Street, Ottawa.

## Art On Display

ALAN GALLERY — Contemporary artists of Hamilton (World Refugee Year benefit).

ART GALLERY of Hamilton — Permanent collection; public school art.

ART GALLERY of Toronto—Soviet painting (starting June 2); Jock Macdonald retrospective; Canadian Society of Graphic Art.

HERE AND NOW Gallery, Toronto — The Critic's Eye, photographs by Donald Buchanan.

ISAACS GALLERY, Toronto — Drawings, Graham Coughtry.

LAING GALLERIES, Toronto—Pottery by Kakinuma.

Mont Joli Nouvelles May 26/60

Jacques Garnier, sculpteur-potier, au travail durant le temps de l'exposition industrielle et commerciale du Bas St-Laurent, du 30 juin au 5 juillet, à Mont-Joli

13-M



Jacques Garnier, sculpteur céramiste et potier de Verchères, moulera devant vos yeux, lors de l'Exposition Industrielle et Commerciale du Bas St-Laurent, des pièces qui sauront faire l'admiration de tout le public visiteur.

Jacques Garnier (dit Grenier), sculpteur céramiste D.I.A.A., est né à Plessisville, dans les Cantons de l'Est, en 1934. Il a terminé ses études secondaires à Québec. Il étudie à l'école des Beaux-Arts de Québec et à l'Institut des Arts Appliqués à Montréal d'où il est diplômé céramiste en 1955. La même année, il travaille avec le céramiste Jean Cartier, de Montréal, comme assistant, tout en poursuivant des études postscolaires à l'Institut des Arts Appliqués.

En 1957, il ouvre un atelier à St-Hilaire Village avec le Centre d'art de la Vallée du Richelieu. L'année suivante, il s'installe à Saint-Marc-sur-le-Richelieu, où il est depuis. Son atelier est à l'enseigne de "l'argile vivante".

Il est marié et père de trois enfants.

Il a participé à plusieurs expositions de groupe à l'Université de Montréal et McGill, à l'Institut des Arts Appliqués, à St-Hilaire, à l'école des Beaux-Arts, au Palais du Commerce de Montréal, à l'Exposition de Québec, à l'Exposition d'artisanat québecois à Paris, et au Musée des Beaux Arts de Montréal.

Récemment, il avait l'honneur d'être accepté au "Salon du Printemps" avec une sculpture céramique intitulée "Corpus". En avril dernier, il expose des céramiques à l'Auberge Handfield, à St-Marc-sur-le-Richelieu.

En 1958, il exécute la façade de l'église Notre-Dame de Fatima, à Ste-Agathe-des-Monts.

La même année, il décore l'extérieur d'une école secondaire à Beloeil.

En 1959, il modèle un bas-relief pour le Manoir St-Castin du Lac Beauport.

Il travaille présentement à l'exécution d'un carton du peintre Alfred Pellon, une murale de 12 pieds de hauteur sur 6 pieds de largeur à une école de Granby.

Plusieurs musées canadiens et étrangers, nombre de collectionneurs et plusieurs particuliers possèdent des pièces signées "Garnier".

Garnier est sculpteur et potier; l'objet utilitaire l'intéresse vivement et dès l'école des Beaux Arts il démontre un intérêt marqué pour la recherche sur la matière et la forme appliquée aux objets de tous les jours.



**CANADIAN LANDSCAPE** depicted in one of 417 paintings and sculpture submitted for the Western Ontario Exhibition is judged by the jury. From left to right: Peter Goetz, Waterloo artist; John O'Henly, London artist and teacher, and A. J. Casson, RCA, OSA, Toronto. The exhibition, sponsored by the Western Art League, opened last night at the London Public Art Museum.

**Color On Canvas**

*By Lenore Crawford*

# Sees Style of Canadian Artists Linked to 'Bush Country' Outlook

**CANADA**, in feeling, still is a bush country. Therefore, for most Canadian artists it is going against the very foundation of their feeling to paint non-objectives. So believes A. J. Casson, RCA, OSA, of Toronto, who might well be called the dean of Canadian artists.

He expressed this opinion in an interview when he came to London to head a three-man jury for the Western Ontario Exhibition which opened last night in the London Public Art Museum. The other two ...s were Peter Goetz, of ...erloo, and John O'Henly, London artist and teacher.

* * *

Inevitably the present "universal" style will end, Casson prophesied. For, although internationalism in art may have grown naturally as the result of easy, swift round-the-world communication, the resultant "universal" art as it is called is contrary to centuries of tradition. Art interest always has been based on difference in approach, as displayed by artists of divers countries, races or areas. This will assert itself again, Casson declared.

It naturally follows that representational art will return, to oust abstract and non-objective. But it is not nearly so easy to tell the style, or styles, that will be evolved. "Certainly, the new art will not return to the old traditional," Casson said. "But I have no idea what it will do."

The young Canadian artist today, consequently, has high hurdles demanding not only high but also sure sprints. He must be true to this "bush country" and yet also be true to a civilization that may be linked to tradition but has its great differences. Meanwhile he is faced with far too many demands for non-objective painting.

**CASSON BLAMED** non-commercial galleries and most large exhibition-shows for the overwhelming amount of non-representational work being done and for discouraging young artists who would like to do representational.

"They know they haven't a chance in most galleries and shows," he said. "So, if they have not already established a reputation — such as Lemieux and Goodridge Roberts have, for example, they know they must do non-objective work, if they want their paintings to be seen.

He lauded the Montreal Museum of Fine Arts for adopting what he considered a completely fair policy for the judging of the recent Spring Exhibition. The jury, which included Casson, was told to divide the show equally among representational, non-objective and middle-of-the-road. The museum director added that if representational works were technically inadequate, they should be eliminated, but for no other reason. In other words, the jury was asked to lean over backwards to give support to the representational artists.

(The Western Art League, sponsor of the Western Ontario Exhibition, made no demands of the jury except to choose the best works submitted, whatever their technique, style or medium).

* * *

**AT MONTREAL** there was little difficulty choosing good non-objective and middle-of-the-road works, Casson said. But, even though about 2,000 pictures and pieces of sculpture were submitted, a comparatively small number of representational were even competently good.

Nevertheless, he felt the Montreal policy indicated a new trend away from non-objective which was outward demonstration of rumblings that have been heard across Canada. York Wilson, he pointed out, has begun to put recognizable objects in his paintings and Lawren Harris has gone back to traditional.

Unlike other galleries, the commercial galleries everywhere in Canada are in favor of representational art. Their reason is that this sort sells 25 to one in preference to non-objective. And right now collectors are buying Roberts and Lemieux.

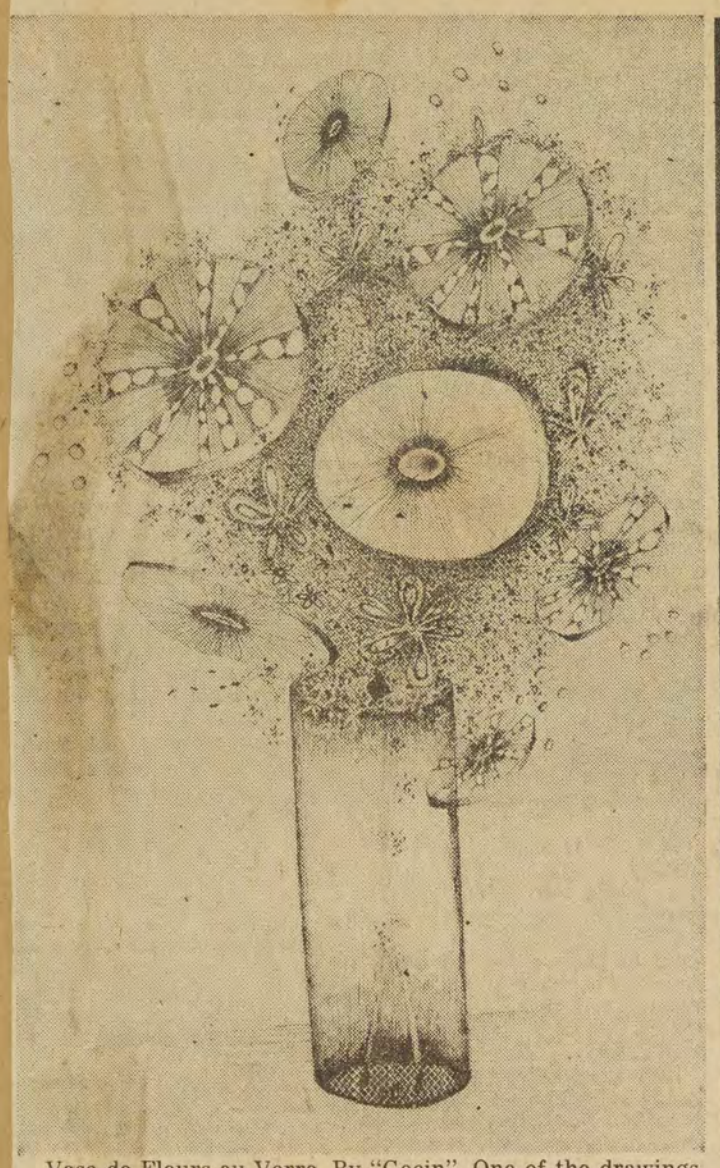
As a member of Toronto Art Gallery board for about 20 years and as a conscientious artist, Casson denounced artists who sell their "experiments." He told of one huge canvas the gallery was considering for purchase. There were large areas of untouched canvas and the paint consisted of a turpentine and paint wash. An expert picture-restorer was queried concerning the lasting qualities. He pointed out that canvas always darkens and could not be cleaned, or lightened, satisfactorily. And any cleaning of the paint would remove it.

"AN ARTIST is absolutely dishonest to sell a painting he is not certain can be restored," Casson said. "Experiments are fine in a studio. But they should never be put on the market."

New materials are being introduced every year to inspire technical experiments, he pointed out. The trouble is that they have not been tested sufficiently to ensure either lasting or restoring qualities.

London Free Press May 7 '60

# *Work of Modest Montreal Schoolteacher Immaculate, Enchanting and Exciting*



Vase de Fleurs au Verre. By "Gecin". One of the drawings in his one-man exhibition at Galerie Dresdnere.



Nature Morte au Vase IV. Drawing by R. Varvarande in his exhibition at the George Waddington Galleries.

By ROBERT AYRE

TWO of the four artists in the new exhibitions this week are holding their first one-man shows in Montreal: "Gecin" at Galerie Dresdnere, and the Toronto painter Varvarande, at Waddington's, Tobin Steinhouse, at Denyse Delrue's and Andre Jasmin, at Galerie Libre, are better known.

They differ greatly from each other, but all are what I call poets, hoping to be understood as meaning by that vague term people who express themselves with a very personal sensibility, subjective and intimate rather than factual and prosy, or rhetorical.

Mrs. Steinhouse and Mr. Jasmin both work in the non-figurative idiom, though, as you will remember, the former used to explore color and light, and invoke mood, by painting rows of plants on a windowsill, and houses on the other side of the street dimly discerned through the trees. There are a few of these in her current show, white pots, faint outlines of buildings in the haze (like the figures hidden in the pictures children once pored over) but for the most part she has taken off into the abstract. Sometimes, by the use of the white line, she suggests frost pictures on the window pane, and there are broken images, like reflections in the water, and bright little water color notes of trees, but to me the theme of her poetry, uttered in fresh young green and fragile twigs and grasses, is the coming of spring.

It is not at all vehement. Andre Jasmin is even more reserved. Indeed, he is somewhat dry and remote. I think studious is the word for his charcoal and chalk drawings, which are like a series of variations on the long needled pine frond, thrust out centrifugally, the density broken sometimes by a rust colored shape like a smooth rock. Color is not the thing here, but it is the whole thing in the water colors, taken in blocks arranged with thoughtfulness and sensitivity.

"Gecin" is Montreal's newest discovery, and an exciting find he is, though from all accounts he is a modest man, an amateur artist who has just retired after years of teaching French and English in the elementary schools. The name is a pen name, and the term is accurate, because it is the pen he uses for all his work. I think it was about a year ago, after many a visit to look at exhibitions, that he came into the gallery one day with a roll of drawings under his arm and astonished Simon Dresdnere. Since that time he has become known to a few perceptive collectors; his tribute to Rodolphe de Repentigny was hung in an exhibition at the Beaux-Arts; and two of his drawings were in the Spring Show. For his first exhibition, he has gathered together about 30, immaculate in black and white, as painstakingly wrought as a sort of sublime needlework, every one enchanting.

He is a "primitive", an artist with the innocent eye, who may not be very sure of anatomy as the schools teach it but who is utterly sincere and honest and who lights out with complete confidence in his ideas and his ability to express them in his own way. Gecin is not to be compared with Grandma Moses, or the Bouchards of Quebec. The picture of the three donkeys, La Famille, reminded me of Hugh Lofting's Dr. Dolittle animals, and some of his embroidery recalled Scottie Wilson, but I doubt if Gecin knows either of them. He created his own style. The point is that he is an inventor and animator. He is as busy as a spider. Like Nature, he abhors a vacuum (though he can see the value of isolating a figure, a Pieta or a vase of flowers, against a white ground) and, spinning out his fine line, he decorates nearly everything he touches, with Easter egg or wallpaper profusion, embroidering mountains and skyscrapers as well as vestments, turning the waves of the sea into shells, building Hansel and Gretel houses of sweetmeats, weaving moonlight and grass together, making visual the fumes of the incense burner as well as the radiance of the lamp, sometimes covering a portrait with the words of a poem.

R. Varvarande was born at Lyon, France, in 1922 and came to Canada in 1953. Up to now, we have seen only one or two of his works at a time and it is good to know him better, as we do in the distinguished exhibition at Waddington's. His two collages suggest a bridge and a town against mountains, but his Autumn Landscape is just a handful of weeds on a ground divided into white and gray. He is an indoors man, a painter of the intimate still life and sometimes the nude. He works in the glows and glooms of tone, reducing flowers and things on the table to the merest tokens for the sake of the abstract qualities he is interested in, the luminous, the transparent, the deeply resonant. There is a Gueridon — he loves pedestals and tables—that is an olive monochrome; the Sunflowers are a hymn to yellow, and there there is a Nature Morte—they might be flower stems or the legs of a table—that sings of red; the vase in The Window Shelf seems to be lit by a fire and it casts its ruddy glow into the background; the things on Marilyn's Dresser are vivid spots of color; the Melon is like the moon.

At its auction sale to get money for scholarships, the Club des Beaux-Arts raised $1,000, which has now been distributed in the following awards: first prize, $800, to Jean-Guy Mongeau, former student of L'Ecole des Beaux-Arts, who was laureate of Le Salon de la Jeune Peinture this year; first mention, $150, to Marcelle Maltais, another former student; and second mention, $50, to Jacques Hurtubise, a present student. Seventeen young sculptors and painters, all under 35, submitted works to the jury: Maurice Raymond, chairman; Mrs. Robin Watt, Claude Beaulieu, Gerard Beaulieu, Jacques de Tonnancour, Jacques Dumouchel, Robert Elie and Dr. Evan Turner.

Star May 14/60

La Presse Mar 23/60

### Fête des Fleurs

—La fête des fleurs organisée annuellement par le comité féminin du Musée des Beaux-Arts aura lieu les mercredi et jeudi, 1er et 2 juin, dans les salons du Musée, rue Sherbrooke ouest. Mme Léo Thibault et Mme Allan Matthews présideront à l'organisation.

### Thé-causerie

—L'ambassadeur de France au Canada et Mme Francis Lacoste ont accepté la présidence d'honneur du thé-causerie annuel de la Société d'étude et de conférences, qui sera donné le dimanche 3 avril à l'hôtel Ritz Carlton. Le conférencier, M. André Chamson, de l'Académie française, a intitulé son entretien : "La littérature française vivante".





Marin portraits

Mme Laurette Marcotte et Mlle Yolande Loignon, deux des organisatrices d'une fête printanière que les Femmes Chefs d'Entreprises donneront le dimanche 3 avril.

Gazette Mar 25/60

## Fete des Fleurs

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its annual Fete des Fleurs on Wednesday, June 1, and Thursday, June 2, at the Museum. Mrs. Allan Matthews and Mrs. Leo Thibault are co-chairmen.

This ninth annual competition of flower arrangements will be open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, the local professional florists will contribute towards the general decoration of the Museum. Proceeds will go to the Museum.

Star Mont Mar 25

## Floral Show Set For June

The Ladies' Committee of the Montreal Museum of Fine Arts announced yesterday that they will hold the Annual Fete des Fleurs at the Museum on Wednesday, June 1 and Thurs. June 2.

The chairmen will be Mrs. Allan Matthews and Mrs. Leo Thibault.

This ninth annual competition of flower arrangements will be open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, the local professional florists will contribute towards the general decoration of the Museum.

All proceeds from this project will go directly to the Museum.

Star Mar 31/60

## Flower Courses Planned

Two courses in flower arranging have been organized in connection with the Ninth Fete des Fleurs, which will be held at the Montreal Museum of Fine Arts on June 1 and June 2. Mrs. Sladen Harrison and Mrs. Josephus Luke are in charge of arranging the courses which start on April 4.

The courses called 'First Steps in Flower Arranging" are planned to give practice in making flower arrangements and consist of both lectures and workshops. Enrolment which was open to Museum members and the public is now complete for the first course but a second will be given in May.

Mrs. Elizabeth MacDermott and Mrs. Irene Davies will give the first lecture on the fundamentals of flower arranging on April 4 at 1.30 p.m. Mrs. Miriam Magee will discuss monochromatic arrangements to tie in with draperies and works of art on April 7 at 1.30 p.m. Party themes will be the subject of the lecture given by Mrs. Eric Cushing on April 11 and arrangements of artificial flowers will be discussed by Mrs. Penelope Tree on April 13. The final lecture will be given on May 18 by Mrs. Jack Rollins on the "do's and don'ts of flower show practice."

The lectures will be repeated on May 2, May 5, May 9 and May 12. The May 18 lecture will be open to the public and to those taking either of the courses.

La Presse Mar 23/60

### Fête des Fleurs

—La fête des fleurs organisée annuellement par le comité féminin du Musée des Beaux-Arts aura lieu les mercredi et jeudi, 1er et 2 juin, dans les salons du Musée, rue Sherbrooke ouest. Mme Léo Thibault et Mme Allan Matthews présideront à l'organisation.

La Presse Mar 31/60

Cours au Musée

## L'art de faire un bouquet

En prévision de la Fête des Fleurs qui aura lieu au Musée 1er et 2 juin, des cours ont été organisés par Mmes Sladen Harrison et Josephus Luke, membres du comité de la fête. Ces cours seront donnés en anglais, au Musée des Beaux-Arts. On y enseignera avec démonstration, l'art d'agencer les fleurs pour diverses occasions.

Mmes Elizabeth MacDermott et Irene Davies parleront dans un premiers cours, le lundi, 4 avril, à 1 h. 30 ,des "Principes fondamentaux de l'art d'agencer les fleurs"; "Comment employer de deux à cinq fleurs seulement avec très peu de verdure".

Le jeudi, 7 avril, à 1 h. 30 p.m., Mme Eric Cushing suggtera des arrangements monochromes en harmonie avec l'arrière-plan et quelques objets d'art.

Le lundi 11 avril, à 1 h. 30 p.m., Mme Eric Cuhsing suggérera des thèmes floraux pour réceptions.

Le mercredi 13 avril, toujours à la même heure, Mme Penelope Tree démontrera comment composer de jolis arrangements de fleurs artificielles pour tables de chevet et tables à café.

Ces mêmes cours seront répétés les 2, 5, 9 et 12 mai. Les membres du Musée et le public pouvaient s'inscrire à ces cours, mais nous regrettons de dire que les listes sont maintenant complètes.

Toutefois, le public est invité à assister à la causerie que donnera Mme Jack Rollins, le mercredi 18 mai, à 2 hrs p.m.; la conférencière soulignera les bons et les mauvais aspects d'un arrangement floral.

La Presse Ap 14/60

### Fêtes des Fleurs

—Les membres du comité de la Fête des Fleurs offriront un vin d'honneur le mardi 19 avril pour M. Jean Delorme, pour M. Lucien Normandeau et pour les professeurs de l'Institut des Arts graphiques ainsi que pour les juges et les concurrents au programme. Notons que la Fête des Fleurs aura lieu les 1er et 2 juin. Mme Léo Thibault et Mme Allan Matthews, présidentes conjointes du comité recevront les invités.

Gazette April 5/60



(Gazette Photo Service)

**Fundamental Training: Mrs. Elizabeth MacDermott** demonstrates the fundamentals of flower arranging with a five-flower arrangement of white lilies. Two courses in flower arranging have been organized by the ladies committee of the Montreal Museum of Fine Arts in connection with the ninth Fete des Fleurs, a competition for amateurs, which will be held at the museum June 1 and 2.

Gazette Ap. 2/60

## Flower Arranging Course Offered

Flower arranging instruction is being offered prior to the ninth annual Fete des Fleurs, to be held this yead June 1 and 2 at the Montreal Museum of Fine Arts.

Two courses of five sessions each will be given for would-be entrants in the flower arranging competition. The courses will be conducted in the museum by local experts, who will give both lectures and demonstrations at each session.

Called "First steps in flower arranging," the first course will begin next Monday at 1.30 p.m. with a lecture and demonstration by Mrs. Elizabeth MacDermott and Mrs. Irene Davies on "Fundamentals of flower arranging" and the use of from three to five flowers and limited greens.

The second course will repeat the same sessions May 2, 5, 9, 12 and 18. The May 18 lecture will be open to the public. Enrollment, open to museum members and the public, is reported complete.

Gazette Ap 16/60

## Reception

The Fete des Fleurs Committee of the Ladies' Committee of the Montreal Museum of Fine Arts is holding a reception on Tuesday afternoon, at half-past five o'clock, in honor of Mr. Jean Delorme, Director of Studies of the Department of Specialized Education of the Province of Quebec; Mr. Lucien Normandeau, General Director of the School of the Graphic Arts Institute; and the students of the school who took part in the Program Cover Competition for the Fete des Fleurs.

Mrs. Allan Matthews and Mrs. Leo Thibault, chairmen of the Fete des Fleurs which will take place on Wednesday, June 1 and Thursday, June 2, will receive the guests.

Star Ap 11/60

## Museum Judging April 19

Judging for the program cover competition sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts for the Fete des Fleurs will take place April 19 at 4.30 p.m. at the Museum. The winner will be presented with the Juliette T. Gelinas Award.

Judges are Mrs. Robin Watt, member of the council of the Museum; Edward Cleghorn, associate director of the Museum; Jean Simard, professor at the Ecole des Beaux Arts; Frank Lipari, artist; Claude Beaulieu, director of "La Vie des Arts;" and Georges Huel, artistic director of Therrien et Freres.

The Fete des Fleurs Committee of the Museum will hold a reception the same afternoon at 5.30 p.m. in honor of Jean Delorme, director of studies of the Department of Specialized Education of the Province, Lucien Normandeau, general director of the School of the Graphic Arts Institute, and the students of the school who are taking part in the program cover competition.

Verdun Guardian Mar 31/60

### Fête des Fleurs to be June 1, 2

The Ladies' Committee of the Montreal Museum of Fine Arts announced yesterday that it will hold the Annual Fête des Fleurs at the Museum on Wednesday, June 1 and Thursday, June 2.

The chairman will be Mrs. Allan Matthews and Mrs. Leo Thibault, open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, and local professional florists will contribute towards the general decoration of the Museum.

All proceeds from this project will go directly to the Museum.

Mont Monitor Mar 31/60

### Fete des Fleurs

The Ladies' Committee of the Montreal Museum of Fine Arts announced that it will hold the annual Fête des Fleurs at the Museum on Wednesday, June 1, and Thursday, June 2. The Chairmen will be Mrs. Allan Matthews and Mrs. Léo Thibault.

This ninth annual competition of flower arrangements will be open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, the local professional florists will contribute towards the general decoration of the Museum.

All proceeds from this project will go directly to the Museum.

Gazette Ap. 6/60

complexion . . . We hear registration is open now for the May flower arranging course sponsored by the Fete des Fleurs Committee of the Montreal Museum of Fine Arts. Incidentally the group will be restricted to 25 and flowers, clay and wire will be supplied . . . In case you haven't caught up with the fact this week is Candy Carnival Week, sponsored by the Candy

FÊTE DES FLEURS

La Presse Ap 14/60



photo LA PRESSE

**MOYEN D'EXPRESSION** — Une série de cours sur l'arrangement floral est donnée au Musée des Beaux-arts en prévision de la prochaine Fête des fleurs. Mme Eric Cushing, debout, donne ici une démonstration de centres de table pouvant servir aux réceptions. A gauche, Mme Allan F. Matthews, présidente de la Fête des fleurs, et à droite, Mme Josephus Luke, membre du comité.

## Causerie sur le cinéma pour les jeunes

Invitée par le Service d'information du Royaume-Uni au Canada, Mlle Mary Field, lors de son court séjour à Montréal, prononcera une conférence publique sous les auspices du Centre diocésain du cinéma de Montréal. Présidente du Centre international du Film pour la jeunesse, auteur de plusieurs livres sur le cinéma et l'enfant, réalisatrice de films récréatifs pour enfants, Mlle Mary Field est une autorité dans le domaine du cinéma pour la jeunesse. Aussi a-t-elle choisi de traiter du **Film et les jeunes.** Cette conférence donnée en français sera suivie de la présentation du film norvégien TOYA, film pour enfants sélectionné pour le Festival de Venise 1957. Elle aura lieu le lundi de Pâques, 18 avril, à 2.00 hres p.m., à l'Auditorium de l'Hôtel-Dieu, au 3860, de la rue Saint-Urbain.

Le bouquet est une présence

# La fleur coupée donne son dernier parfum à la maison

Une présence humaine, un feu et des fleurs : tels sont les trois principes de vie qui font une maison habitée lui communiquant une âme. Depuis les temps les plus reculés, la femme a recourt à sa soeur en beauté, la fleur, pour épanouir le décor de son foyer. L'arrangement floral est devenu un art heureusement cultivé chez nous, à l'instar des peuples anciens tels les Japonais, passés maîtres dans la composition d'un bouquet.

Voilà ce que rappelait Mme Eric Cushing, au cours d'une 3e leçon donnée hier après-midi à des dames qui s'initient à l'art de composer un bouquet en prévision du concours de la Fête des fleurs du Musée des Beaux-Arts.

Le cours portait sur le centre de table dans les réceptions données à l'occasion d'un dîner, d'un coquetel, d'un départ, d'un anniversaire, d'un jubilé ou des grandes fêtes de l'année: Pâques, Noël, la St-Valentin, etc . . .

Le bouquet parfait dépend des facteurs suivants, déclare Mme Cushing, de l'inspiration, du moyen d'expression à travers le dessin, de l'absence de toute discrimination à l'égard du contenant et des accessoires; d'une heureuse perceptivité dans le choix des fleurs. La formation du bouquet doit donner l'illusion de la troisième dimension, présenter un aspect harmonieux à tous les angles, et même vu de haut. Puis vient la simplicité qui exclut tout ce qui n'est pas essentiel, principe même de toute oeuvre d'art et enfin l'exécution, le travail manuel qui traduit le cheminement de la pensée à mesure que le bouquet s'ébauche.

Comme tout autre moyen d'expression, l'art du bouquet est difficile. Comme tout ce qui est perfection, il n'est pas l'effet du hasard, dit Mme Cushing, et c'est avec de la patience, de la pratique qu'on parvient au succès. Forcée de rester dans les généralités, de par l'étendue du sujet, elle ne conseille toutefois pas de s'en tenir à la discipline rigide d'une forme ronde ou d'une certaine dimension. Toutefois il est conseillé de ne pas dépasser 1/3 de la longueur de la table pour un surtout. De même qu'il ne faut pas exagérer le touffu d'un bouquet, de même il ne faut pas qu'il donne l'impression d'une île déserte.

Le vase choisi, on tapisse le fond de plasticine servant à fixer la base garnie d'aiguilles puis l'on recouvre cette dernière du treillis qui recevra les tiges des jonquilles, des narcisses, des glaieuls, des pompons, des iris, des oeillets des roses reines.

Autres conseils généraux : éviter le panache, les fleurs trop longues qui empêchent les vis-à-vis de se voir à table, se rappeler qu'on peut fort bien réussir un bouquet avec une même sorte de fleurs et que la profusion vient compliquer le succès. Il est tabou d'employer la verdure artificielle dans une composition de fleurs coupées.

Star Ap 18/60

Mrs. Allan Matthews and Mrs. Leo Thibault, chairman of the Fete des Fleurs, will receive at 5.30 p.m. tomorrow at the reception to be held by committee members in honor of Jean Delorme, director of studies, Department of Specialized Education of the Province, Lucien Normandeau, general director of the School of the Graphic Arts Institute, and students who are participating in the program cover competition. The Fete des Fleurs sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will take place June 1 and June 2.

Star April 30/60

# Graphic Arts Student 'Fete des Fleurs' Winner

A design by a student of the Graphic Arts Institute has been chosen to appear on the cover of the program for the "Fete des Fleurs," which is put on annually by the Ladies Committee of the Montreal Museum of Fine Arts.

The design was selected yesterday from 34 submitted by 10 students at the institute in the third such annual competition by the committee for its program cover.

With the selection of his work by a panel of judges, Richard Lacroix, 21-year-old final year student, was awarded the first prize of $25. Awarded second and third prizes respectively were Giselle Ouellet and Robert Savoie.

The Museum and the Institute are not officially connected, but it has become a tradition for the Ladies Committee to encourage graphic arts students by holding the competition among them, and at the same time solve the problem of its program cover.

On the panel of judges were Mrs. Robin Watt, member of the council of the Museum, Edward Cleghorn, associate director of the Museum, Jean Simard, professor of Ecole des Beaux Arts, artist Frank Lipari, Claude Beaulieu, director of "La Vie des Arts," and George Hamel, artistic director of Therrien et Freres.

The prizes, known as the Juliette T. Gelinas awards, were given out by Mrs. Leo Thibault, co-chairman of the "Fete Des Fleurs," which takes place this year June 1 and 2.

**"Montreal 1860"**

The event this year will have as its theme "Montreal 1860" — the year the museum was founded.

The money raised through the venture — last year, there were proceeds of $8,000 — is used to purchase Canadian paintings for the museum, to buy books for its library, to give scholarships in the school and to defray the cost of exhibitions.

In the "Fete des Fleurs" competition amateurs submit flower arrangements for judging by a panel of experts.

On the two days that the competition is held, the Museum is transformed into a show piece for flowers with the entries by contestants and with the arrangements the professional florists in the city donate to decorate the galleries.

For the occasion competitors arrange everything from home grown flowers to exotic plants imported from South America. Prizes are awarded in 12 categories.

The show will be open to the public.

West Mount Examiner Ap 6/60

## Fete des Fleurs

**The Ladies' Committee of the Montreal Museum of Fine Arts announced that it will hold the annual Fête des Fleurs at the Museum on Wednesday, June 1, and Thursday, June 2. The Chairmen will be Mrs. Allan Matthews and Mrs. Léo Thibault.**

**This ninth annual competition of flower arrangements will be open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, the local professional florists will contribute towards the general decoration of the Museum.**

**All proceeds from this project will go directly to the Museum.**

St. Laurent News Ap 7/60

## Flower arranging courses complete

Two courses in flower arranging have been organized for April and May by Mrs. Sladen Harrison and Mrs. Josephus Luke, in connection with the Ninth Annual Fete des Fleurs, a flower arranging competition for amateurs that will be held June 1 and June 2 in the Montreal Museum of Fine Arts.

The courses "First Steps in Flower Arranging" have been planned to give practice in making flower arrangements and consist of both lectures and workshops.

Enrollment in the courses was open to Museum members and to the Public and is now complete.

**1st COURSE**

**April 4.** Mrs. Elizabeth MacDermott and Mrs. Irene Davies "Fundamentals of Flower Arranging" — the use of 3-5 flowers and limited greens.

**April 7.** Mrs. Miriam Magee, "Monochromatic arrangements to tie in with draperies and works of art".

**April 11.** Mrs. Eric Cushing, "Party Themes".

**April 13.** Mrs. Penelope Tree, "Artificial Flowers" — 6" and under arrangements for coffee or bedside tables.

**2nd COURSE**

The 2nd course will be held May 2-5-9-12 and will repeat the above lecture workshops.

**Wednesday, May 18, 2, p.m.** — Additional lecture for courses 1 and 2. Mrs. Jack Rollins. "Do's and Don'ts of flower Show Practice". This lecture will be open to the public.

St. Laurent News Ap 7/60

## Fête des Fleurs set June 1, 2

The Ladies' Committee of the Montreal Museum of Fine Arts announced yesterday that it will hold the Annual Fête des Fleurs at the Museum on Wednesday, June 1 and Thursday, June 2.

The chairman will be Mrs. Allan Matthews and Mrs. Leo Thibault, open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, and local professional florists will contribute towards the general decoration of the Museum.

Verdun Guardian Ap 6/60

## Fête des Fleurs set June 1, 2

The Ladies' Committee of th Montreal Museum of Fine Art announced yesterday that it wil hold the Annual Fête des Fleur at the Museum on Wednesday June 1 and Thursday, June 2.

The chairman will be Mrs. Allar Matthews and Mrs. Leo Thibault open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, and local professional florists will contribute towards the general decoration of the Museum.

Gazette Ap 14/60

## Flower Show Judges Named

Judges for the program cover competition for the Fete des Fleurs have been announced by the Ladies' Committee of the Montreal Museum of Fine Arts. Judging will take place Tuesday at 4.30 p.m. at the museum and the winner will receive the Juliette T. Gelinas Award.

Judges are Jean Simard, professor of the Ecole des Beaux Arts; Frank Lipari, artist; Claude Beaulieu, director of La Vie des Arts; Georges Huel, artistic director of Therrien et Freres; Edward Cleghorn, associate director of the Montreal Museum of Fine Arts; Mrs. Robin Watt, member of the council of the Montreal Museum of Fine Arts.

The Fete des Fleurs, a flower arranging competition for amateurs, will be held at the museum June 1 and 2. It is open to the public.

Star April 14/60



—Staff Photo by Lloyd Blackham

## *Gather Ideas on Flower Arranging for Fete des Fleurs*

Mrs. Leo Thibault, left, co-chairman of the Fete des Fleurs Committee, and Mrs. Stirling Maxwell, co-chairman of the Ladies Committee of the Montreal Museum of Fine Arts, gather ideas on flower arranging for the Fete des Fleurs at the Spring Exhibition at the Museum. The Fete, will take place at the Museum on June 1 and 2.

Gazette May 6/60

## Fete Entries Deadline May 25

Entry forms for the Fete des Fleurs, the flower competition and show being held at the Montreal Museum of Fine Arts June 1 and 2, are available at the museum. The closing date for these forms is Wednesday, May 25, it is announced.

Classes for the competition, which is sponsored annually by the Ladies' Committee of the museum, include arrangements for a party theme; a hat of live flowers; "in a frying pan," featuring fresh plant material in a 10-inch pan; still life in a picture frame; a futuristic arrangement for the year 2060.

Several of the classes are limited to 10, 20 or 30 entries. In these classes, contestants whose entries arrive too late will be notified as soon as possible.

Gazette May 5/60

# Facts and Fancies

Says: Harriet Hill

## This May Shatter Your Pet Notions

*Person to Person*

**HAVE YOU NOTICED how popular everything Victorian has become—Victorian paper weights, fire screens, iron work, pressed glass and furniture? Manufacturers are even producing Victorian furniture at simply fabulous prices.**

**The Victorian era is also in the mind of this year's Fete des Fleurs Committee as the Montreal Museum of Fine Arts celebrates the hundredth year of its founding in 1860.**

**One of the classes for amateur competition is "Dried Arrangements in the Victorian Manner." There will be second class as well—"A Victorian Epergne Centerpiece Arrangement." This one will be by invitation only to past Fete des Fleurs winners.**

**However entry in the Fete which runs on June 1 and 2 is open and free to all amateur flower-arrangers. The Museum has entry forms.**

La Presse Ap. 20/60

*Au Musée*

## Prix Juliette Gélinas

Pour la 3ème année consécutive, le prix Juliette T. Gélinas sera offert aux gagnants du concours du motif pour la couverture du programme de la Fête des Fleurs, laquelle aura lieu les 1er et 2 juin.

Les concurrents seront recrutés parmi les élèves de l'Institut des Arts graphiques.

Les membres du jury de ce concours se sont réunis au Musée.

Ce sont : Mme Robin Watt, membre du Conseil du Musée; M. Edward Cleghorn, directeur adjoint du Musée; M. Jean Simard, professeur à l'Ecole des Beaux-Arts; M. Claude Beaulieu, directeur artistique de la revue "Vie des Arts"; M. Georges Huel, directeur artistique de la maison d'impressions Thérien Frères et M. Frank A. Lipari, artiste attaché à la "Gazette Printing".

### Six Montréalaises nommées conseillères

Six personnalités féminines de Montréal viennent d'être nommées membres honoraires du Conseil du Musée des Beaux-Arts de Montréal.

Le colonel Hugh M. Wallis, président du Musée, annonce que c'est la première fois dans l'histoire de cette institution, qui fête son centenaire, que des femmes sont nommées au Conseil.

Les nouveaux membres honoraires du Conseil sont : Lady Davis, Mlle Olive Hosmer, Mme J. W. McConnell, Mlle Mabel Molson, Mme Howard W. Pillow et Mme Walter M. Stewart.

Le colonel Wallis a déclaré : "ces dames ont, durant des années et en maintes occasions, offert un appui précieux au Musée par leurs dons généreux et leur constante participation à nos activités. Nous tenions à leur marquer notre sincère gratitude."

Gazette Ap 27/60

# Social and Personal



(Posen Photo)

FETE DES FLEURS: Mrs. Douglas W. Connor and Mrs. Antoine Geoffrion, members of the committee for the ninth annual Fete des Fleurs being held on Wednesday, June 1, and Thursday, June 2, at the Montreal Museum of Fine Arts.

Le Devoir Ap. 26/60

## La Fête des fleurs au Musée des Beaux-Arts de Montréal

Pour la neuvième année consécutive, la Fête des Fleurs aura lieu au Musée des Beaux-Arts de Montréal, 1379 ouest Sherbrooke, les 1er et 2 juin prochains. Un musée est le décor idéal pour placer, au milieu de l'oeuvre des hommes, ce qui est la plus belle oeuvre de la nature. Mais les fleurs à l'état libre et celles dont nous ornons nos maisons sont assemblées selon un art différent, et c'est ce qui fait l'intérêt et le charme de cette "Floralie" qui, selon le vers de Verlaine réunit "des fleurs, des feuilles et des branches". L'imagination et le goût permettent à tous les concurrents amateurs de voir quels brins de myosotis ou de muguet conviendraient à une demi-tasse ancienne de porcelaine fine ou quelles violettes sauvages pourraient se nicher dans un cocotier minuscule (catégorie 1); quel arrangement monochromatique se détacherait bien sur un morceau de soie rare ou de papier peint (catégorie 2); ce que sera la décoration florale de l'an 2060 (catégorie 3); et l'art de faire un chapeau de fleurs fraîches en pensant aux guirlandes de marguerites et de boutons d'or que nous tressions enfants (catégorie 4). Il y a ainsi seize catégories différentes en tous points: celle des arrangements de masses de fleurs pour commodes ou consoles; celle des fleurs bleu, blanc, rouge, dans un vase bleu; celle des fleurs de la même espèce; celle de l'improvisation faite sur les lieux, dans un temps record, avec des fleurs et un vase identiques pour chaque concurrente. Il y a encore la catégorie des novices dans cet art pour celles qui n'ont pas encore participé au concours; il y a l'art d'arranger certaines fleurs selon leur couleur et leur forme; et celui de donner l'allure qui convient à une urne classique. Et nous en arrivons à la décoration de table de fêtes où la fantaisie peut se donner libre cours. Une catégorie est réservée aux lauréates des années passées: c'est celle des surtouts de table de style victorien.

Il y aura une catégorie de fleurs séchées, comme nos aïeules les arrangeaient avec une patience infinie, et qui exhalaient un parfum poivré dans les pièces closes. Une nature morte dans un cadre termine la série, après la présentation de chapeaux fleuris portés par de jolies femmes (fleurs sur fleurs), l'éclat des unes ne faisant pas pâlir celui des autres.

Le concours est ouvert à toutes celles qui voudront y participer. Pour connaître les règles du concours, elles devront écrire au Comité féminin de la Fête des Fleurs, Musée des Beaux-Arts de Montréal, 1379 ouest rue Sherbrooke, Montréal 25, et demander une formule d'inscription. L'échelle des points sera dressée selon la combinaison des fleurs, leur harmonie avec le contenant, l'originalité et le sens de proportion de l'ensemble. Les prix se reconnaîtront à la couleur des rubans: bleu (1er prix), rouge (2ème prix), jaune (troisième prix) et vert (quatrième prix). Un coupon numéroté est attaché à chaque programme et, tiré au sort, vous donnera la chance de gagner le tableau d'un peintre connu et bien coté.

Town & Art Ray of Alex Ally Post Ap 14/60

**Miss Lemieux and Mrs. Hirisaki will speak on western and Japanese methods of flower arranging, and it is hoped that several door prizes will be available, from the arrangements created for the audience. It will be an excellent one evening course for those ladies who plan to enter the Fete Des Fleurs competition at the Museum of Fine Arts which is due shortly . . .**

Gazette Apr 8/60

# Flowers Best Co-Ordinated With Setting

871

Flowers in a room "bring to life the static elements of decorating," Interior Decorator Mrs. Miriam Magee told members of a flower arranging course at the Montreal Museum of Fine Arts yesterday.

People become so used to the static elements in their homes, "they no longer have any effect on the eye. You should refresh a room with the living presence of flowers."

Mrs. Magee was discussing monochromatic arrangements and how they can tie in with draperies and works of art. She noted that while "monochromatic" meant one color, the arranger could interpret the word loosely to include the whole range of a color.

She showed Van Gogh's "Sunflowers" as an example of a monochromatic arrangement. The arrangement toned in perfectly, she pointed out, with its setting.

"If a flower arrangement complements the whole scheme of a room, the happiest result is obtained," Mrs. Magee said. "If you had a blue wall, for instance, you might use a blue vase and set a blue dish beside it. The flowers might be different colors but you will achieve a wonderful feeling of unity and harmony."

Mrs. Magee said there were no hard and fast rules about using flowers as a part of the decorative scheme of a room "but they should complement the scheme whether it is a close harmony or a contrast. It depends what effect you want to achieve. If the flowers harmonize with the room the effect is one of softness. If they are a contrast, brilliance is the result."

An arrangement of bright flowers can be used effectively, Mrs. Magee said, to light up a dark spot in a room.

Following Mrs. Magee's talk, members of the course which is being given by the museum's Ladies' Committee, made arrangements that would either tie in with fabrics brought from their homes, or which could stand alone.

A number of the women plan to participate in the Fete des Fleurs which will be held at the museum June 1 and 2.

"An exhibition arrangement," Mrs. Magee said, "must stand alone. It must be complete in itself because it can't count on any background."

The course includes three more lectures to be held April 11, April 13 and May 18 at the Museum. The lectures and workshops will be repeated during May. The May 18 lecture will be given by Mrs. Jack Rollins who will discuss the "do's and don't's" of flower show practise. This lecture will be open to the public.

## of interest to Women



**Flowers and Fabrics:** Mrs. Miriam Magee uses a bowl of yellow roses and fabrics that tone in with the arrangement, to show how a monochromatic scheme can be carried out in a room. (Gazette Photo Service)

Gazette Apr 20/60

# Richard Lacroix Wins In 'Fete des Fleurs'

871

A 21-year-old final-year student of the Institute of Graphic Arts yesterday was awarded first prize for his entry in the Montreal Museum of Fine Arts' Fete des Fleurs program cover competition.

Richard Lacroix, 5047 Fourth Ave., Rosemount, was declared winner of the Juliette T. Gelinas Award by a jury of six.

It was composed of Georges Huel, a printing house art director; Claude Beaulieu, artistic director of the French art magazine Vie des Arts; Frank Lipari, designer of The Gazette Printing Co.; Jean Simard, a teacher at the Ecole de Beaux Arts; Edward Cleghorn, associate director of the museum, and Mrs. Robin Watt, a member of the museum's council.

Lacroix is now a part-time teacher at the Ecole des Beaux Arts.

Second and third prize winners were Gisele Ouellet and Robert Savoie, both students at the Institute of Graphic Arts.

The competition was open to students of the institute, and there were 34 entries by 10 pupils.

The Fete des Fleurs, organized by the museum's Ladies' Committee, is a competition in flower-arranging by amateurs. Professional florists contribute by decorating the museum.

The event this year will have as its theme "Montreal 1860"—the year the museum was founded—and will be held June 1 from 3.30 to 11 p.m. and June 2 from 11 a.m. to 5 p.m.

The money raised through the venture—last year, there were proceeds of $8,000 — is used to purchase Canadian paintings for the museum, to buy books for its library, to give scholarships in the school and to defray the cost of exhibitions.

La Presse Apr 23/60



ARTISTES... EN FLEURS — ou les gagnants du concours de la Fête des Fleurs. De gauche à droite : M. RICHARD LACROIX, 1er prix ; Mlle GISELE OUELLET, 2e prix ; Mme LEO THIBAULT, présidente conjointe de la Fête des Fleurs et M. ROBERT SAVOIE, 3e prix. photo LA PRESSE

# Prix Juliette-T. Gélinas à M. Richard Lacroix

Le prix Juliette-T. Gélinas, offert depuis trois ans déjà au gagnant du concours du motif pour la couverture du programme de la Fête des Fleurs, qui aura lieu les 1er et 2 juin, a été mérité par un finissant de l'Institut des Arts Graphiques, M. Richard Lacroix.

Le choix final a été décidé après réunion du jury composé de Mme Robin Watt, membre du conseil du Musée; M. Edward Cleghorn, directeur adjoint du Musée; M. Jean Simard, professeur à l'école des Beaux-Arts; M. Claude Beaulieu, directeur artistique de la revue "Vie des Arst"; M. Georges Huel, directeur artistique de la maison d'impressions Thérien Frères et de M. Frank A. Lipari, artiste attaché à la "Gazette Printing".

Les 2e et 3e prix ont été décernés à Mlle Gisèle Ouellet et à M. Robert Savoie, tous deux étudiants à l'Institut des Arts Graphiques.

Le concours était ouvert aux étudiants de l'Institut. Dix élèves y participèrent soumettant 34 projets.

La Fête des Fleurs, organisée par le Comité des dames du Musée n'est autre qu'une compétition entre amateurs sur l'art d'agencer les fleurs. Des fleuristes professionnels contribuent à la fête en décorant le Musée.

Le thème de cette année: "Montréal 1860" (année où le Musée fut fondé). Les recettes (près de $8,000 l'année dernière) serviront à l'achat de toiles canadiennes, de livres, à l'école et à défrayer les frais des expositions.



FLEURS D'ARTISTE — Le premier prix mérité par M. RICHARD LACROIX. photo LA PRESSE

Gazette May 21/60

**To date the Fete des Fleurs has raised more than $35,000 for the Montreal Museum of Fine Arts? Theme of the ninth fete on June 1 and 2 is Montreal 1860. There will be rose gardens, arbors, trellises, fountains and old-fashioned perennial flower borders.**

La Presse Ap 28/60

.u Musée des Beaux-Arts

# Les Floralies donnent lieu à un concours

La Fête des fleurs organisée annuellement par le Comité féminin du Musée des Beaux-Arts aura lieu les 1er et 2 juin. Comme précédemment, elle fera l'objet d'un concours à plusieurs catégories.

Tous les concurrents amateurs pourront juger quels brins de myosotis ou de muguet conviendraient à une demi-tasse ancienne le porcelaine fine ou quelles violettes sauvages pourraient se nicher dans un cocotier minuscule (catégorie 1); quel arrangement monochromatique se détacherait bien sur un morceau de soie rare ou de papier peint (catégorie 2); ce que sera la décoration florale de l'an 2060 (catégorie 3); et l'art de faire un chapeau de fleurs fraîches en pensant aux guirlandes de marguerites et de boutons d'or que nous tressions enfants (catégorie 4).

Il y a ainsi seize catégories différentes en tous points : celle des arrangements de masses de fleurs pour commodes ou consoles ; celle des fleurs bleu, blanc, rouge, dans un vase blanc ; celle des fleurs de la même espèce ; celle de l'improvisation faite sur les lieux, dans un temps record, avec des fleurs et un vase identiques pour chaque concurrente, etc.

**Inscription**

Le concours est ouvert à toutes celles qui voudront y participer. Pour connaître les règles du concours, elles devront écrire au Comité féminin de la Fête des Fleurs, Musée des Beaux-Arts de Montréal, 1379 ouest rue Sherbrooke, Montréal 25, et demander une formule d'inscription. L'échelle des points sera dressée selon la combinaison des fleurs, leur harmonie avec le contenant, l'originalité et le sens de proportion de l'ensemble. Les prix se reconnaîtront à la couleur des rubans : bleu (1er prix), rouge (2ème prix), jaune (troisième prix) et vert (quatrième prix). Un coupon numéroté, attaché à chaque programme et tiré au sort, donnera au visiteur la chance de gagner le tableau d'un peintre connu et coté.

Mont Star May 3/60



— Photo by Posen

## *Examining Entries for Fete Des Fleurs*

Mrs. Roger Beullac, Mrs. Jean Beauchemin and Mrs. Malcolm McDougall of the Ladies' Committee of the Montreal Museum of Fine Arts examine the entry forms for the Ninth annual Fete des Fleurs. These forms for the flower arranging competition for amateurs are now available at the Museum. The Fete will be held on June 1 and June 2.

Star May 3/60

# Committee Named For Fete Des Fleurs

The Fete des Fleurs, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will be held June 1 and 2 at the Museum. This will be the ninth flower-arranging competition for amateurs. Entry forms are now available at the Museum.

Mrs. Allan T. Matthews and Mrs. Leo Thibault are co-chairmen with the following committee.

Honorary secretaries, Mrs. W. Bruce Kippen, Mrs. Laurent Gelly; honorary treasurer, Mrs. David Culver; publicity, Mrs. Joseph S. Connolly, Miss Aimee Cusson; tickets, Mrs. Egon Stern, Mrs. Claude Prevost; program, Mrs. Jean St. Germain, Mrs. Henri E. Moquette; refreshments, Mrs. Jean St. Germain, Mrs. Fraser Elliot, Mrs. Louis Lapointe; decorations, Mrs. Ross Malcolm, Mrs. Arthur M. Vinberg, Mrs. Allan G. Magee, Mrs. Guy Panet-Raymond, Mrs. W. K. G. Savage, Mrs. Roger Beaulac, Mrs. Malcolm McDougall, Mrs. Richard Pare, Mrs. John Reilly, Mrs. J. A. Hodgson, Mrs. Roger Ouimet, Mrs. R. W. Sharwood, Mrs. Albert Deschamps, Mrs. David Y. Hodgson, Mrs. Antoine Geoffrion, Mrs. Jacques Decary; flower arranging course, Mrs. Sladen Harrison, Mrs. J. C. Luke; boutique, Mrs. H. W. Hingston, Mrs. Leonard Burpee; volunteers, Mrs. Marius Giasson; hospitality, Mrs. Sterling Maxwell, Mrs. Charles Taschereau; JAMM liaison, Mrs. Michael Scott.

Le Devoir May 4/60

***Fête des Fleurs***

**La Fête des Fleurs, organisée par le Comité du Musée des Beaux-Arts de Montréal, aura lieu les 1er et 2 juin prochains, au Musée. Le thème cette année en sera "Montréal 1860". Cette fête est un concours d'arrangements floraux, ouvert aux amateurs, qui pourront se procurer des formules d'inscription, en en faisant la demande dès maintenant au Musée.**

**Mmes Allan T. Matthews et Léo Thibault en sont les présidentes conjointes. Font également partie du Comité : Mmes Bruce Kippen, Laurent Gelly, secrétaires honoraires ; Mme David Culver, trécorière honoraire ; Mme Joseph Connolly et Mlle Aimée Cusson, publicité ; Mmes Egon Stren et Claude Prévost, billets ; Mmes Jean Saint-Germain, Henri Moquette, Fraser Elliot et Louis-A. Lapointe, programme et rafraîchissements ; Mmes Ross Malcolm, Arthur M. Vineberg, Allen G. Magee, Guy Parent-Raymond, W.K.G. Savage, décoration; Mmes Roger Beullac, Malcolm McDougall, Richard Paré, John Reilley, J.A. Hodgson, Roger Ouimet, R.W. Sharwood, Albert Deschamps, David Y. Hodgson, Antoine Geoffrion, Jacques Décary, toutes du Comité des concurrents ; Mmes Sladen Harrison et J.C. Luke, cours d'arrangements floraux; Mmes H.W. Hingston et Leonard Burpee, du Comité de la boutique ; Mme Marius Giasson auxiliaire ; Mmes Sterling Maxwell et Charles Taschereau du Comité d'hospitalité ; Mme Michael Scott du Comité de liaison du groupe des jeunes.**

Star May 16/60

# Flower Show Do's, Don'ts Lecture Topic

Mrs. J. L. Rollins of Montreal, formerly of Scarsdale, N.Y., where she was a member of the garden section of the Women's Club and a member of the Guild Garden of White Plains, will lecture on "The Do's and Don't of Flower Show Practice" at the Montreal Museum of Fine Arts on May 18 at 2 p.m.

Mrs. Rollins, well known in Montreal for her flower arranging courses given at the YWCA and at the Montreal Museum of Fine Arts, is an active member of the Museum's Fete des Fleurs Committee.

This lecture is free and open to the public.

Gazette May 14/60



Mrs. J. L. Rollins, a member of the Fete des Fleurs committee of the Montreal Museum of Fine Arts, who will lecture on "The Do's and Don'ts of Flower Show Practice" at the museum, Wednesday, at 2 p.m. The lecture is open to the public.

Gazette May 4/60

**Conversation Piece**

**IF PROOF WERE NEEDED that a busy person is never too busy to find time for something extra that's interesting to do, we could name Jehane Benoit, of cooking fame. She has an extremely crowded schedule yet she has enrolled in the second Fete des Fleurs flower-arranging course which has just opened at The Montreal Museum of Fine Arts . . . Bernice Lurie is receiving congratulations for winning the ninth annual speech contest of the Mount Royal Toastmistress Club. Her topic—"Greatness." Second and third place winners were Sybil Leznoff and Sara Morris . . . Mrs. D. L. MacFarlane has been named president of the Lakeshore Chamber Music Society for the next season . . . Did you know the Montreal Museum of Fine Arts has a famous collection of old glass?**

**Eunice Harriet Avery, the world traveller and news analyst who speaks to the Women's Canadian Club at the Ritz-Carlton on Monday, May 9, on "The Importance of Africa" is paying a return engagement to the club. She spoke to it five years ago.**

☆ ☆ ☆

Gazette May 12/60

**Conversation Piece**

**IF YOU HAVE A SWEET TOOTH you'll be interested to know that records dating back to ancient China show that the people then had a variety of hard candy. It was made by boiling barley and water to a hard consistency, spinning it into sticks and then rolling the sticks in toasted sesame seeds . . . Word comes from the United States of a shoe dealer in Chicago who has patented a heel that women can raise or lower to suit the occasion. Apparently the heel is hollow and fitted with an extension matching the rest of the heel in color and material. By turning a nut on the front of the heel near the top a woman can move the extension in or out.**

**Causing comment—Jones Norkus' show now at Cafe des Artistes . . . Israel has won great praise for its development of distinctive textiles and soon Montrealers will have a chance to see the latest ones. On May 17 at the Queen Elizabeth Hotel a dramatic showing by leading American and Israeli couturiers of fashions made of Israeli textiles will be presented on behalf of State of Israel bonds . . . A class included in the Fete des Fleurs on June 1 and 2 has a "homey" touch — an arrangement of fresh plant material in a 10-inch frying pan. The class is limited to 20 entries.**

☆ ☆ ☆

Gazette May 7/60

**FOR THE CARELESS**—a smart designer has come up with a non-drip sauce shaker for such things as those sauces for meat . . . Amusing class in the Fete des Fleurs organized by the Ladies' Committee of the Montreal Museum of Fine Arts (on June 1 and 2) is a hat of live flowers . . . The hats will be modelled by committee members and the class is limited to 10 entries . . . One of our city's best known photographic models is Renee David and just lately she has been doing some fashion show runway work . . . Worth watching—the 14-year-old Vancouver pianist, Andrea Kalanj who has just won a Soviet award for her appearance before the Kiev Conservatory of Music in the Soviet Ukraine.

La Presse May 17/60

*Musée des Beaux-Arts*

—Le mercredi, 18 mai, à deux heures, Mme J. L. Rollins prononcera, en anglais, une causerie avec démonstrations, intitulée : "Les bons et les mauvais points d'un arrangement floral". Le thé sera servi et le public est invité.

Gazette May 4/60



(Posen photo)

**FETE DES FLEURS.** Mrs. H. W. Hingston, Mrs. Nicholas Caralopoulos, Mrs. Leonard Burpee and Mrs. Hugh Turnbull, members of the Ladies' Committee of the Montreal Museum of Fine Arts which is holding its ninth Fete des Fleurs on Wednesday, June 1, and Thursday, June 2, at the Museum. This is an annual flower arranging competition for amateurs and entry forms are available at the Museum.

Gazette May 3/60

# Chapeaux Part Of Fete Des Fleurs

Some of the current crop of ladies' spring hats may seem funny to a lot of men—but they'll take second place in oddity to 10 bonnets to be displayed at the Montreal Museum of Fine Arts June 1 and 2.

The museum's hats will be made of live flowers—one of the two new categories this year in the ninth annual Fete des Fleurs, a floral arrangement competition for amateurs.

The other new class will be a futuristic division in which flower arranging in the year 2060 will be anticipated, the year the museum will mark its bicentenary.

Entry forms are now available for the fete, whose co-chairmen are Mrs. Allen Matthews and Mrs. Leo Thibault.

Several of the 15 different classes will be limited to a specified number of entries, including the hats division. Would-be entrants in all categories must have their forms at the museum by May 25.

The hats, incidentally, will be modelled by members of the Ladies' Committee, sponsors of the fete.

The miniature class is back on the list in enlarged form. This year the small arrangements may extend to six inches, including the container.

La Presse May 4/60

## Fête des Fleurs

—La neuvième fête des fleurs, organisée par le comité féminin du Musée des Beau-Arts aura lieu les 1er et 2 juin au musée et le thème en sera "Montréal 1860". Mme Allan T. Matthews et Mme Léo Thibault, présidentes conjointes reçoivent le concours de Mme Bruce Kippen et Laurent Gelly, secrétaires honoraires; de Mme David Culver, trésorière honoraire; de Mme Joseph Connelly et de Mlle Aimée Cusson, publicistes; de Mmes Egon Stren et Claude Prévost, préposées aux billets; de Mmes Jean Saint-Germain et Henri Moquette qui s'occupent du programme; de Mmes Fraser Elliot et Louis-A. Lapointe, chargées des rafraîchissements, de Mmes Ross Malcolm, Guy Panet-Raymond, Arthur M. Vineberg, Allen G. Magee et W. K. G. Savage, du comité de la décoration; de Mmes Roger Beullac, Malcolm McDougall, Richard Paré, John Reilly, J. A. Hodgson, Roger Ouimet, R. W. Sharwood, Albert Deschamps, David Y. Hodgson, Antoine Geoffrion et Jacques Décary, qui travaillent à l'inscription des concurrents; de Mmes Sladen Harrison et J. C. Luke, professeurs des arrangements floraux; de Mmes H. W. Hingston et Leonard Burpee, attachées au comité de la boutique; de Mme Marius Giasson, présidente des auxiliaires; de Mmes Sterling Maxwell et Charles Taschereau, qui accueilleront les invités et de Mme Michael Scott, en charge du comité de liaison du groupe des jeunes.

Gazette May 7/60

**FOR THE CARELESS**—a smart designer has come up with a non-drip sauce shaker for such things as those sauces for meat . . . Amusing class in the Fete des Fleurs organized by the Ladies' Committee of the Montreal Museum of Fine Arts (on June 1 and 2) is a hat of live flowers . . . The hats will be modelled by committee members and the class is limited to 10 entries . . . One of our city's best known photographic models is Renee David and just lately she has been doing some fashion show runway work . . . Worth watching—the 14-year-old Vancouver pianist, Andrea Kalanj who has just won a Soviet award for her appearance before the Kiev Conservatory of Music in the Soviet Ukraine.

Ruth Campell of the Church of All Nations in our city has been spending a month in Manitoba during her furlough from our city. Her work has been mostly with central European immigrant mothers and children.

Gazette May 11/60

## Fete des Fleurs

Mrs. Allan T. Matthews and Mrs. Leo Thibault are co-chairmen of the Fete des Fleurs, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, being held on Wednesday, June 1, and Thursday, June 2, at the Museum, with the following committees: honorary secretaries, Mrs. W. Bruce Kippen and Mrs. Laurent Gelly; honorary treasurer, Mrs. David Culver; publicity, Mrs. Joseph S. Connolly, and Miss Aimee Cusson; tickets, Mrs. Egon Stern and Mrs. Claude Prevost; program, Mrs. Jean St. Germain and Mrs. Henri E. Moquette; refreshments, Mrs. Jean St. Germain, Mrs. Fraser Elliot and Mrs. Louis Lapointe.

Gazette May 6/60

## Fete Entries Deadline May 25

Entry forms for the Fete des Fleurs, the flower competition and show being held at the Montreal Museum of Fine Arts June 1 and 2, are available at the museum. The closing date for these forms is Wednesday, May 25, it is announced.

Classes for the competition, which is sponsored annually by the Ladies' Committee of the museum, include arrangements for a party theme; a hat of live flowers; "in a frying pan," featuring fresh plant material in a 10-inch pan; still life in a picture frame; a futuristic arrangement for the year 2060.

Several of the classes are limited to 10, 20 or 30 entries. In these classes, contestants whose entries arrive too late will be notified as soon as possible.

Gazette May 14/60

**HAVE YOU NOTICED . . .**

The flowers arrangements in Simpson's windows? These have been done by Mrs. Lawrence Hart, Mrs. Louis Lapointe, Mrs. Marius Giasson, Mrs. Millar Rawlings and Mrs. J. L. Rollins, past winners in the Fete des Fleurs, the annual flower arranging competition for amateurs at the Montreal Museum of Fine Arts which this year will be held on June 1 and 2.

How the Junior League Bargain Box on Peel St. is flourishing? On hand now are fine bargains in spring clothes. And from those who are spring-cleaning their clothes cupboards, the shop would welcome clothes and shoes in good condition.

What a different look those tall hats give chic women this spring? And have you thought what a blessed relief they are from the head-hugging bits of nonsense that have been around for some time now?

Helmut Blume's CBC recording of "Form in Music" based on his University of the Air radio series?

Gazette May 21/60

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## La fête des fleurs

**Le Comité féminin du Musée des Beaux-Arts organise, comme chaque année, la fête des fleurs qui est une des manifestations les plus plaisantes de l'année. Le Comité féminin du Musée est un des organismes les plus actifs de cette vénérable institution, et le musée lui doit, certes, beaucoup. Signalons que, cette année, le sculpteur Vaillancourt qui est l'un de nos meilleurs sculpteurs canadiens, ainsi que Hesill Boultbee, ont offert gracieusement au comité une sculpture et une aquarelle pour être distribués comme prix de présence, le jour de la fête des Fleurs. Chaque programme — très soigneusement conçu — contiendra un numéro et le tirage au sort désignera les gagnants. Il faut féliciter les artistes, de ce geste désintéressé, et souhaite que le public sache apprécier l'oeuvre du Comité féminin, dont les membres se dévouent sans cesse pour la cause de l'Art à Montréal.**

## Winners At Fete Des Fleurs Announced In 15 Categories

Winniers of the various categories in the two-day Fete des Fleurs follow:

Class 1, Small arrangement: 1st prize, Mrs. Marie Blaber; 2nd prize, Mrs. Donald Baillie; 3rd prize, Mrs. J. J. Harold; Hon. mention, Mrs. S. D. Cantlie, Mrs. G. J. Chandler, Mrs. Rene Benoit.

Class 2, Monogromatic arrangement: 1st prize, Mrs. Allan R. Capel; 2nd prize, Mrs. Gerald Franklin; 3rd prize, Mrs. L. D. Woodrift; Hon. mention, Mrs. P. E. Henault.

Class 3, Futuristic arrangement: 1st prize, Mrs. Eric Cushing; 2nd prize, Mrs. Louis Lapointe.

Class 4, Hats of live flowers: 1st prize, Mrs. Eric Cushing; 2nd prize, Miss Marie Raymond; 3rd prize, Mrs. Remi Archambault; Hon. mention, John Anthes.

Class 5, Commode arrangement: 1st prize, Miss Mariette Handfield; 2nd prize, Mrs. Philip Osler; Hon. mention, Mrs. P. C. Thompson.

Class 6, Red, white and blue in white container: 1st prize, Mrs. B. Tweiten; 2nd prize, Mrs. W. W. Gear; 3rd prize, Mrs. J. C. Watterson; Hon. mention, Mrs. T. C. Thompson.

Class 7, One variety of flower: 1st prize, Mrs. Seisho Kuwabara; 2nd prize, Mrs. R. G. Aitken; 3rd prize, Mrs. Jean Ostiguy; Hon. mention, Mrs. Marie Blaber.

Class 8, Quick arrangement: 1st prize, Mrs. Marie Blaber; 2nd prize, Mrs. D. Vaillancourt; 3rd prize, Mrs. Wm. Baig; Hon. mention, Mrs. George McDonald.

Class 9, Novice class: 1st prize, Mrs. Vokral; 2nd prize, Mrs. J. G. Shannon; 3rd prize, Mrs. Wm. C. Bowen, Miss Annette Beauchamp, Miss Alice Anderson, Mrs. David Wright.

Class 10, Asymmetrical arrangement (side triangle): 1st prize, Miss D. Catliff; 2nd prize, Mrs. L. Finkelstein; 3rd prize, Mrs. R. C. Aitken.

Class 11, Classical urn: 1st prize, Mrs. H. M. Rawlings; 2nd prize, St. Denys Laroque; 3rd prize, Mrs. J. C. Watterson; Hon. mention, Mrs. P. E. Henault.

Class 12, A party theme: 1st prize, Mrs. Donald Baillie; 2nd prize, Countess B. de Vienne; 3rd prize, Mrs. G. H. Lennard; Hon. mention, Mrs. Louis Schreiber.

Class 13, Dried arrangement: 1st prize, Mrs. Guy Panet-Raymond; 2nd prize, Mrs. H. W. Hingston; 3rd prize, Mrs. Eric Cushing; Hon. mention, Mrs. W. M. Ford, Mrs. D. Herbatuk.

Class 14, Still life: 1st prize, Mrs. D. Vaillancourt; 2nd prize, Mrs. Henri Dutrisac; 3rd prize, Mrs. Clary Booth.

Class 15, In a frying pan: 1st prize, Mrs. Allan R. Capel; 2nd prize, Mrs. Donald Baillie; Hon. mention, Mrs. Louis Schreiber.

Gazette June 3/60

## Victorian Theme At Show

When this year's Fete des Fleurs opens to the public at the Montreal Museum of Fine Arts, on June 1, the emphasis will be on the past and the future. With the museum celebrating its 1860-1960 centenary, the annual flower show, sponsored by the ladies' committee, will feature Victorian themes in both decoration and flower arranging classes, but there will also be floral arrangement anticipating the year 2060.

A "futuristic arrangement" will, however, be only one of some half dozen new classes on the list for this ninth Fete des Fleurs, which annually draws over 4,000 visitors to the museum. In all, there will be 15 different classes in this year's competition in floral arrangement for amateurs. Another new class announced will be a hat of live flowers, and members of the ladies' committee will model the creations.

Entry forms, setting forth details of all the classes, are now available at the museum. Any amateur may enter the Fete des Fleurs, and entry in the competition is free, entry forms must be completed and back in the hand of the committee by May 25. Some classes have, of necessity, to be limited, as for example, the class dealing with flower hats, which will be limited to the first 10 entries. Another class which will be limited, in this case to 20 entries, will be a one-color, or "monochromatic arrangement". A new feature of this class, which has been a popular one in the past, will be the coordination of the flowers used with one yard of fabric supplied by the contestant.

**New Class**

For the flower lover who specialize in the unusual, or informal, there will be a new class which will combine a flower arrangement and a ten-inch frying pan on the other hand, for those who prefer the formal, the mass arrangement in a classical urn is back on the list. Pedestals for the display of these urn arrangements will be supplied by the committee.

A party theme, allowing props, and to be arranged on tables supplied by the committee, will be another class, while the Victorian note will be struck by an arrangement of dried material "done in the Victorian manner."

A novice class is on the list this year, and this will be open only to persons who have not been winners in a previous Fete des Fleurs competition. These arrangements will be displayed in silver containers.

Other classes will include an assymetrical arrangement; a red, white and blue arrangement; an arrangement to be displayed on an antique commode (to be supplied by the museum); a small arrangement, which will not exceed six inches, including the container; and a new class entitled "still life", in which the flowers will be arranged in a picture frame supplied by the committee.

Additional information required by anyone wishing to enter the competition may be obtained by writing to the Fete des Fleurs Committee, at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west. Co-chairman of this year's Fete des Fleurs are Mrs. Allan Matthews and Mrs. Leo Thibault.

Le Devoir May 11/60



MUSEE DES BEAUX-ARTS — Mmes Roger Beullac, Mme Jean Beauchemin et Mme J. Malcolm McDougall, toutes trois membres du Comité de la Fête des Fleurs qui aura lieu au Musée, les 1er et 2 juin prochains.

Star May 13/60



—Posen Photo

## Fete des Fleurs Has Added Attraction

Mrs. Nicholas Caralopoulos, seated, assisted by Mrs. Jean Carton and Mrs. H. W. Hingston, models one of the flower decorated hats to be sold at the Fete des Fleurs boutique. The boutique will be one of the added attractions at the Fete des Fleurs to be held at the Montreal Museum of Fine Arts June 1 and 2. Entry forms for the Fete—a flower-arranging competition—are available at the Museum. Entrance is free and open to all amateurs.

Gazette May 19/60



(Posen photo)

**FETE DES FLEURS**. Standing, from left to right: **Mrs. Marius Giasson, Mrs. Roger Ouimet** and **Mrs. Fraser Eliott,** and seated, **Mrs. Bruce Kippen,** members of the committee for the annual Fete des Fleurs being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday, June 1, and Thursday, June 2, at the Museum. Entry forms for this amateur flower-arranging competition must be returned to the Museum by Wednesday, May 25. Proceeds go to the support of the Museum.

La Presse May 25/60

### Fête des Fleurs

—La Fête des Fleurs au Musée des Beaux Arts aura lieu les mercredi et jeudi, 1er et 2 juin. Le comité de publicité sous la présidence-conjointe de Mlle Aimée Cusson et de Mme Joseph S. Connelly est également composé de: Mme Douglas Connor, Mme Michael Scott, Mme E. B. Fairbanks, Mme Peter Hart, Mme Meredith Smith, Mme W. G. Peppel, Mme Edgar Collard, Mme Jean Beauchemin, Mme Robert Connelly, Mme Antoine Geoffrion, Mme Brock Clarke, Mlle Patricia Gault et Mlle Louise McNichols.

Mme Egon Stern et Mme Claude Prévost sont proposées au comité des billets. Pour renseignements s'adresser dès maintenant au comité de la Fête des Fleurs, Musée des Beaux-Arth, 1379 ouest, rue Sherbrooke.

Gazette May 16/60

### Fete des Fleurs

Committee members for the annual Fete des Fleurs being held by the Ladies Committee of the Montreal Museum of Fine Arts on Wednesday, June 1, and Thursday, June 2, at the Museum, are:

Decorations, Mrs. Ross Malcolm, Mrs. Arthur Vineberg, Mrs. Allan G. Magee, Mrs. Guy Panet-Raymond and Mrs. W. K. G. Savage; Contest, Mrs. Roger Beullac, Mrs. Malcolm McDougall, Mrs. Richard Pare, Mrs. John Reilley, Mrs. J. A. Hodgson, Mrs. Roger Ouimet, Mrs. R. W. Sharwood, Mrs. Albert Deschamps, Mrs. David Y. Hodgson, Mrs. Antoine Geoffrion and Mrs. Jacques Decary; Flower Arranging Course, Mrs. Sladen Harrison and Mrs. J. C. Luke; Boutique, Mrs. H. W. Hingston and Mrs. Leonard Burpee; Volunteers, Mrs. Marius Giasson; Hospitality, Mrs. Stirling Maxwell and Mrs. Charles Taschereau; J.A.M.M. Liaison, Mrs. Michael Scott.

Star May 24/60

Mrs. Joseph S. Connolly and Miss Aimee Cusson are co-chairmen of the publicity committee for the Fete des Fleurs to be held at the Montreal Museum of Fine Arts on June 1 and 2. Other committee members include: Mrs. Douglas Connor, Mrs. E. B. Fairbanks, Mrs. G. Meredith Smith, Mrs. Edgar Collard, Mrs. Robert Connolly, Mrs. Brock Clarke, Mrs. Roland Lefrancois, Mrs. Michael Scott, Mrs. Peter Hart, Mrs. W. G. Pepall, Miss Patricia Gault, Mrs. Jean Beauchemin, Mrs. Antoine Geoffrion, and Miss Louise McNichols.

Le Soleil May 24/60

### Concours d'arrangements floraux ouvert au Musée de Montréal

La neuvième Fête des Fleurs organisée par le Comité féminin du Musée des Beaux-Arts de Montréal aura lieu au Musée, le mercredi, 1er juin et le jeudi 2 juin.

Le thème "Montréal 1960", a été choisi à l'occasion du centenaire de la fondation du Musée, qu'on a célébré par des expositions et des activités extraordinaires.

Comme on le sait, la Fête des Fleurs est un concours d'arrangements floraux ouvert à tous les amateurs. Ceux-ci auront le choix entre quinze catégories.

On sait que les profits réalisés par la Fête des Fleurs sont versés au fonds du Musée réservé à l'acquisition de tableaux canadiens, à l'achat de livres pour la bibliothèque, à l'octroi de bourses d'étude à l'Ecole d'Art du Musée et, enfin, à défrayer le coût de certaines expositions.

Les formules d'inscription (qu'on peut obtenir au Musée même) devront y parvenir avant le mercredi, 25 mai. On y trouvera la liste des catégories au complet et les conditions du concours. Les personnes de l'extérieur aussi bien que de Montréal sont invitées à concourir à cette "Floralie".

Le Devoir May 31/60

### Carnet mondain

***Fête des Fleurs***

A la Fête des Fleurs qui aura lieu les 1er et 2 juin au Musée, le Comité de thé sera composé de Mmes Louis Lapointe et Fraser Elliott, présidentes, Mmes Henri Loranger, Guy Lanctôt, Lionel Dagenais, Roger Beullac, Claude Germain, Etienne Crevier, J.-G. Watterson, André Lanctôt, E.-B. Fairbanks, Erskine Buchanan, James L. Thom, John Morris, Mlles Francine Lapointe, Denyse Laflamme, Elizabeth Ouimet.

Gazette May 25/60

### Fete Des Fleurs

Two Montreal artists, Armand Vaillancourt and Hesil Boultbee have presented works of art to the Ladies' Committee of the Montreal Museum of Fine Arts to be given as door prizes at the Fete des Fleurs—the annual flower show at the Museum to be held this year on June 1 and 2. The show will have as its background the current exhibition 'Montreal 1860 - 1960,' which is part of the Museum's Centenary celebration.

Armand Vaillancourt, who has contributed a sculpture, is an important exhibitor in Canadian art shows and recently has had an exhibition of his work at the Montreal Museum of Fine Arts. He created the 24' high war memorial at Chicoutimi. Seven examples of his work are at present on view at the University of California exhibition 'Art in Architecture'.

Hesil Boultbee is noted for her work in water colors. It is one of these that she has given to the 'Fete'. Her work has been shown in exhibitions here and also in the Art Gallery in Toronto.

Sherbrooke La Tribune May 11/60

Le Devoir May 30/60

Le Devoir May 28/60

La Presse May 21/60

La Presse May 24/60

1 et 2 juin 871

# Neuvième fête des fleurs au musée des Beaux-Arts

MONTREAL, (Spéciale) — La neuvième Fête des Fleurs, organisée par le Comité féminin du Musée des Beaux-Arts de Montréal, aura lieu au Musée, le mercredi 1er juin, de 3.30 h. à 11.00 h. p.m., et le jeudi 2 juin, de 11.00 h. a.m. à 5.00 h. p.m. Mmes Léo Thibault et Allan Matthews en seront els présidentes conjointes.

Le thème, "Montréal 1860", a été choisi à l'occasion du centenaire de la fondation du Musée, qu'on a célébré par des expositions et des activités extraordinaires.

Comme on le sait, la Fête des Fleurs est un concours d'arrangements floraux ouvert à tous les amateurs de beauté. Ceux-ci auront le choix entre quinze catégories qui leur permettront de donner libre cours à leur goût et à leur imagination. Il y a la catégorie des masses de fleurs pour commodes ou consoles; celle des fleurs bleu, blanc, rouge, dans un vase blanc; celle des fleurs de même espèce; celle de l'improvisation, faite sur les lieux et dans un temps record; il y a l'arrangement futuriste de l'an 2060; celui des chapeaux, qu'on ornera de fleurs naturelles et que porteront quelques membres du Comité, etc.

On sait que les profits réalisés par la Fête des Fleurs ($8,000 l'an dernier) sont versés au fonds du Musée réservé à l'acquisition de tableaux canadiens, à l'achat de livres pour la bibliothèque, à l'octroi de bourses d'étude à l'Ecole d'Art du Musée et servent, enfin, à défrayer le coût de certaines expositions.

L'échelle des points sera dressée selon la combinaison des fleurs, leur harmonie avec le contenant, l'originalité et le sens de proportion de l'ensemble.

Un coupon numéroté sera attaché à chaque programme et donnera droit au tirage d'une sculpture et d'un tableau, oeuvres d'artistes connus et bien cotés.

Les formules d'inscription (qu'on peut obtenir au Musée même) devront y parvenir avant le mercredi 25 mai. On y trouvera la liste des catégories au complet et les conditions du concours. Les personnes de l'extérieur aussi bien que de Montréal sont invitées à concourir à cette "Floralie". Le prix d'entrée est de $1.

Pour tout autre renseignement, on est prié de s'adresser à: Mme Roger Beullac, 437, avenue Grosvenor, Montréal 6 (WE 2-7088); ou à Mme Laurent Gelly, 4579, avenue Coolbrooke, Montréal 28 (HU 6-0787).

## Carnet mondain

***Déplacement***

Mme Laurence Wilson de North Ferrisburg, Vt., est l'invitée de Mme Robert Sharwood de Westmount.

Mme Wilson sera l'un des juges à la Fête des Fleurs qui aura lieu au Musée des Beaux-Arts, les er et 2 juin.

***Fête des Fleurs***

Les membres du Comité de publicité de la Fête des Fleurs qui aura lieu au Musée des Beaux-Arts mercredi, le 1er juin et jeudi, le 2 juin sont: Mme John S. Connelly, Mlle Aimée Cusson, présidentes-conjointes: Mmes Douglas Connor, Michael Scott, E.B. Fairbanks, Peter Hart, Meredith Smith, W.G. Peppal, Edgard Collard, Jean Beauchemin, Robert Connolly, Antoine Geofgfrion, Brook Clarke, Mlles Patricia Gault, et Louise McNichols.

Star May 20/60



—Posen Photo

***Fete des Fleurs Committee Members***

Mrs. David Hodgson, Mrs. Bruce Kippen and Mrs. Joseph S. Connolly, are shown left to right, as they discussed details regarding the Fete des Fleurs being held at the Montreal Museum of Fine Arts June 1 and 2. The Fete is a flower-arranging competition for amateurs in which professional photographers participate by contributing to the overall decoration. Money raised goes entirely to the support of the Museum, to buy Canadian paintings, provide scholarships to the School of Art and Design and help defray the cost of exhibitions.

Star June 1/60

Mrs. Robert Sharwood and Mrs. Albert Deschamps entertained at lunch today in the Stable Gallery of the Montreal Museum of Fine Arts in honor of Mrs. F. R. Murgatroyd, Mrs. Lawrence Wilson and Mr. Francois Grignon, who will judge the entries of the Fete des Fleurs at the Museum.

Le Devoir May 28/60

***Déplacements***

Mme F.R. Murgatroyd de Burlington, Ontario, passe quelques jours à Montréal, l'invitée de sa fille Mme G.H. Léonard de Ville Mont-Royal.

Mme Murgatroyd sera un des membres du jury, à la Fête des Fleurs qui aura lieu au Musée des Beaux-Arts, les 1er et 2 juin.



photo Posen

Mme E. B. Fairbanks et Mme K. Archambault, organisatrices de la soirée cinématographique sur les jardins européens et les arrangements floraux qui sera présentée, le mercredi 25 mai, à huit heures et demie, au Musée des Beaux-Arts en prévision de la fête des fleurs qui aura lieu les 1er et 2 juin, sous les auspices du comité féminin.

Gazette May 24/60



(Posen Photo)

**Mrs. E. Binney Fairbanks** and **Mrs. Kay Archambault,** chairmen of the Wednesday evening Film Program at the Montreal Museum of Fine Arts, who have arranged an evening of color films on Flower Arranging and European Gardens to be held tomorrow evening, at half-past eight o'clock, at the Museum, in connection with the forthcoming Fete des Fleurs. Members of the public are invited to attend.

Gazette May 27/60



**Mrs. Lawrence Wilson,** who will be a judge at the Fete des Fleurs being held at the Montreal Museum of Fine Arts June 1 and 2. Mrs. Wilson, of North Ferrisburg, Vermont, is the author of two books on flower arranging and a member of the judging committee of the Garden Club of America.

## Films sur les fleurs

On présentera au Musée des Beaux-Arts, le mercredi 25 mai à 8 h. 30 p.m. trois films en couleur sur les fameux jardins européens et l'art d'arranger les fleurs: le premier s'intitule "Les fleurs dans la vie quotidienne" est un film qui initie le profane à l'art raffiné des arrangements japonais. Il donne une compréhension plus profonde des beautés de la nature, compréhension à la base même de l'art.

Le deuxième film est une remarquable démonstration d'arrangements floraux pour la maison et le troisième, au moyen de photographies splendides, nous transporte dans les célèbres jardins du Louvre, du Luxembourg, de Rome et de Genève.

Cette représentation gratuite où le public est invité se donne dans le cadre de la Fête des Fleurs, concours annuel d'arrangements floraux pour amateurs, qui aura lieu les 1er et 2 juin prochain. Les grands fleuristes de Montréal participeront à la fête en décorant le Musée. Les profits de cette manifestation seront versés au Musée des Beaux-Arts dans le but de défrayer le coût des programmes du mercredi soir.

Star May 25/60

## *Flower Arranging Films at Museum*

Three interesting films in color on famous European gardens and on the art of flower arranging will be shown at the Montreal Museum of Fine Arts tonight at 8.30.

The first of these is a pictorial account of the great gardens of Europe. The gardens of the Louvre and Luxembourg are brilliantly photographed. A tour is made of the Empress Josephine's rose garden at Malmaison, of the Vatican City gardens, as well as of many outstanding gardens and parks in England and in Switzerland.

The second is a demonstration in flower arranging for the home. The need for artistry is stressed. This is an art which can add so much to the richness of life. Balance, texture, containers, combination of color and flower are all studied in detail.

The third is "Flowers in Daily Life," a Japanese film which introduces the viewer to Japanese Floral Art. The film explains the appreciation for natural beauty which is the basis of this art.

West Mount Examiner May 6/60

# Fête des Fleurs entry forms must be sent in by May 25

Entry forms are now available for the 9th annual Fête des Fleurs, to be held at the Montreal Museum of Fine Arts, on June 1 and 2, and anyone wishing to enter this competition in floral arrangement for amateurs, should have the completed entry forms back in the hands of the committee by May 25. The forms may be obtained at the museum, 1379 Sherbrooke street west. Early completion of the forms is urged, since several of the 15 different classes will be limited to a stated number of entries.

Now on this year's list of classes is one calling for the creation of a hat of live flowers, with members of the Ladies' Committee, sponsors of the event, modelling the hats. This class will be limited to 10 entries.

Also new will be a "futuristic arrangement" in which flower arranging in the year 2060 will be anticipated (the Montreal Museum of Fine Arts is this year celebrating its 1860-1960 centenary). Vegetables, as well as flowers, will be permitted in the futuristic class.

**One of the most popular of all classes with contestants, the miniature class, is back on the list but in a slightly larger form. This year the "small arrangements" may extend to six inches, including the container.**

A party theme, to be arranged, with props, on tables supplied by the committee, will be another class. The committee will also provide antique commodes, from the museum's collection, for a commode arrangement class.

For those with a liking for the informal, there will be a class combining a flower arrangement and a 10-inch frying pan. But for those who prefer the formal, the mass arrangement in a classical urn is also on the list.

Other classes will include a novice class (open only to persons who have not previously been winners in a Fête des Fleurs competition), a "quick arrangement" class which will be done at the museum between 10.30 and 11.30 a.m. on the opening day of the show; a still life arrangement within a picture frame; a red, white and blue arrangement; a dried arrangement "in the Victorian manner"; and a monochromatic arrangement which will co-ordinate the flowers used with a yard of fabric supplied by the contestant.

Anyone desiring further information about the Fête des Fleurs (which usually attracts some 4,000 visitors to the museum), may obtain it by writing to the Fête des Fleurs committee, in care of the museum. Entry in the competition is free. Co-chairman of this year's event are Mrs. Allan Matthews, and Mrs. Leo Thibault.

Le Devoir May 2/60

### *Cinéma au Musée*

Au musée des Beaux-Arts, mercredi, le 25 mai à huit heures p.m., trois beaux films en couleur sur les fameux jardins européens et l'art d'arranger les fleurs. Le premier s'intitule "Les fleurs dans la vie quotidienne". C'est un film qui initie le profane à l'art raffiné des arrangements japonais. Il donne une compréhension plus profonde des beautés de la nature, compréhension qui est à la base même de l'art.

Le deuxième film est une remarquable démonstration d'arrangements floraux pour la maison.

Le troisième, au moyen de photographies splendides, nous transporte dans les illustres jardins de l'Europe; ceux du Louvre et du Luxembourg aussi bien que ceux de Rome et de Genève qui ont acquis une si grande célébrité.

Cette représentation est gratuite et le public y est cordialement invité. Elle se donne sous les auspices de la Fête des Fleurs, concours annuel d'arrangements floraux pour amateurs, qui aura lieu les 1er et 2 juin prochains.

Les grands fleuristes de Montréal participeront à la fête en décorant le Musée. Les profits de cette manifestation seront versés au Musée des Beaux-Arts dans le but de l'aider à défrayer le coût des programmes du mercredi soir.

Gazette May 31/60

## Fete des Fleurs

Those serving on the Decorations Committee of the Fete des Fleurs, to be held at the Montreal Museum of Fine Arts tomorrow and Thursday, are: Mrs. Ross Malcolm, chairman; and Mrs. Arthur Vineberg, Mrs. George Maughan and Mrs. Robert Spence. Those serving on the Treasury Committee are: Mrs. David Culver, treasurer; Mrs. A. R. C. Dobell, Mrs. William B. Lambert and Mrs. John Tyler.

La Presse May 21/60

—Mme F. R. Murgatroyd, de Ferrisburg, Vermont, Mme Laurence Wilson, de Burlington, Ont., et M. François Grignon, de Montréal, seront les invités d'honneur au déjeuner qui sera offert, demain, à l'Etable du Musée des Beaux-Arts, à l'occasion de la Fête des Fleurs.

Gazette May 23/60

# Museum Schedules Films

Three interesting films in color on famous European gardens on on the art of flower arranging will be shown at the Montreal Museum of Fine Arts on Wed. May 25 at 8.30 p.m.

The first of these is a pictorial account of the great gardens of Europe. The gardens of the Louvre and Luxembourg are brilliantly photographed. A tour is made of the Empress Josephine's rose garden at Malmaison, of the Vatican city gardens, as well as of many outstanding gardens and parks in England and in Switzerland.

The second is a demonstration in flower arranging for the home. The need for artistry is stressed. This is an art which can add so much to the richness of life. Balance, texture, containers, combination of color and flower are all studied in detail.

The third is Flowers In Daily Life, a Japanese film which introduces the viewer to Japanese Floral Art. The film explains the appreciation for natural beauty which is the basis of this art.

This film program is open to the public and is free. It is sponsored in connection with the Fete des Fleurs, the annual flower arranging competition for amateurs to be held at the Museum on June 1 and June 2.

The professional Florists of Montreal participate by decorating the Museum. The money raised by this event goes entirely to the support of the Museum and makes possible this weekly evening program during the season.

Gazette May 24/60

## Fete des Fleurs

Mrs. Egon Stern and Mrs. Claude Prevost, chairmen of the ticket committee for the ninth annual Fete des Fleurs to be held at the Montreal Museum of Fine Arts on Wednesday June 1, and Thursday, June 2, announce that tickets are now available. Tickets may be picked up at the front desk of the Museum or will be mailed on request by writing to the Fete des Fleurs Ticket Committee, c/o the Montreal Museum of Fine Arts, 1379 Sherbrooke St. W.

The Fete des Fleurs will be open from half-past three to eleven o'clock, on Wednesday, June 1, and from eleven to five o'clock, on Thursday, June 2.

La Presse May 21/60



VAILLANCOURT: Orme sculpté. Le sculpteur Vaillancourt a offert une de ses oeuvres au Comité Féminin du Musée des Beaux-Arts pour la fête des fleurs qui aura lieu bientôt.

Star May 25/60



## *Final Arrangements for the 'Fete des Fleurs'*

Mrs. Michael Scott, a member of the Fete des Fleurs Committee, Mrs. Allan T. Matthews and Mrs. Leo Thibault, co-chairman of the Fete des Fleurs, which will be held at the Montreal Museum of Fine Arts on June 1 from 3.30 p.m. until 11 p.m. and on June 2 from 11 a.m. until 5 p.m. are shown above discussing plans. The theme of the show will be "Montreal 1860 and nearly 200 flower arrangements will be on view.

Star June 1/60

Mrs. Stirling Maxwell and Mrs. Charles Taschereau are receiving at dinner tonight in honor of the judges for the Fete des Fleurs. The guests of honor are: Mrs. Lawrence Wilson, Mrs. F. R. Murgatroyd and Mr. Francois Grignon. Mr. and Mrs. Allan Matthews, Mr. and Mrs. Leo Thibault, Mr. and Mrs. Robin Watt, Col. Hugh Wallis, Mrs. Francois Grignon, Mr. and Mrs. Edward Cleghorn, Mrs. Robert Sharwood and Mr. and Mrs. Albert Deschamps will also attend the dinner.

Verdun Guardian May 11/60

Mrs. J. L. Rollins of Montreal, well-known authority on flower arranging will speak at the Montreal Museum of Fine Arts on Wednesday May 18, at 3 p.m. Her subject will be 'The do's and don'ts of flower show practice'. This lecture is sponsored by the Ladies' Committee of the Museum in connection with the forthcoming Fête des Fleurs to be held at the Museum On June 1 and 2. The Fête des Fleurs is a flower arranging competition for amateurs in which the Professional Florists participate by decorating the Museum. Mrs. Rollins' lecture will be free of charge and open to the Public.

La Presse June 1/60

### Fête des Fleurs

—A la Fête des Fleurs, aujourd'hui et demain, au Musée des Beaux-Arts, Mme Louis-A. Lapointe et Mme Fraser Elliott présideront à la table de thé et recevront l'aide de Mme Henri Loranger, Mme Guy Lanctôt, Mme Roger Beullac, Mme Claude Germain, Mme Etienne Crevier, Mme J. G. Waterson, Mme André Lanctôt, Mme E. B. Fairbanks, Mme Erskine Buchanan, Mme James L. Thom, Mme John Morris, Mlle Francine Lapointe, Mlle Denise Laflamme et Mlle Elisabeth Ouimet.

Town & Royal Weekly Post May 12/60

# Entries for Fete Des Fleurs Must be in by May 25

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Of the many Town women who are members of the Ladies Committee of the Montreal Museum of Fine Arts, five are particularly busy right now on the committees which are organizing the ninth annual Fete des Fleurs, to be held this year on June 1 and 2 at the Museum.

They are Mrs. Fraser Elliot of 975 Moncrieff rd.; Mrs. Louis Lapointe of 7475 Churchill rd., looking after the refreshments; Mrs. Guy Panet-Raymond of 309 Stanstead ave., on the decorations committee; Mrs. Richard Pare, of 1888 Laird blvd., on the contest committee; and Mrs. Marius Giasson, of 380 Laird blvd., looking after the volunteers. In all, some 36 ladies are directly involved in the Fete.

This flower arranging competition for amateurs is open to all and is a means of raising money for the Museum's use. All viewers, contestants, members of the committee and other workers, are requested to buy entry tickets at $1.00, and this is the only fee.

There are 15 classes of entries including one for novices, and some of them are restricted as to number, so it would be wise for potential exhibitors to make their applications immediately. Forms can be obtained at the museum, and the following ladies have been delegated to answer any further questions: Mme. Roger Beullac, WE. 2-7088; Mme. Laurent Gelley, HU. 6-0787; Mrs. J. M. McDougall, WE. 2-5632, and Mrs. Bruce Kippen, WE. 2-0841. All entries must be in by May 25.

Of special interests to contestants is the fact that the weekly tea at the Museum next Wednesday, May 18, will feature Mrs. J. L. Rollins, well-known authority on flower arranging, who will speak on "The Do's and Don'ts of Flower Show Practice." This event takes place at 3 o'clock and is open free of charge to all.

Votre Temps May 21/60

Au Musée des Beaux-Arts, 1379 Sherbrooke ouest, on prépare avec enthousiasme la fête des fleurs qui doit avoir lieu les 1er et 2 juin. Toutes les personnes intéressées à y participer feraient bien de se hâter à demander des formules d'inscription.

Aujourd'hui !

La Presse June 1/60

## FETE DES FLEURS AU MUSEE

C'est aujourd'hui mercredi, de 3 h. 30 à 11 h. p.m. que s'ouvrira la Fête des Fleurs au Musée des Beaux-Arts. Cette manifestation des plus élégantes est organisée, chaque année, par le Comité Féminin du Musée. L'exposition durera deux jours, puisqu'elle se prolongera le 2 juin, de 11 h. a.m. à 5 h. p.m.

Cette manifestation unique permettra de voir les plus belles fleurs venues en avion d'Europe. Tulipes et roses viendront de Hollande, cependant que Nice envoie des oeillets et que l'Italie et l'Espagne enverront également des tributs floraux.

Cette fête se situant dans le cadre de l'exposition de Cent ans de vie montréalaise, l'escalier central du musée sera transformé en une véritable rue de l'époque victorienne. Des maquettes de maisons d'autrefois, ornées de boîtes à fleurs, y accueilleront les visiteurs. Une boutique permettra d'acheter à profusion toutes les fleurs ainsi venues des plus lointains horizons ainsi que celles qui seront envoyées par tous les grands fleuristes de la métropole qui ont contribué au succès de cette manifestation. Plusieurs clubs d'horticulture ont également participé à l'organisation de cette fête absolument unique en son genre.

Signalons que des consommations seront servies pendant les deux jours dans la salle de conférences, convertie en roseraie et que chaque programme contiendra un numéro qui peut gagner, soit la sculpture, soit l'aquarelle offerts par le sculpteur Vaillancourt et le peintre Hessill Boultbee.

Des articles de jardinage et de décoration champêtre seront également mis en vente.

Le 2 juin, à 4 h. p.m. on vendra les fleurs qui auront servi à décorer le musée pendant ces deux jours. Le public y est cordialement invité.

Star - May 20/60

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Mrs. Egon Stern, and Mrs. Claude Prevost, chairman of the ticket committee for the ninth annual Fete des Fleurs to be held at the Montreal Museum of Fine Arts June 1 and 2 announce that tickets are now available and may be picked up at the front desk of the Museum, or will be mailed on request by writing to the Fete des Fleurs Ticket Committee c/o the Museum of Fine Arts, 1379 Sherbrooke St. W. The Fete will be open from 3:30 p.m., to 11 p.m., on Wednesday, June 1 and from 11 a.m., to 5 p.m., Thursday, June 2.

Gazette May 27/60



(Posen photo)

FETE DES FLEURS. Mrs. John Tyler, Mrs. Jean Charton and Mrs. Michael Scott, members of the annual Fete des Fleurs held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday, June 1, and Thursday, June 2, at the Museum. Entries for the flower-arranging competition, which is open to amateurs, must be returned to the Museum by Wednesday, May 25. Proceeds will go towards the support of the Museum.

## Fete des Fleurs

Members of the publicity committee for the Fete des Fleurs being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday, June 1, and Thursday, June 2, at the Museum, are: Mrs. J. S. Connolly and Miss Aimee Cusson, co-chairmen; Mrs. Douglas Connor, Mrs. E. Binney Fairbanks, Mrs. Meredith Smith, Mrs. Edgar Collard, Mrs. Robert Connolly, Mrs. Brock Clarke, Mrs. Lefrancois, Mrs. Michael Scott, Mrs. Peter Hart, Mrs. W. G. Pepall, Miss Patricia Gault, Mrs. Jean Beauchemin, Mrs. Antoine Geoffrion and Miss Louise McNichols.

Mrs. F. R. Murgatroyd, of Burlington, Ont., is a guest of her daughter, Mrs. Gordon Lennard, of the Town of Mount Royal. Mrs. Murgatroyd will serve as a judge for the Fete des Fleurs during her stay in Montreal.

Gazette May 31/60



FETE DES FLEURS. Mrs. Jean Charton, Mrs. William Savage and Miss Aimee Cusson, members of the committee for the Fete des Fleurs to be held at the Montreal Museum of Fine Arts tomorrow and Thursday. They are photographed at Dorval Airport meeting a shipment of carnations from Nice, France which were donated to the Fete des Fleurs and flown in by Air France. The flower show will be open from 3.30 p.m.-11 p.m. the first day. The prize giving will take place the same evening. It will open at 11 a.m. the second day and close at 5 p.m. There will be a sale at 4 p.m. of the flowers used in the decorating of the Museum.



Mrs. Allan Matthews photographed in her dining room with its peacock blue draperies and tasselled window curtains that match the wallpaper. The chairs and setee are Louis XVI design. At right is Louis, the Matthews' king-size poodle. The rug is oyster color.

Gazette June 1/60

Mrs. Robert Sharwood and Mrs. Albert Deschamps are entertaining at lunch today in the Stable Gallery of the Montreal Museum of Fine Arts in honor of Mrs. F. R. Murgatroyd, Mrs. Laurence Wilson and Mr. François Grignon who will judge the entries of the Fete des Fleurs this evening at the Museum.

La Presse May 31/60

### Déjeuner

—Mme Charles Taschereau, présidente du comité féminin du Musée des Beaux-Arts, a reçu à l'heure du déjeuner quelques membres de l'organisation de la Fête des Fleurs.

Westmount Examiner May 27/60

Mrs. Lawrence Wilson of North Ferrisburg, Vermont, is a guest of Mrs. Robert Sharwood, Westmount. Mrs. Wilson will be one of the judges for the Fete des Fleurs to be held at the Montreal Museum of Fine Arts, Wednesday, June 1 and Thursday, June 2.

Mercury 27/60

Star May 26/60



—Staff Photos by Jack Rosier.

The fountain in the hall of Mrs. Allan Matthews' apartment is surrounded by plants. Two murals by Louis Beaulne with border have been effectively used on part of the wall and ceiling. At right, a glimpse of the living room.

*Practical Fountain*

# Home Decor Can Be Dual Purpose

By ETHEL TIFFIN

Mrs. Allan Matthews, co-chairman with Mrs. Léo Thibault of the Fete des Fleurs, being held at the Montreal Museum of Fine Arts June 1 and 2, believes that home decor should be practical as well as ornamental.

"When my husband asked me why I wanted a fountain in the hall, I pointed out that it not only looked attractive, but it served as a humidifier and it has also proved most convenient for Louis, our poodle, to have a quick drink as he passed by. The water in th fountain obviously tastes better to him than any other because he drinks from it more frequently than he does from his bowl."

A professional interior decorator before her marriage, Claire Matthews has some excellent tips for the bride who is house proud and is working on a budget.

"Always decorate in colors you wear successfully," she says. "Consider your way of living because what you start with in furnishings you're usually 'stuck with' for a long time. Don't attempt to furnish your entire house right away, but concentrate on a couple of rooms placing only the bare necessities in the other rooms. In this way you'll get just what you want and you are decorating and furnishing. Otherwise you'll be spreading your money too thin and you'll be dissatisfied with the results."

**Likes Blue**

Mrs. Matthews favors blues in her decorative scheme. "I like blue and green, or the blues with a lot of green in them and I've always felt that good flower-arranging, the blending of color and selecting the shade of added foliage in harmony with the flowers was a good guide to interior decorating. Certain greens in leaves are nature's choice for certain blooms and you can't improve on nature."

She also advises consulting an interior decorator when planning on furnishing a home. "If you build a house, you get an architect. Then why not an expert on decoration? It's usually cheaper in the long run, unless you have an unfailing sense of color balance and decor. This is acquired basically in childhood by living with beautiful things, even a very few, and learning to appreciate them. Study alone would give you good taste."

The Matthews living room has Empire chairs and cabinet with a break front, a sofa of traditional design, an oyster colored rug and blue draperies of Italian silk taffeta. "Fashion authorities always insist accessories should be chosen with your basic costume in mind, the same rule applies to your home," Claire Matthews says. "And good display is as important to the appearance of a room as it is to a shop window.

**'Puttering' Habit**

"When I was very young I was always puttering around my (parents') home and I haven't lost the habit now that I have a home of my own. I'm a great believer in the 'do-it-yourself' school. It's rewarding and it's fun."

Mrs. Matthews redid the Italian provincial furniture in the master bedroom with its Aubusson rug and blue color accents.

"When I was an interior decorator in New York, I always advised my clients to use a lot of plants in their rooms, whether in an office building or a residence. Plants add new life to rooms and they are well worth their cost. Even the most ordinary room takes on charm when there are flowers and plants in it."

Claire Matthews' favorite piece, among the many fine antiques in her apartment is a French 18th century cabinet decorated with ormolu and porcelain. "The wood with its metal and china trim is beautiful to me."

Le Devoir June 1/60



Mmes C. A. Geoffrion et Douglas Connor, membres du Comité de publicité de la Fête des fleurs qui a lieu aujourd'hui, au Musée des beaux-arts, 1379 ouest, rue Sherbrooke. L'exposition sera visible demain également.



photo Posen

M. Evan H. Turner, directeur du Musée des Beaux-Arts; Mme Léo Thibault et Mme Allan Matthews, présidentes-conjointes de la Fête des Fleurs qui s'est ouverte aujourd'hui et se continuera demain dans les salles du musée.

La Presse June 1/60

mont Star May 26/60

## *Flower Contest Judge*

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Mrs. F. R. Murgatroyd of Burlington, Ontario, who will be one of the judges who will evaluate the 15 flower arranging classes at the Fete des Fleurs at the Montreal Museum of Fine Arts on June 1 and June 2. She is the president of the Garden Club of Hamilton, Ont.

mont. Monitor May 26/60

13-M

Serving on the decorations committee of the Fête des Fleurs, to be held at the Montreal Museum of Fine Arts June 1 and June 2: Mrs. Ross Malcolm, chairman; Mrs. Arthur Vineberg, Mrs. Goerge Maughan and Mrs. Robert Spence; and on the treasury committee, Mrs. David Culver, treasurer; Mrs. A. R. C. Dobell Mrs. William B. Lambert and Mrs. John Tyler.

Those serving on the publicity committee for the Fête des Fleurs to be held at the Montreal Museum of Fine Arts Wed., June 1 and Thurs. June 2 are:

Mrs. Joseph S. Connolly and Miss Aimmee Cusson, chairmen; Mrs. Douglas Connor, Mrs. E. B. Fairbanks, Mrs. Meredith Smith, Mrs. Edgar Collard, Mrs. Robert Connolly, Mrs. Brook Clarke, Mrs. Michael Ccott, Mrs. Peter Hart, Mrs. W. G. Pepall, Miss Patricia Gault, Mrs. Jean Beauchemin, Mrs. Antoine Geoffrion, Miss Louise McNichols.

Gazette June 1/60

Mrs. Stirling Maxwell and Mrs. Charles Taschereau are entertaining at dinner this evening in honor of the judges for the Fete des Fleurs — Mrs. Laurence Wilson, Mrs. F. R. Murgatroyd and Mr. Francois Grignon. The other guests will be Mr. and Mrs. Allan Matthews, Mr. and Mrs. Leo Thibault, Mr. and Mrs. Robin Watt, Col. Hugh Wallis, Mrs. Francois Grignon, Mr. and Mrs. Edward Cleghorn, Mrs. Robert Sharwood, and Mr. and Mrs. Albert Deschamps.

Current Events May 26/60

Three interesting films on famous European gardens and on the art of flower arranging will be shown at the Museum on Wed., May 25th at 8.30 p.m. The first of these is Flowers in Daily Life, a Japanese colour film which introduces the viewer to Japanese floral art at its finest. The second film is a splended demonstration of "Flower Arrangement For The Home". The third is a pictorial account of the great gardens of Europe. Those of the Louvre and Luxembourg are brilliantly photographed as well as outstanding gardens in Rome and Geneva. This film program is free and open to the public.

mont. Gazette June 1/60

Pat Marini and Hal Gibson will conduct a special CFCF broadcast from the Fete des Fleurs at the Montreal Museum of Fine Arts, from 1 to 3 this afternoon. . . . P.M. Party hopes to have Joan Crawford as a guest tomorrow afternoon. . . . NBC will repeat the Margaret Bourke-White story June 13. . . . A Beach of Strangers, the first Canadian play to win the international Italia Prize for radio broadcasting, will be repeated tonight from 7.40 to 10 on CBM's CBC Wednesday Night series. A three-act verse drama, it was written and produced by John Reeves and originally presented in April, last year. Following the play, pianist Benno Moiseiwitch will perform in a half-hour recital.

Points de Vue St. Jacques May/60

13-M

# La Fête des fleurs au Musée des Beaux-Arts de Montréal

*Pour la neuvième année consécutive, la Fête des fleurs aura lieu au Musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke, les 1er et 2 juin prochains. Un musée est le décor idéal pour placer, au milieu de l'oeuvre des hommes, ce qui est la plus belle oeuvre de la nature. Mais les fleurs à l'état libre et celles dont nous ornons nos maisons sont assemblées selon un art différent, et c'est ce qui fait l'intérêt et le charme de cette Floralie qui, selon le poème "Green" de Verlaine réunit "des fleurs, des feuilles et des branches." L'imagination et le goût permettent à tous les concurrents amateurs de voir quels brins de myosotis ou de muguet conviendraient à une demi-tasse ancienne de porcelaine fine ou quelles violettes sauvages pourraient se nicher dans un cocotier minuscule (catégorie 1); quel arrangement monochromatique se détacherait bien sur un morceau de soie rose ou de papier peint (catégorie 2); ce que sera la décoration florale de l'an 2060 (catégorie 3); et l'art de faire un chapeau de fleurs fraîches en pensant aux guirlandes de marguerite et de boutons d'or que nous tressions enfants (catégorie 4). Il y a aussi seize catégories différentes en tous points: celle des arrangements de masses de fleurs pour commodes ou consoles; celle des fleurs bleu, blanc, rouge, dans un vase blanc; celle des fleurs de la même espèce; celle de l'improvisation faite sur les lieux, dans un temps record, avec des fleurs et un vase identiques pour chaque concurrente. Il y a encore la catégorie des novices dans cet art pour celles qui n'ont pas encore participé au concours; il y a l'art d'arranger certaines fleurs selon leur couleur et leur forme; et celui de donner l'allure qui convient à une urne classique. Et nous en arrivons à la décoration de table de fêtes où la fantaisie peut se donner libre cours. Une catégorie est réservée aux lauréates des années passées: c'est celle des surtouts de table de style victorien.*

*Il y aura une catégorie de fleurs séchées, comme nos aïeules les arrangeaient avec une patience infinie, et qui exhalaient un parfum poivré dans les pièces closes. Une nature morte dans un cadre termine la série, après la présentation de chapeaux fleuris portés par de jolies femmes (fleurs sur fleurs), l'éclat des unes ne faisant pas pâlir celui des autres.*

*Le concours est ouvert à toutes celles qui voudront y participer. Pour connaître les règles du concours, elles devront écrire au Comité féminin de la Fête des Fleurs, Musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke, Montréal 25, et demander une formule d'inscription. L'échelle des points sera dressée selon la combinaison des fleurs, leur harmonie avec le contenant, l'originalité et le sens de proportion de l'ensemble. Les prix se reconnaîtront à la couleur des rubans: bleu (1er prix), rouge (2e prix), jaune (3e prix) et vert (4e prix). Un coupon numéroté est attaché à chaque programme et, tiré au sort, vous donnera la chance de gagner le tableau d'un peintre connu et coté.*

Town Let Royal Weekly Post May 5/60

13-M

# New Classes For Fete des Fleurs

When this year's Fete des Fleurs opens to the public, at the Montreal Museum of Fine Arts, on June 1 and 2, the emphasis will be on both the past and the future. With the museum celebrating its 1860-1960 centenary, the annual flower show, sponsored by the Ladies' Committee, will feature Victorian themes in both decoration and flower arranging classes, but there will also be floral arrangement anticipating the year 2060.

A "futuristic" arrangement will, however, be only one of some half dozen new classes on the list for this ninth Fete des Fleurs, which annually draws over 4,000 visitors to the museum. In all, there will be 15 different classes in this year's competition in floral arrangement for amateurs. Another new class announced will be a hat of live flowers, and members of the Ladies' Committee will model the creations.

Entry forms, setting forth details of all the classes, are now available at the museum. Any amateur may enter the Fete des Fleurs, and entry in the competition is free, but entry forms must be completed and back in the hand of the committee by May 25.

Some classes have, of necessity, to be limited, as, for example, the class, dealing with flower hats, which will be limited to the first 10 entries.

Another class which will be limited, in this case to 20 entries, will be a one-colour, or "monochromatic arrangement." A new feature of this class, which has been a popular one in the past, will be the coordination of the flowers used with one yard of fabric supplied by the contestant.

A novice class is on the list this year, and this will be open only to persons who have not been winners in a previous Fete des Fleurs competition. These arrangements will be displayed in silver containers.

Additional information may be obtained by writing to the Fete des Fleurs Committee, at the Montreal Museum of Fine Arts, 1379 Sherbrooke st. west, or from Mrs. Marius Grasson, 380 Laird blvd., and Mrs. Peter N. Hart, 1380 Waterloo rd., who under co-chairmen, Mrs. Allen Matthews and Mrs. Leo Thibault, are now busy with the final plans for the Fete.

Christ Church Cathedral, teach at the Y.W.C.A. and are on the Ladies' Committee of the Museum of Fine Arts.

●**BLOOD DONORS** are urgently needed at the Blood Clinic to be held on May 25 from 2 to 8 p.m. at the Montreal General Hospital. This is sponsored by all the Women's Auxiliaries of the Montreal General Hospital. Relatives and friends are needed as donors.

●**MAGAZINES** — On Monday there will be a convenient box at St. Peter's hall door to receive magazines still greatly needed by the hospital. Here is an opportunity to springclean shelves, etc., and bring the magazines with you.

At the close of the meeting, Mrs. Arthur Lister and her committee of Mrs. C. M. Watson and Mrs. J. Fitch will serve tea. Presiding at the tea table will be Mrs. R. E. Townsend and Mrs. F. Fritz.

Star May 19/60

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—Staff photo by David Legget

Mrs. J. L. Rollins demonstrates a red, white and blue flower arrangement at the Museum of Fine Arts, number six in the Fete des Fleurs classes to be shown June 1 and 2 at the Museum. The arrangement consists of red carnations, white snapdragons and cornflowers.

Star May 19

# Flower Arranging Her Key To City

By ETHEL TIFFIN

Flower arranging was her key to the City of Montreal, Mrs. J. L. Rollins, formerly of Scarsdale, N.Y., said in an interview prior to her talk at the Museum of Fine Arts yesterday in connection with the Fete des Fleurs June 1 and 2.

"I was a complete stranger when I came here four years ago. I entered the Fete des Fleurs — I read about it in the paper — won a prize and was shortly after asked to give classes in flower display at the YWHA. I got acquainted quickly and my life here began."

Later Mrs. Rollins conducted courses in flower-arranging at the Museum and her original interest in her newly-adopted home has continued.

"My classes at the Museum were workshops, associated with the Fete des Fleurs. I always advised beginners, as I intend to do in my talk today, not to try to enter many classes, say six or eight, or more, but rather to concentrate on one or at the most two arrangements and do them well.

"Always finish the back of your arrangement as carefully as you would do the back of your hair," Mrs. Rollins advises. "Don't use a profusion of the same kind of foliage, but do choose different kinds of greenery. Relate the container to the kind of flowers being placed in it. For example, don't put zinnias in a silver vase, or roses in a bean pot. Arrangements should be one and a half times the height of the container. If width is greater than height, use width for that dimension. Don't leave anything to chance. Planning is very important and studying the schedule of the contest you enter is a must.

"Avoid putting large blooms in tiny receptacles. For instance, even one peony in a little vase makes the arrangement look top-heavy, like a small woman wearing a large, towering hat, and flowers should never look tortured or worked over. They should have an natural look.

"All floral arrangements should have design and there should be a focal point, or centre of interest. But most important of all to remember," Mrs. Rollins said, "is that you should enter a flower show for the fun of participating in it, not for the awards or prizes that are part of it."

Mrs. Rollins, who studied the art of flower display in the United States, gave several demonstrations during her talk.

La Presse May 27



**A LA FETE DES FLEURS** — Mme Jean Charton, Mme William K. G. et Mlle Aimée Cusson sont photographiées à l'aérodrome de Dorval p l'avion qui apportera, mercredi prochain, les oeillets de Nice, France, po vendus à la Boutique durant la fête des 1er et 2 juin au Musée des Beau

Montréal 1860-1960

# La Fête des Fleurs évoque un siècle

Les plusieurs milliers de personnes qui se rendent annuellement au Musée des Beaux-Arts pour visiter la Fête des Fleurs, constateront cette année que le Comité féminin, responsable de cette Fête, a transformé l'escalier central à l'intérieur au Musée en une véritable rue de l'époque victorienne. Des maquettes de maisons et de boutiques d'il y a cent ans ornées de boîtes de fleurs serviront de thème à la décoration; tout cela sera en harmonie avec l'exposition actuellement en cours au Musée, intitulée "MONTREAL 1860-1960".

Des consommations seront servies pendant les 2 jours que durera cette fête, dans la salle de conférences, convertie en salon de thé, qui rappellera un jardin victorien avec roseraie et fontaine.

Un coupon numéroté sera attaché à chaque programme et tiré au sort, donnera la chance de gagner une aquarelle du peintre Hessill Boultbee et une oeuvre du sculpteur Armand Vaillancourt.

Mlle Boultbee a exposé de ses tableaux au Salon du Printemps au Musée des Beaux-Arts de Montréal, ainsi qu'à la Galerie d'Art, à Toronto. M. Vaillancourt est l'auteur d'un monument aux morts à Chicoutimi et, entre autres, de sept sculptures qui font partie, en ce moment, de l'exposition d'art architectural à l'Université de Californie.

Le Comité de la Fête a invité plusieurs clubs d'horticulture à participer à son concours floral.

Comme par les années passées, les fleuristes professionnels se joindront aux amateurs pour faire de cette organisation un événement dont la réputation dépassera nos frontières.

Les membres du Jury seront: Mme Laurence Wilson, de North Ferrisburgh, Vt, auteur de deux livres traitant de l'art d'agencer les fleurs et membre du jury des "Garden Clubs of America"; Mme F.-R. Murgatroyd de Burlington, Ont., présidente du club d'horticulture de Hamilton et M. François Grignon, régisseur de section au Jardin Botanique de Montréal.

**La boutique**

L'échelle des points sera dressée selon la combinaison des fleurs, leur harmonie avec le contenant, l'originalité et le sens de proportion de l'ensemble.

Une attraction toute spéciale, cette année, sera la Boutique où l'on vendra des articles de jardinage et de décoration champêtre.

On pourra visiter cette exposition à compter de 3 h. 30 p.m. à 11 h. p.m. le 1er juin. Les prix seront décernés ce même soir par Mme Robin Watt, membre du Conseil, peintre et ancienne présidente du Comité de la Fête des Fleurs. On pourra voir l'exposition également de 11 h. a.m. à 5 h. le 2 juin. A 4 heures, on procédera à la vente des fleurs qui auront décoré le Musée durant ces deux jours. Le public est invité.

La Presse May 28/60



**JURY DE LA FETE DES FLEURS** — Mme F. R. Murgatroyd, de Burlington, Ont., présidente du Club d'horticulture de Hamilton, M. François Grignon, régisseur de section au Jardin botanique, et Mme Laurence Wilson, de North Ferrisburgh, dans le Vermont, sont les trois membres du jury de la Fête des Fleurs qui aura lieu au Musée des Beaux-Arts le 1er et le 2 juin prochains.

Ottawa Citizen May 28/60

## Flower Festival At Montreal Museum

The current centenary exhibition "Montreal 1860-1960" at the Montreal Museum of Fine Arts will add artistic importance to this year's "Fete des Fleurs", the flower festival on June 1 and 2. The museum's central staircase will be transformed into a quaint Victorian street with facades of Victorian houses and shops, with window boxes and other decorations. Door prizes will include a watercolor painting by Westmount artist Hesill Boultbee and a sculpture by Armand Vaillancourt, the creator of the controversial war memorial at Chicoutimi.

La Presse May 27/60



photo Yves Beauchamp, LA PRESSE

Mme Maurice Chartré met la dernière main à un arrangement floral qu'elle a conçu en fonction de la commode dix-huitième siècle qui orne son salon. Ce meuble de pin a appartenu à l'intendant Talon.

*Du jardin au salon*

# La métamorphose des fleurs

Parce qu'elles nous sont enlevées pendant les longs mois d'hiver, contrairement à d'autres climats où elles sont choses quotidiennes, nous avons devant les fleurs un émerveillement sans cesse renouvelé. Et cette Fête des fleurs qui a lieu depuis neuf ans au Musée des Beaux-Arts est la manifestation collective de ce sentiment. Mais que font les personnes isolément pour les fleurs ?

Mme Maurice Chartré qui a l'avantage de posséder l'un des plus ravissants jardins à l'anglaise, nous en a fait faire le tour du propriétaire. Etagé sur trois paliers, il regorge de fleurs multicolores, tulipes rouge chinois, tapis de fleurs alpines, boutons d'or, pivoines en voie d'éclosion, massif de rosiers et coquelicots orangé que quelques semaines de soleil feront s'épanouir.

Le second palier est ombragé d'un feuillage immense. "Cet érable a presque cent cinquante ans," dit Mme Chartré. On l'a cintré d'un banc qui témoigne des soins dont il est l'objet. "Un jardin se renouvelle sans cesse, ajoute notre hôtesse, vous voyez ce pommettier. Il fleurit seulement à tous les deux ans. Maintenant il prend trop de place, il faudra l'enlever".

Dans ce jardin, on a mis surtout des plantes vivaces. Exposé au nord, contrairement à Westmount situé sur le versant sud, Outremont reçoit les rayons d'un soleil affaibli et est davantage secoué par les vents. Mme Chartré cite, comme effet de cette différence de température dans les deux banlieues, le cas des jonquilles et des tulipes que Westmount voit fleurir une dizaine de jours plus tôt qu'Outremont.

Les tulipes qu'elle a achetées il y a quatre ans en Hollande réservaient, pour leur troisième floraison, une surprise à Mme Chartré. Dans la longue bande rouge noir qui serpente autour de la maison, une tache jaune ressort. C'est une tulipe énorme, du genre perroquet, dont la frange est teintée de rouge. Si cette fleur était isolée, on hésiterait à la classer.

Deux arrangements où se marient dans l'un lilas blancs et japonais et tulipes rouges; et dans l'autre, lilas japonais et doroniques, prolongent jusqu'au salon les merveilles du jardin. Pour le second, Mme Chartré a choisi comme vase une soupière d'argent qui lui vient de sa grand-mère. L'effet obtenu a d'autant plus de charme que la soupière n'a pas été désoxydée. Le premier, posé sur une commode canadienne du dix-huitième siècle ayant appartenu à l'intendant Talon, donne à celle-ci un nouveau relief.

C'est ainsi que chaque jour une pièce s'éveille parée d'une lumière et d'un parfum nouveaux. Quand sera passée la saison des fleurs printanières, celles de juillet plus capiteuses et souvent d'aspect moins fragile prendront la relève sur la commode canadienne, laquelle sera la même que celle d'aujourd'hui mais qu'un arrangement floral différent montrera autre. Simple et pourtant bien étonnant prodige qu'accomplit la présence des fleurs ! La fête des fleurs aura lieu les 1er et 2 juin prochain au musée des Beaux-Arts.

mont. Montreal May 19/60

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**FLOWER HATS:** Members of the Ladies' Committee of the Montreal Museum of Fine Arts will model flower hats at the annual Fete des Fleurs, on June 1 and 2. The hats will be made of real flowers and represent one of the 15 different classes on the list for this year's annual competition in floral arrangement for amateurs. We understand that the flower hat class is limited to the first 10 entries received by the committee.

La Presse June 4/60

*Les Beaux-Arts*

# Dialc

**Le Musée des Beaux-Arts a connu une affluence particulière pour la Fête des Fleurs qui a duré deux jours. Cette fête traditionnelle est organisée par le Comité féminin et les recettes permettent à ce groupement bénévole d'aider le musée dans sa tâche. Le Comité féminin du Musée apporte son aide non seulement à des améliorations matérielles qui modernisent cette vénérable institution souvent à court d'argent, mais il soutient aussi des sections particulièrement vivantes de l'établissement comme la Bibliothèque où les chercheurs et les spécialistes viennent trouver les références et documents qui leur sont indispensables. C'est donc un acte intelligent qu'ont posé tous ceux qui sont venus participer à cette Fête des Fleurs, en même temps qu'ils ont passé quelques heures agréables au milieu de cette festivité du solstice d'été.**

**Quant à nous, ce début de l'été nous rappelait qu'il fallait faire nos provisions de lecture pour écouter nos peintres passés et présents "dialoguer" avec le visible et l'invisible . . .**

Westmount Examiner May 20/60

## 3 interesting films at Montreal Museum

Three interesting films in color on famous European gardens and on the art of flower arranging will be shown at the Montreal Museum of Fine Arts Wed., May 25 at 8:30 p.m.

The first is 'Flowers in Daily Life' a Japanese color film which introduces the viewer to Japanese Floral Art at its finest. The film creates an understanding of the appreciation for natural beauty which is the basis of this art.

The second is a splendid demonstration of 'Flower Arrangements for the Home'. The third is a pictorial account of the great gardens of Europe. Those of the Louvre and Luxembourg are brilliantly photographed as well as outstanding gardens in Rome and Geneva, to be held at the Museum on June 1 and June 2. The professional Florists of Montreal participate by decorating the Museum. The money raised by this event goes entirely to the support of the Montreal Museum of Fine Arts and makes possible this Wednesday evening film program during the season.

# ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

## VICTORIAN BACKGROUND FOR FETE DES FLEURS

Every year at this season the Ladies' Committee of the Montreal Museum of Fine Arts holds its Fete des Fleurs in the museum building at 1379 Sherbrooke Street West. At this year's Fete des Fleurs, to be held next Wednesday and Thursday, the flowers will go on display at the same time when the Museum is holding its exhibition of "the Changing ing Face of Montreal 1860-1960."

This means that many of the flowers will be displayed against a reconstructed background of Victorian Montreal. Nothing could be more fitting, for flowers played a great part in the life of the Victorians. The Victorians even called flowers "the Alphabet of the Angels."

To emphasize the Victorian theme, some special classes have been introduced this year for the Fete des Fleurs. One of these classes is "an arrangement of dried plant material done in the Victorian manner." Another class, in which Garden Clubs will participate by invitation, will be for Victorian epergne arrangements.

So great was the love of Victorian Montrealers for flowers that nearly all the great houses of that period, had their conservatories, so that even when the February frosts were keen outdoors, the flowers of summer might still be blooming under conservatory glass. The conservatories were also a picturesque adjunct to the mansions, with their glimpses of greenery, their wicker or metal garden furniture, and their agreeable perfume of flowers and damp earth and flower pots.

Sir William Van Horne's old mansion on Sherbrooke Street still has its elaborate conservatory attached to it. Another great conservatory was part of Lord Strathcona's mansion at the northeast corner of Dorchester and Fort Streets. "Would you care to walk through the conservatory?" Lord Strathcona would ask his visitors. "There are some roses and orchids there you might like to see." Sir Hugh Allan had a conservatory at his mansion, "Ravenscrag", while his brother, Andrew Allan, had one at his nearby mansion on Peel Street, just below Pine Avenue.

The flowers in such Victorian conservatories might be so many, and so rare and interesting, that they became a valuable part of the estate. After the death of Sir John J. C. Abbott, the Conservative Prime Minister from 1891 to 1892, the contents of the great conservatory from his house at the corner of Sherbrooke and Stanley Streets were sold at auction by Fraser Brothers.

For the younger Victorians the conservatory had always a romantic attraction. There, where perpetual summer reigned, it was easy to grow sentimental. To the conservatory young couples might withdraw for as long as the inattention or indulgence of their chaperones might allow.

Flowers played a great part in the decoration of the Victorian home, as may be seen from the plant stands, of many styles, which turn up in auction sales of Victorian furniture. Flowers were essential for every well-set table. The centrepiece of the table would be an epergne in colored glass, with its several branching vases. A small, tight bouquet was one of the Victorian woman's accessories for any important afternoon or evening party. To prevent the stems of the flowers from staining her gloves, she would carry the bouquet in a silver holder.

The Victorians looked upon flowers in more than horticultural terms. Flowers were to them the romance and poetry of life, as graceful and as fragile as the Victorian women liked to picture themselves. A love of flowers in a woman was considered as evidence of the beauty of her own nature.

The magazines of the period cultivated this delicate sentiment. "Flowers teach the lessons of patient submission," one magazine article reads,



*VICTORIAN CONSERVATORY: This photograph, taken about 90 years ago, shows Andrew Allan, of the famed shipping company, sitting in the conservatory of his house on Peel Street. A conservatory was a feature of most Victorian mansions, and was one of the many ways the Victorians showed their love of flowers. Next Wednesday and Thursday, at the Montreal Museum of Fine Arts, the Ladies' Committee will be holding its annual Fete des Fleurs. This year the floral display will be taking place, very fittingly, against the background of the current show at the museum, with its reconstructions of Victorian life: "The Changing Face of Montreal 1860-1960."*

"meek endurance, and innocent cheerfulness under the pressure of adverse circumstances. . . . Many are the moral precepts they inculcate, bidding us admire the wisdom of their omnipotent Creator, in their infinite variety of forms and colors, and perfect adaptation to the situation they occupy."

The painting of flowers was regarded as a most suitable, womanly pastime. Often these flowers were painted on china, even on the satin covers for parlor cushions or bedroom pincushions. Victorians walked over flowers whenever they stepped across their carpets. Even the jewellery of the period is believed to have been influenced by flowers. Fuchsia was often called "ear-drop", for the blossom swung from its sprays exactly as did the long and lovely ear-rings of the Victorian woman.

The sentiment of flowers was carried forward by the men of the day. They might choose to speak to the women in the language of flowers. If a woman received a bouquet in which a tulip flaunted its red head, it meant "a Declaration of Love." A Peruvian heliotrope more shyly proclaimed "Trust in Thee." Least welcome was a sprig of ivy: it suggested that nothing more hopeful than "friendship" was involved.

If some difference of social rank or fortune separated a suitor from the one he loved, an offer of marriage, if conveyed in words, might be considered intolerably crude. But it might be spoken, quite delicately, with flowers.

So it was when the Marquis of Lorne (later the Governor-General of Canada) proposed to Princess Louise, the daughter of Queen Victoria. None of the Queen's many children had been permitted to marry a commoner. But the Queen, weary of royal relatives from foreign courts, looked with favor upon the attraction of the two young people for each other.

She invited the Marquis of Lorne to stay at Balmoral. One day the Queen, with Princess Beatrice, drove out in one direction to taste the waters of a chalybeate spring. Princess Louise and the Marquis of Lorne drove out in another direction, accompanied as chaperones by the Lord Chancellor and Lady Ely.

At an appropriate moment the chaperones effaced themselves. The young people were left in each other's company in a romantic glen. The Marquis of Lorne, not being of royal blood, could not ask the princess to be his wife. So he silently offered her a flower. If she took the flower from his hand, it would mean that she had consented to take him as her husband. The flower was accepted. A few years later, in 1878, the Queen sent the young couple to represent her at Rideau Hall.

The romantic uses of flowers were almost endless. Adele Clarke recalls the playful sentimentality of an officer of the British garrison in Montreal—Capt. Foster of the 77th Regiment, afterwards Sir Oriel Foster.

At that time she lived with her parents in a cottage on St. Lawrence Street, above Sherbrooke. The house had a lovely garden. One morning, at five o'clock, her father (an early riser) had just opened the front door to look around. To his great surprise he recognized Capt. Foster digging up a flower bed.

Her father quietly shut the door, and watched through a window. When he saw Capt. Foster take a package of seeds from his pocket, he walked out of the house and joined him, to find out what he was doing.

He found that Capt. Foster was planting his name in full in flower seeds. As he had a high regard for Capt. Foster, he promised to keep his secret, and even had a little wire fence put up to protect the plot. When the flowers grew up, there was the captain's name in flowers in Miss Adele's garden.

"The formation of the letters with the seeds was really artistic," she says, "and was the admiration of everybody."

Much of this Victorian feeling for flowers will be recaptured in the display next Wednesday and Thursday, when the Ladies' Committee of the Montreal Museum of Fine Arts holds its ninth annual Fete des Fleurs. In the museum, against a background of Victorian furniture, and paintings, and even a reconstruction of old Victoria Square, flowers will be seen in profusion. And this abundant display at the museum, rich in beauty as a flower-garden, would undoubtedly please the Victorian writer, who said: "Everything to please, and nothing to offend . . . is the true characteristic of the flower-garden."

mont. Monitor May 19/60



MRS. NICHOLAS CARALOPOULOS, seated, assisted by MRS. JEAN CARTON and MRS. H. W. HINGSTON, models one of the flower decorated hats to be sold at the Fete des Fleurs boutique. The boutique will be one of the added attractions at the Fete des Fleurs to be held at the Montreal Museum of Fine Arts June 1 and 2. Entry forms for the Fete — a flower-arranging competition — are available at the Museum. Entrance is free and open to all amateurs.

La Patrie May 15/60

### La Fête des Fleurs

Pour la 9e année consécutive, le comité féminin du musée des Beaux-Arts de Montréal est à organiser la Fête des Fleurs, qui aura lieu les 1er et 2 juin prochains et transformera le musée en serre chaude. Les présidentes conjointes de cette manifestation — qui fera accourir le tout-Montréal — ont annoncé que le thème de cette exposition gigantesque sera, cette année, "Montréal 1860". Cette fête est un concours d'arrangements floraux, ouvert aux amateurs, lesquels pourront se procurer des formules d'inscription en en faisant dès maintenant la demande au musée.

Gazette May 28/60

Gazette May 30/60



# Eaton's Salutes The "FETE DES FLEURS"

Wednesday and Thursday, June 1st and 2nd, the Montreal Museum of Fine Arts plays host to a gala spectacle, the "Fete des Fleurs", an annual event combining Art and Flowers! EATON'S takes this occasion to highlight a distinguished collection of vases. Our buyers have travelled the world to procure treasures in crystal, glass and pottery which effectively complement the artistry of flower arrangements. Pictured are just a few pieces from our collections, in themselves creating an exhibition on EATON'S fourth floor.

*"Fete des Fleurs"*
*The Montreal Museum of Fine Arts*
*1379 Sherbrooke Street West*
*Wednesday, June 1st — 3.30 p.m. to 11 p.m.*
*Thursday, June 2nd — 10 a.m. to 5 p.m.*
*Admission, 1.00*



ORREFORS crystal 'imported from Sweden **30.00**

FROM HOLLAND attractive design in pottery, **6.75**

FROM ITALY, attractively shaped ceramic in the modern manner, **35.00**

ORREFORS crystal, imported from Sweden **30.00**

Gazette June 1/60



(Posen photo)

FETE DES FLEURS. From left to right: **Mrs. Hesill Boultbee,** who has donated a water color to be given as a door prize at the Fete des Fleurs being held by the Ladies' Committee of the Montreal Museum of Fine Arts today and tomorrow at the Museum, **Mrs. Gerald Bronfman** and **Miss Patricia Gault,** committee members.

## La Fête des Fleurs du Musée

13-M



● La Neuvième Fête des Fleurs organisée par le Comité féminin du Musée des Beaux-Arts de Montréal aura lieu les premier et deux juin. Le thème "Montréal 1960", a été choisi à l'occasion du centenaire de la fondation du Musée. Cette fête est un concours d'arrangements floraux, ouvert à tous les amateurs de beauté. Ceux-ci ont le choix entre 15 catégories qui leur permettent de donner libre cours à leur goût et à leur imagination. Les personnes de l'extérieur aussi bien que celles de Montréal, sont invitées à concourir. Les formules d'inscription (qu'on peut se procurer au Musée 1379 ouest, rue Sherbrooke) devront y parvenir avant le mercredi 25 mai. Ci-haut, Mme Brock-F. Clarke, du Comité de Publicité, et Mmes Allan-T. Mathews et Léo Thibault, présidentes-conjointes. On se renseigne à Mme Roger Beullac, WE. 2-7088 ou Mme Laurent Gelly, HU. 6-0787.

< Dimanche-Matin May 22/60

Star May 28/60

# Victorian Theme Set For Event

13-M

Those who attend the Fete des Fleurs at the Montreal Museum of Fine Arts on June 1 and June 2 next week will find that the Ladies' Committee, which sponsors the show, has transformed the museum's central staircase into a Victorian street. Facades of Victorian houses and shops, complete with window boxes, will provide the background note of Victorian decoration which will harmonize with the current exhibition "Montreal 1860-1960."

Refreshments will be served on both days of the flower show in a Victorian rose garden.

Door prizes will include a water color painting by Hesill Boultbee, a Westmount artist and a piece of sculpture by Armand Vaillancourt.

Gest of honor at the fete will be Mrs. Robin Watt and the judges will be Mrs. Lawrence Wilson of North Ferrisburg, Vermont, Mrs. F. R. Murgatroyd of Burlington, Ont., and Francois Grignon of the Montreal Botanical Gardens.

Another feature of the show will be a boutique where handmade articles will be on sale.

Invitations have been issued to garden clubs to compete in a special Victorian epergne arrangement. Invitations have been sent out to the Junior League Garden Club, the Diggers and Weeders and to the Horticultural Societies of Snowdon, Town Mount Royal, Montreal West and the West End Horticultural Club.

Verdun Guardian June 1/60

# Flower fete at Museum opens today

83

When the several thousand Montrealers who annually go to see the Fête des Fleurs, at the Montreal Museum of Fine Arts, arrive at the flower show this year, they will find that the Ladies' Committee, sponsors of the event today and tomorrow has transformed the museum's well-known central staircase into a Victorian street. Facades of Victorian houses and shops, complete with window boxes, will provide the background note of Victorian decoration which will harmonize with the current museum exhibition, part of the centenary celebrations, entitled "Montreal 1860-1960."

Refreshments will be served on both days of the flower show in a Victorian rose garden, and the entries in the competition, and the floral decorations provided by the professional florists will be arranged in the rooms where authentic pieces of Victorian furniture are currently on display.

Door prizes for this year's Fête des Fleurs will include a water color painting by Westmount artist Hesill Boultbee, whose work has been shown in Spring Exhibitions here at the Montreal Museum of Fine Arts, and also in the Art Gallery of Toronto. A second door prize will be a piece of sculpture by Armand Vaillancourt. Mr. Vaillancourt, who created a 24-foot high war memorial at Chicoutimi, has seven examples of his work on view at the moment at a University of California exhibition of "art in architecture." Photographs of other works by this Montreal sculptor are on view as well at the California show.

### GARDEN CLUBS

The committee in charge of the Fête has also announced that invitations have been issued to Garden Clubs to compete in a special Victorian epergne arrangement. Invitations have been sent out to the Junior League Garden Club, to the Diggers and Weeders, and to horticultural societies.

Guest of honor at the Fête will be Mrs. Robin Watt, and the judges will be Mrs. Lawrence Wilson, of North Ferrisburg, Vt., author of two books dealing with flower arranging, and a member of the judging committee of the Garden Clubs of America; Mrs. F. R. Murgatroyd, of Burlington, Ont., president of the Garden Club of Hamilton; and Mr. Francois Grignon, professor in charge of lectures at the Botanical Garden, Montreal. In evaluating the entries, which generally number over 200, the judges consider such points as color combination, relation to container, and originality, as well as proportion and balance.

### BOUTIQUE

A feature of this year's show will be a boutique where handmade articles fashioned by committee members and their friends will be on sale. Included in the boutique's wares will be a variety of items useful for terrace dining such as distinctive place mats made from reproductions of Audubon bird prints, and centerpieces of fruit and flowers. Hats decorated with flowers and suitable for casual summer wear will also be on sale as will small watering cans, and attractive pictures of framed dried flowers.

Deadline for entry in the Fête des Fleurs — a floral competition for amateurs, — was May 25. The show opened to the public at 3:30 p.m. today. Prizes will be given out by the guest of honor tonight, and the show will open tomorrow from 11 a.m. until 5 p.m., with flowers from the decorations being on sale at 4 p.m.

Pointe Claire Lakeshore News May 12/60

## Authority on flower arranging to speak

13-M

Mrs. J. L. Rollins of Montreal, well known authority on flower arranging, will speak at the Montreal Museum of Fine Arts on Wednesday, May 18, at 2 p.m. Mrs. Rollins' subject will be "The Do's and Don'ts of Flower Show Practice."

This lecture is sponsored by the Ladies' Committee of the Museum in connection with the forthcoming Fete des Fleurs to be held at the Museum on June 1 and June 2. The Fete des Fleurs is a flower arranging competition for amateurs in which the professional florists participate by decorating the Museum itself. Mrs. Rollins' lecture is open to the public free of charge.

Le Devoir June 6/60



Madame Bruce Kippen qui faisait partie du comité d'organisation de la Fête des fleurs.

Star June 2/60

## Husbands Muscle In On Fete des Fleurs Kudos

Sir,—Thanks, "Madame X," for your congratulatory letter to those hardworking wives who put on such a wonderful show at the "Fete des Fleurs." Madame X should send also congratulations to the husbands who had to stay at home and cook their own meals, and baby sit, while their wives were working around the clock to make the Fete des Fleurs one of the best flower exhibits in the city.

Mr. X.

Tut, Tut!—Ed.

Star June 8/60

## Thrilled By Beauty Of Fete Des Fleurs

Sir, — Through the medium of your column, I wish to express my delight and thanks to the people responsible for the loveliness and exquisite beauty of the "Fete des Fleurs" held at the Museum of Fine Arts.

Never in my life have I been so thrilled by such a magnificent display of flowers and ingenuity of arrangements of a variety of blooms. This must have entailed a tremendous amount of work, but truly, the organizers should feel they have given to many people an aesthetic thrill never before known in our city.

I sincerely hope this will be a yearly event for many more summers and to the convenors, continued success in their endeavors.

Madame X.

La Presse June 2/60

*Quand on fête les fleurs*

# Le Montréal d'hier sert de cadre à un éblouissant festival

On se dit, chaque année, c'est la plus belle Fête des fleurs, persuadé que la suivante souffrira de la comparaison. Et chaque fête nouvelle nous étonne par ses innovations. Celle qui a débuté hier et se poursuit jusqu'à ce soir avait pour thème "Montréal 1860-1960", à cause du centenaire du Musée des Beaux-Arts. Une exposition de costumes, de voitures anciennes, de traîneaux, d'objets d'utilité diverse encore en usage aujourd'hui, telles les cartes de visite, mais dont les formes ont varié depuis cent ans en suivant les courbes de la mode, sert de cadre à cet éblouissant festival de la fleur.

De plus, nombre de catégories nouvelles sont venues enrichir la gamme déjà variée des arrangements floraux. Soulignons plus particulièrement les "chapeaux de fleurs naturelles" portés par des membres du Comité féminin du Musée. C'est peut-être ici que l'imagination créatrice a déployé avec le plus d'art ses inépuisables dons. De plus, créée en songeant peut-être à l'anniversaire que célèbre cette galerie d'art, une autre section a connu un certain succès, c'est celle des "arrangements sur commode". Elle aura rappelé à plusieurs qu'un bouquet est fonction du cadre dans lequel il se situe.

Les premiers prix de diverses catégories sont : Mme DeGuise Vaillancourt, (nature morte) ; Mme Guy Panet-Raymond (fleurs séchées) ; Mme Donald Baillie (sur un thème de fête) ; Mme A.R. Capel (arrangement monochrome) ; Mme Kuwabara (une seule variété de fleurs) ; Mme Vokral (classe débutantes) ; Mme Eric Cushing (futurisme). Mme Louis Lapointe s'est classée deuxième dans les arrangements futuristes et Mme Bernard de Vienne a décroché un deuxième prix avec son "déjeuner à la campagne".



Mme Bernard de Vienne met la dernière main à un bouquet de mufliers et oeillets blancs qu'elle a disposé dans un vase empire.

# Museum's Two-Day Flower Show Opens

## 150 Women, Three Men Compete

The three men and 150 women who competed in the Fete des Fleurs yesterday spared expense, but not imagination.

Simple arrangements were as effective as more elaborate bouquets, at the show, held annually in the Montreal Museum of Fine Arts.

The simplest arrangement was in the frying pan class, a new category. White mushrooms sheltered by a small tomato plant were poised in earth in the 10-inch iron pan. A gay red pot-liver trimmed the handle of the pan.

"Very ammusing and some lovely arrangements in this class," was the comment of the leading judge, Mrs. Lawrence N. Wilson of North Ferrisburg, Va., and an accredited judge of the Garden Club of America.

The American expert was impressed by the interest in detail shown in the 220 entries. She called the show "colorful and handsome," and praised its setting.

A greater number of U.S. flower shows are now being held in museums, and Mrs. Wilson approves of this new trend. "Museums like us a little better than they used to," she said with a chuckle.

The Ladies' Committee of the museum, sponsor of the show, raised $8,600 at last year's Fete, and donated it to the museum to help pay for special exhibits.

The "novice" class, open only to non-winners, impressed Mrs. Wilson. The contestants entered "bravely," she noted. "They may not have been experts, but they showed considerable talent."

A 15-year-old schoolboy contestant caused comment at the show, which continues today from 11 a.m. to 5 p.m. St. Denys LaRoque entered three arrangements, on in the "party theme" class. St. Denys, who said he had never entered a flower arranging competition before, chose red carnations, and completed his arrangement with wine glasses, china and napkins.

His entry in the "quick arrangement" which had to be done from leftover flowers from other entries, was an attractive bouquet of bright spring flowers.

The flower hat class, another new class, was entered by one of the male contestants, a hairdresser in private life.



A most becoming piece of millinery, is the decision of **Mrs. Wilfrid Duranceau,** who made the all-flower hat. Her daughter **Lucie** models the entry in the flower hat class.

(Gazette Photo Service)



Is this a frying panful? **Mrs. David Ballon** checks her geraniums against a panful of pansies. This was a new and popular class.



A classic arrangement is seen silhouetted against a life-size backdrop of a stately mansion.

La Presse June 1/60



photo LA PRESSE

**VOITURE ANCIENNE ET FLEURS NOUVELLES.** — Une collection de voitures d'autrefois évoquent le Montréal d'hier au Musée des Beaux-Arts où se tient jusqu'à ce soir la Fête des fleurs. Quelques membres du Comité féminin portent des chapeaux de fleurs naturelles exécutés par des participantes au concours d'arrangements floraux. Ce sont : Mme Emile Gauvin, Mme J. Lynch-Staunton, Mme A. Dorvell et Mme N. Caralopoulos.

Montreal Star May 13/60

13 May

**HAVE YOU SEEN THE FETCHING FLOWER** arrangements in Simpson's windows? These have been made by past winners in the Fete des Fleurs, the annual flower arranging competition sponsored by the Ladies' Committee of the Museum of Fine Arts . . . Of the five ladies whose work is shown, two live in the Town, Mrs. Louis Lapointe, of Churchill rd., and Mrs. Marius Giasson of Laird blvd. The others are by Mrs. Lawrence Hart, Mrs. Millar Rawlings and Mrs. J. L. Rollins. Anyone thinking of entering the Fete, to be held this year on June 1 and 2, will be inspired by the arrangements done for four of this year's classes, the monochromatic, one variety of flower, the novice, and the classical urn. Deadline for entry is May 25.

Montreal Star May 13/60

13 May

## Free lecture

Mrs. J. L. Rollins of Montreal, well-known authority on flower arranging, will speak at the Montreal Museum of Fine Arts on Wed., May 18, at 2 p.m. Mrs. Rollins' subject will be, "The Do's and Don'ts of Flower Show Practice." This lecture is sponsored by the Ladies' Committee of the Museum in connection with the forthcoming Fete des Fleurs to be held at the Museum on June 1 and June 2. The Fete des Fleurs is a flower arranging competition for amateurs in which the professional Florists participate by decorating the Museum itself. Mrs. Rollins' lecture is open to the public free of charge.

Mont Star June 2/60 — mont. monitor May 26/60



Members of the Ladies' Committee of the Montreal Museum of Fine Arts modelled hats made of flowers shortly after the Fete opened yesterday. Above, in the tea room which was decorated with a colored fountain, green trees and white statuettes, are, from left to right: Mrs. Emile Gauvin in a flower-trimmed hat from the Boutique; Mrs. K. Archambault in a hat made by Mrs. Wilfrid Duranceau from white feathered 'mums, blue cornflowers, pink roses and green ferns, and Miss Pauline Just in a cloche she made herself from white Shasta daisies and green leaves. Hats made of live flowers were a new class this year and limited to 10 entries.



Countess Bernard de Vienne of Boucherville shown with one of the four arrangements she entered in the Fete de Fleurs. She arranged scarlet poppies, white 'mums and daisies in an antique silver commode.



MRS. LEONARD BURPEE and MRS. H. W. HINGSTON display articles which will be sold at the Fete des Fleurs Boutique. The Boutique will be one of the added attractions at the Fete des Fleurs to be held June 1 and June 2 at the Montreal Museum of Fine Arts. The Fete — a flower arranging competition for amateurs is also an exhibition of the best professional floral decoration. The Professnonal Florists participate by assisting in the over all decoration of the Museum. —Posen Photo



—Staff Photo by Paul Lagace

Mrs. Gordon Robinson of Deep River, Ont., admires an entry in the "invitation class" for arrangements in Victorian epergne. This entry represented the Montreal West Horticultural Society and was arranged by Mrs. Peter Dobush. She used white 'poms, white sweet peas and blue cornflowers. The Victorian theme predominated throughout the Fete des Fleurs this year.

Friday, June 10, 1960.
Town of Mt. Royal, Que., Weekly Post

# Town Winners In Fete Des Fleurs

The ninth annual Fete des Fleurs chalked up another success for the Ladies' Committee of the Museum of Fine Arts, its sponsors, judging by the hundreds of people, men and women, who crowded the museum halls on June 1 and 2.

There were 220 entries this this year, many of them from the Town, and ten of these were winners in seven of the 15 classes.

Mrs. Rene Benoit of 951 Graham blvd., received honorable mention for Small Arrangements; Mrs. L. D. Woodruff of 25 Highfield ave., won third prize in Monocromatic Arrangements; Mrs. Louis Lapointe of 7475 Churchill ave., 2nd prize in Futuristic Arrangements; Mrs. Jean Ostiguy, of 68 Roselawn cress., third prize in One Variety of Flower section; Mrs. D. Vaillancourt, of 524 Stanstead ave., 2nd prize; and Mrs. George McDonald, of 43 Thornton ave., honorable mention, in Quick Arrangement;

Mrs. G. H. Lennard, of 396 Glengarry ave., third prize in Arrangement for a Party Theme: Mrs. Guy Panet-Raymond of 309 Stanstead ave., first prize, tion for Dried Arrangement; Mrs. D. Vaillancourt won first prize for Still Life.

There were two door prizes donated, and the first, a sculpture by Armand Vaillancourt, was won by Mr. John Tyler, of 152 Normandy drive. The water colour by Hesil Boultbee was won by Mrs. J. W. Gillon of Hampstead.

mont Star June 7/60

Flowers on Display

# Victorian Theme Featured At Fete

By ZOE BIELER

Because of the current exhibition "The Changing Face of Montreal" which is on view at the Montreal Museum of Fine Arts, the Fete des Fleurs has a very Victorian theme this year.

The Fete, which opened yesterday and continues until 5 p.m. today, has fewer flowers on display than in former years but much skill has been used by members of the Ladies' Committee to blend the flower exhibits in with the Montreal exhibition. Victorian arrangements of dried flowers are shown on Victorian furniture. The refreshments were served in the lecture hall which was decorated like a Victorian garden complete with hanging baskets of pink flowers, statuary and formal green trees. Some of the flowers were arranged in window boxes against facades of Victorian houses and shops.

As usual there were several new classes of entries. One of the most interesting called for hats made of live flowers. These hats which had to be completely covered with flowers and greens were modelled by members of the Ladies' Committee of the Museum. Another class consisted of "party themes." This called for an arrangement of fresh plant material suitable to be used as table decorations for special events. Props were allowed. One competitor chose a Bon Voyage party with the guest of honor obviously going to Mexico by plane. Various cacti were arranged on a piece of gold painted driftwood. Another competitor made an arrangement for a hockey party. A white painted hockey stick was used for the centrepiece and also served as a candle and flower holder.

**Entries**

There were 220 entries this year and many of them were entering the fete for the first time. Three of the contestants were male. Among the youngest of the competitors was 15-year-old St. Denys La Roque of Westmount. He entered four classes — the Monochromatic arrangement, the Commode arrangement, the Quick arrangement and the Party Theme. When interviewed he said he was interested in flower arrangements because he hoped to be a fashion designer when he grows up.

Guest of honor at the Fete was Mrs. Robin Watt. Judges were Mrs. Lawrence Wilson of North Ferrisburg, Vermont, Mrs. F. R. Murgatroyd of Burlington, Ont., and Francois Grignon of the Botanical Garden. Prizes were awarded last night by Mrs. Watt.

Today the flowers from the decorations, supplied by florists and department stores will be put on sale at 4 p.m.

**Prize Winners**

Prize winners included:

Small arrangement: Mrs. Marie Blaber, first; Mrs. Donald Baillie, second; Mrs. J. J. Harold, third; Mrs. S. D. Cantlie and Rene Benoit, honorable mention.

Monochromatic arrangement: Mrs. Allan R. Capel, first; Mrs. Gerald Franklin, second; Mrs. L. D. Woodrift, third and Mrs. P. E. Henault, honorable mention.

Futuristic arrangement: Mrs. Eric Cushing, first and Mrs. L. Lapointe, second.

Commode arrangement: Miss Mariette Handfield first; Mrs. Philip Osler, second and Mrs. P. C. Thompson, honorable mention.

Red, White and Blue in White Container: Mrs. B. Tveiten, first; Mrs. W. W. Gear, second; Mrs. J. C. Watterson, third and Mrs. T. C. Thompson, honorable mention.

One Variety of Flower: Mrs. Seisho Kuwabara, first; Mrs. R. G. Aitken, second, Mrs. Jean Ostiguy, third, and Mrs. Marie Blaber, honorable mention.

Quick Arrangement: Mrs. Marie Blaber, first; Mrs. D. Vaillancourt, second; Mrs. W. Baig and Mrs. George McDonald, honorable mention.

Novice Class: Mrs. Vokral, first, Mrs. J. G. Shannon, second, Miss Annette Beauchamp, Miss Alice Anderson, Mrs. Wm. C. Bowan and Mrs. David Wright, third.

Asymmetrical arrangement: Miss D. Catliff, first; Mrs. L. Finkelstein, second and Mrs. R. G. Aitken third.

Classical Urn; Mrs. H. M. Rawlings, first, St. Denys La Roque, second; Mrs. J. C. Watterson, third and Mrs. P. E. Henault, honorable mention.

A Party Theme: Countess Bernard de Vienne, second, Mrs. G. H. Lennard, third and Mrs. Louis Schreiber, honorable mention.

Dried Arrangement: Mrs. Guy Panet-Raymond, first, Mrs. H. W. Hingston, second; Mrs. Eric Cushing, third, Mrs. W. M. Ford and Mrs. D. Herbatuk, honorable mention.

Still Life: Mrs. D. Vaillancourt, first; Mrs. Henri Dutrisac, second and Mrs. Clary Booth, third.

In A Frying Pan: Mrs. Allan R. Capel, first, Mrs. Donald Baillie, second and Mrs. Louis Schreiber, honorable mention.

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Art Museum will show flower garden films

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Three interesting films on famous European gardens and on the art of flower arranging will be shown at the Montreal Museum of Fine Arts Wednesday, May 25, at 8:30 p.m.

The first of these is "Flowers in Daily Life" a Japanese color film which introduces the viewer to Japanese floral art at its finest. The film creates an understanding of the appreciation for natural beauty which is the basis of this art.

The second is a splendid demonstration of "Flower Arrangements for the Home."

The third is a pictorial account of the great gardens of Europe. Those of the Louvre and Luxembourg are brilliantly photographed as well as outstanding gardens in Rome and Geneva.

This film program is open to the public and is free. It is sponsored in connection with the Fete des Fleurs, the annual flower arranging competition for amateurs to be held at the Museum on June 1 and June 2. The professional florist of Montreal participate by decorting the Museum. The money raised by this event goes entirely to the support of the Montreal Museum of Fine Arts and makes possible this weekly evening program during the season.

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St. Laurent News May 26/60

Serving on the decorations committee of the Fête des Fleurs, to be held at the Montreal Museum of Fine Arts June 1 and June 2: Mrs. Ross Malcolm, chairman; Mrs. Arthur Vineberg, Mrs. Goerge Maughan and Mrs. Robert Spence; and on the treasury committee, Mrs. David Culver, treasurer; Mrs. A. R. C. Dobell Mrs. William B. Lambert and Mrs. John Tyler.

Those serving on the publicity committee for the Fête des Fleurs to be held at the Montreal Museum of Fine Arts Wed., June 1 and Thurs. June 2 are:

Mrs. Joseph S. Connolly and Miss Aimmee Cusson, chairmen; Mrs. Douglas Connor, Mrs. E. B. Fairbanks, Mrs. Meredith Smith, Mrs. Edgar Collard, Mrs. Robert Connolly, Mrs. Brook Clarke, Mrs. Michael Ccott, Mrs. Peter Hart, Mrs. W. G. Pepall, Miss Patricia Gault, Mrs. Jean Beauchemin, Mrs. Antoine Geoffrion, Miss Louise McNichols.

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1960 JUNE 1960

Cdn. Printer & Publisher, Toronto, Ont.

**Wilfrid W. Parry,** QC, has been elected a director of A. B. Dick Co. of Canada Ltd., and appointed secretary of the company.

**Richard Lacroix,** 21, final-year student at the Quebec Institute of Graphic Arts, Montreal, has won first prize in the Montreal Museum of Fine Arts Fête des Fleurs program cover competition (Juliette T. Gelinas award). Lacroix, a part-time teacher at L'Ecole des Beaux Arts, Montreal, won the second special Rolland Paper student award in the Typography '59 design competition.

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Friday, May 27, 1960. Examiner, Westmount, Que.

13-17

Serving on the decorations committee of the Fête des Fleurs, to be held at the Montreal Museum of Fine Arts June 1 and June 2: Mrs. Ross Malcolm, chairman; Mrs. Arthur Vineberg, Mrs. Goerge Maughan and Mrs. Robert Spence; and on the treasury committee, Mrs. David Culver, treasurer; Mrs. A. R. C. Dobell Mrs. William B. Lambert and Mrs. John Tyler.

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Town of Mt Royal Weekly Post May 26/60

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On Fete des Fleurs Committee



MRS. BRUCE KIPPEN and MRS. PETER HART, of 1380 Waterloo rd., who are active members of the ninth annual Fete des Fleurs, which will be held in the Montreal Museum of Fine Arts on June 1 and 2. The Fete is a flower arranging competition for amateurs, in which professional florists participate by contributing to the overall decoration of the Museum. All money raised by the event goes directly to the support of the Montreal Museum of Fine Arts. It is used to buy paintings for the permanent collection, scholarships for the school of art, library books, and to defray the cost of bringing exhibitions to the Museum.

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Westmount Examiner June 10/60

The Ladies' Committee of the Montreal Museum of Fine Arts has announced the names of the door prize winners at the Fete des Fleurs June 1 and June 2. Mr. John Tyler, 152 Normandy Drive, T.M.R. won the sculpture donated

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La Revue Populaire June 160

Paul Toupin

Souvenirs pour demain

*Et l'on parlera...* de la Fête des Fleurs, qui aura lieu les 1er et 2 juin, au Musée des Beaux-Arts de Montréal, et qui se parera cette année, en raison du centenaire du Musée, d'un charme désuet : bouquets, arrangements de table, éléments décoratifs de caractère victorien. Et de plus en plus des délicieux émaux de Madame Yvette Gouin, ceux particulièrement qui ont des vases de fleurs pour motifs.

Gravity La Voix de l'Est May 26/60

St Laurent Herald May 19/60

Town Mt Royal Weekly Post May 19/60

La Patrie June 5/60

# Neuvième Fête des Fleurs au Musée des Beaux-Arts

La neuvième Fête des Fleurs organisée par le Comité féminin du Musée des Beaux-Arts de Montréal aura lieu au Musée le mercredi, 1er juin, de 3.30 à 11.00 p.m., et le jeudi, 2 juin, de 11.00 a.m. à 5.00 p.m. Mmes Léo Thibault et Allan Matthews en seront les présidentes conjointes.

Le thème, "Montréal 1860", a été choisi à l'occasion du centenaire de la fondation du Musée, qu'on a célébré par des expositions et des activités extraordinaires.

Comme on le sait, la Fête des Fleurs est un concours d'arrangements floraux ouvert à tous les amateurs de beauté. Ceux-ci auront le choix entre quinze catégories qui leur permettront de donner libre cours à leur goût et à leur imagination. Il y a la catégorie des masses de fleurs pour commodes ou consoles ; celle des fleurs bleu, blanc, rouge, dans un vase blanc; celle des fleurs de même espèces ; celle de l'improvisation, faite sur les lieux et dans un temps record; il y a l'arrangement futuriste de l'an 2060 ; celui des chapeaux, qu'on ornera de fleurs naturelles et que porteront quelques membres du Comité, etc.

On sait que les profits réalisés par la Fête des Fleurs ($8,000 l'an dernier) sont versé au fonds du Musée réservé à l'acquisition de tableaux canadiens, à l'achat de livres pour la bibliothèque, à l'octroi de bourses d'étude à l'Ecole d'Art du Musée et servent, enfin, à défrayer le coût de certaines expositions.

L'échelle des points sera dressée selon la combinaison des fleurs, leur harmonie avec le contenant, l'originalité et le sens de proportion de l'ensemble.

Un coupon numéroté sera attaché à chaque programme et donnera droit au tirage d'une sculpture et d'un tableau, oeuvres d'artistes connus et bien cotés.

Gazette May 30/60



FETE DES FLEURS: Dr. Evan Turner, Mrs. Leo Thibault, Col. Hugh Wallis, Mrs. Allan T. Matthews and Mr. Edward Cleghorn discuss final plans for the Fete des Fleurs to be held at the Montreal Museum of Fine Arts on Wednesday and Thursday. Mrs. Thibault and Mrs. Matthews are chairmen for the flower show which will be held for the ninth time this year. The show opens to the public at 3.30 p.m. on June 1. Prizes will be given that evening and the show will open on the second day from 11 a.m. until 5 p.m. with flowers, from the decorations being on sale at 4 p.m.

(Posen Photo)

## Fete des Fleurs committee listed

The Fete des Fleurs, sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts, will be held June 1 and June 2 at the Museum. This will be the ninth flower arranging competition for amateurs. Entry forms are now available at the Museum.

Mrs. Allan T. Matthews and Mrs. Leo Thibault are co-chairmen with the following committee:

Honorary secretaries, Mrs. W. Bruce Kippen, Mme Laurent Gelly; honorary treasurer, Mrs. David Culver; publicity, Mrs. Joseph S. Connolly, Mlle Aimee Cusson; tickets, Mrs. Egon Stern, Mme Claude Prevost; program, Mrs. Jean St. Germain, Mrs. Henri E. Moquette; refreshments, Mrs. Jean St. Germain, Mrs. Fraser Elliot, Mrs. Louis Lapointe; decorations, Mrs. Ross Malcolm, Mrs. Arthur M. Vineberg, Mrs. Allan G. Magee, Mrs. Guy Panet-Raymond, Mrs. W. K. G. Savage; contest Mrs. Roger Beullac, Mrs. Malcolm McDougall, Mrs. Richard Pare, Mrs. John Reilley, Mrs. J. A. Hodgson, Mrs. Roger Ouimet, Mrs. R. W. Sharwood, Mrs. Albert Deschamps, Mrs. David Y. Hodgson, Mrs. Antoine Geoffrion, Mrs. Jacques Decary; flower arranging course, Mrs. Sladen Harrison, Mrs. J. C. Luke; boutique, Mrs. H. W. Hingston, Mrs. Leonard Burpee; volunteers, Mrs. Marius Giasson; hospitality, Mrs. Sterling Maxwell, Mrs. Charles Taschereau, Mrs. Michael Scott.

### Free lecture

Mrs. J. L. Rollins of Montreal, well-known authority on flower arranging, will speak at the Montreal Museum of Fine Arts on Wed., May 18, at 2 p.m. Mrs. Rollins' subject will be, "The Do's and Don'ts of Flower Show Practice." This lecture is sponsored by the Ladies' Committee of the Museum in connection with the forthcoming Fete des Fleurs to be held at the Museum on June 1 and June 2. The Fete des Fleurs is a flower arranging competition for amateurs in which the professional Florists participate by decorating the Museum itself. Mrs. Rollins' lecture is open to the public free of charge.

## Future Exhibitors on Parade



ALEXANDRA TYLER, left, daughter of Mr. and Mrs. John Tyler of 152 Normandy drive, and her little friend, SARAH SCOTT who have a good reason for their keen interest in flowers. Their mothers, Mrs. John Tyler and Mrs. Michael Scott, are active members of the Ladies' Committee of the Montreal Museum of Fine Arts, and are now very busy helping to make arrangements for the Fete des Fleurs, an annual flower arranging competition and exhibition for amateurs, which will be held on June 1 and at the Museum.

Entry forms can be obtained at the Museum, and registration will be accepted until May 25.

Year by year, interest in the Fete has been increasing, both from the point of view of exhibitors and viewers, and this ninth show bids fair to be both the most beautiful and largest yet.

To encourage and inspire participants in both categories, the Ladies' Committee has arranged a special film programme for Wednesday evening, May 25 at 8.30.

First will be a Japanese colour film, "Flowers in Daily Life", which introduces oriental floral art at its finest, creating an understanding and appreciation for natural beauty which is its basis.

The second is a splendid demonstration of "Flower Arrangements for the Home", while the third is a pictorial account of the great gardens of Europe, those in Louvre, Luxembourg, Rome and Geneva being especially brilliantly photographed.

The film programme is open to the public and free.

Westmount Examiner, June 17 1960



(Photo J.-J. Senécal)

FETE DES FLEURS — Le Musée des Beaux-Arts de Montréal, qui célèbre cette année le centenaire de sa fondation, était transformé en véritable serre chaude, cette semaine, à l'occasion de sa Fête des Fleurs annuelle. Et pendant que la foule admirait les oeuvres des exposants, quelques membres junior du Comité féminin du Musée vendaient des fleurs et parfums venus de Nice. Cette photo montre Judy Hingston offrant ses fleurs et parfums.

## List of prize winners for 'Fete des Fleurs'

The Fete des Fleurs — a flower arranging competition for amateurs, also an exhibition of the best professional floral decorations was held June 1, 2, at the Montreal Museum of Fine Arts. The following is a list of the prize winners: 1st prize, Mrs. Marie Blabler, 4922 Mariette avenue; 2nd prize, Mrs. Donald Baillie, 22 Summit Circle; 3rd prize, Mrs. J. Harold, 5613 Queen Mary road; Hon. mention, Mrs. S. D. Cantlie, 463 Roslyn avenue, Mrs. G. J. Chandler, 3495 Mountain street, Mme. René Benoit, 951 Graham boulevard.

**CLASS 2 — Monocromatic arrangement:** 1st prize, Mrs. Allan R. Capel, 122 Broadview, Pointe Claire; 2nd prize, Mrs. Gerald Franklin, 4078 Gage road, 3rd prize, Mrs. L. D. Woodrift, 25 Highfield; Hon. mention, Mrs. P. E. Henault, 3500 Atwater.

**CLASS 3 — Futuristic arrangement:** 1st prize, Mrs. Eric Cushing, 9 Lorraine; 2nd prize, Mme. Louis Lapointe, 7475 Churchill.

**CLASS 4 — Hats of five flowers:** 1st prize, Mrs. Eric Cushing, 9 Lorraine; 2nd prize, Mlle. Marie Raymond, 3980 Cote des Neiges; 3rd prize, Mme. Remi Archambault, 4030 Marlowe; Hon. mention, Mr. John Anthes, 11795 Fillion.

**CLASS 5 — Commode arrangement:** 1st prize, Mlle. Mariette Handfield, 59 Perreault, Beloeil; 2nd prize, Mrs. Philip Osler, 3464 Mountain; Hon. mention, Mrs. P. C. Thompson, 4062 Highland.

**CLASS 6 — Red, white and blue in white container:** 1st prize, Mme. B. Tveiten, 5770 Cote St. Luc road; The Boulevard; 3rd prize, Mrs. J. C. Watterson, 608 Carleton; Hon. mention, Mrs. T. C. Thompson, 4062 Highland.

**CLASS 7 — One variety of flower:** 1st prize, Mrs. Seisho Kuwabara, 2417 Mariette; 2nd prize, Mrs. R. G. Aitken, Box 85, St. Hilaire Station; 3rd prize, Mme. Jean Ostigny, 68 Roselawn Crescent; Hon. mention, Mrs. Marie Blaber, 4922 Mariette.

**CLASS 8 — Quick arrangement:** 1st prize, Mrs. Marie Blaber, 4922 Mariette; 2nd prize, Mme. D.

**CLASS 9 — Novice class:** 1st prize, Mrs. Vokral, 439 Grand Cote, St. Eustache; 2nd prize, Mrs. J. G. Shannon, 784 Up Belmont; 3rd prize, Mrs. Wm. C. Bowen, Miss Annette Beauchamp, Miss Alice Anderson, Mrs. David Wright.

**CLASS 10 — Asymmetrical arrangement (Side Triangle):** 1st prize, Miss D. Catliff, 1245 St. Mark; 2nd prize, Mrs. L. Finkelstein, 63 Sunnyside; 3rd prize, Mrs. R. G. Aitken, Box 85, St. Hilaire.

**CLASS 11 — Classical urn:** 1st prize, Mrs. H. M. Rawlings, 3021 Trafalgar; 2nd prize, M. St. Denys Laroque, 353 Olivier; 3rd prize, Mrs. J. C. Watterson, 608 Carleton avenue; Hon. mention, Mrs. P. E. Henault.

**CLASS 12 — A party theme:** 1st prize, Mrs. Donald Baillie, 22 Summit Circle; 2nd prize, Contesse B. de Vienne, Rang 3, Boucherville; 3rd prize, Mrs. G. H. Leonard, 396 Glengarry; Hon. mention Mrs

mont Royal May 19/60

# Fete des Fleurs entry forms must be sent in by May 25

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Entry forms are now available for the 9th annual Fête des Fleurs, to be held at the Montreal Museum of Fine Arts, on June 1 and 2, and anyone wishing to enter this competition in floral arrangement for amateurs, should have the completed entry forms back in the hands of the committee by May 25.

The forms may be obtained at the museum, 1379 Sherbrooke street west. Early completion of the forms is urged, since several of the 15 different classes will be limited to a stated number of entries.

Now on this year's list of classes is one calling for the creation of a hat of live flowers, with members of the Ladies' Committee, sponsors of the event, modelling the hats. This class will be limited to 10 entries.

Also new will be a "futuristic arrangement" in which flower arranging in the year 2060 will be anticipated (the Montreal Museum of Fine Arts is this year celebrating its 1860-1960 centenary). Vegetables, as well as flowers, will be permitted in the futuristic class.

**One of the most popular of all classes with contestants, the miniature class, is back on the list but in a slightly larger form. This year the "small arrangements" may extend to six inches, including the container.**

A party theme, to be arranged, with props, on tables supplied by the committee, will be another class. The committee will also provide antique commodes, from the museum's collection, for a commode arrangement class.

For those with a liking for the informal, there will be a class combining a flower arrangement and a 10-inch frying pan. But for those who prefer the formal, the mass arrangement in a classical urn is also on the list.

Other classes will include a novice class (open only to persons who have not previously been winners in a Fête des Fleurs competition), a "quick arrangement" class which will be done at the museum between 10.30 and 11.30 a.m. on the opening day of the show; a still life arrangement within a picture frame; a red, white and blue arrangement; a dried arrangement "in the Victorian manner"; and a monochromatic arrangement which will co-ordinate the flowers used with a yard of fabric supplied by the contestant.

Anyone desiring further information about the Fête des Fleurs (which usually attracts some 4,000 visitors to the museum), may obtain it by writing to the Fête des Fleurs committee, in care of the museum. Entry in the competition is free. Co-chairman of this year's event are Mrs. Allan Matthews, and Mrs. Leo Thibault.

*Town of Mt. Royal Wkly. Post*
*Quebec*
*June 10, 1960*

# Town Winners In Fete Des Fleurs

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The ninth annual Fete des Fleurs chalked up another success for the Ladies' Committee of the Museum of Fine Arts, its sponsors, judging by the hundreds of people, men and women, who crowded the museum halls on June 1 and 2.

There were 220 entries this this year, many of them from the Town, and ten of these were winners in seven of the 15 classes.

Mrs. Rene Benoit of 951 Graham blvd., received honorable mention for Small Arrangements; Mrs. L. D. Woodruff of 25 Highfield ave., won third prize in Monocromatic Arrangements; Mrs. Louis Lapointe of 7475 Churchill ave., 2nd prize in Futuristic Arrangements; Mrs. Jean Ostiguy, of 68 Roselawn cress., third prize in One Variety of Flower section; Mrs. D. Vaillancourt, of 524 Stanstead ave., 2nd prize; and Mrs. George McDonald, of 48 Thornton ave., honorable mention, in Quick Arrangement;

Mrs. G. H. Lennard, of 396 Glengarry ave., third prize in Arrangement for a Party Theme: Mrs. Guy Panet-Raymond of 309 Stanstead ave., first prize, and Mrs. D. Herbatuk of 309 Stanstead ave., honorable mention for Dried Arrangement; Mrs. D. Vaillancourt won first prize for Still Life.

There were two door prizes donated, and the first, a sculpture by Armand Vaillancourt, was won by Mr. John Tyler, of 152 Normandy drive. The water colour by Hesil Boultbee was won by Mrs. J. W. Gillon of Hampstead.

*St. Laurent News, Que.*
*June 9, 1960*

# Social & Personal

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The Ladies' Committee of the Montreal Museum of Fine Arts has announced the names of the door prize winners at the Fete des Fleurs June 1 and June 2. Mr. John Tyler, 152 Normandy Drive, T.M.R. won the sculpture donated by the well-known sculptor Armand Vaillancourt; and Mrs. J. W. Gillon 5015 Cavendish, Hampstead, won the water color presented by Hessil Boultbee, Westmount Artist.

**Wednesday, June 1, 1960.**
1562. Verdun, Que., The Guardian

13 FLOWER FETE

The Fete des Fleurs is now in full swing. This is one of the great art shows of Montreal. Men, as well as women, have toiled over their entries and each is a masterpiece. Proceeds help to bring special showings of art to the Montreal public. Visit the Montreal Museum of Fine Art tonight or tomorrow, you won't regret the time spent there or the small price of admission to so worthy a show.

**Prospective exhibitors for the LaSalle Horticultural's Annual Show in August might get a worthwhile tip on flower arrangements from some of the displays.**

Le Devoir June 4th 60

# La Fête des fleurs au Musée des Beaux-Arts

## Une foule de compositions séduisantes et de nombreux prix

Instituée en 1951, sous le titre "Concours d'arrangements floraux pour amateurs", la Fête des Fleurs ne devait prendre ce nom officiel que trois ans plus tard. D'année en année les gerbes ont été plus abondantes, pour prendre, en ce 1960 centenaire, une allure royale. Pour tous ceux qui fréquentent le musée régulièrement, de la saison des feuilles mortes en passant par celle du givre et des bourrasques, jusqu'au vert renouveau du printemps, tous ceux là n'auront pas manqué d'observer la mine réjouie du Musée sous sa parure fleurie.

Il faut admirer la grande urne au pied des escaliers d'honneur, quelle harmonie! et quels soucis oseraient tenir tête à ce bouquet si vivant et si rose : de longs mufflers rose pâle entremêlés à des oeillets d'une nuance plus soutenue rendent encore plus frappante la grâce des roses si roses et si fraîches. De chaque côté du grand escalier deux gerbes immenses de même style avec la différence que ce sont les mufflers qui sont d'un rose plus soutenu. Le parfum des roses vous étreint; les fleurs sont mêlées à la joie ou au chagrin des jours de marque, tant de roses et toutes si jolies dans leurs robes pastelles ou pourpres. Des géraniums roses forment une garde élégante jusqu'au faite du grand escalier.

## *Gagnants à la Fête des fleurs*

Les gagnants des prix du tirage qui eut lieu au Musée, le juin, à l'issue de la Fête des leurs sont: Mme J.W. Gillon, e Hampstead, qui a reçu l'auarelle du peintre Hesill Boultee et M. John A. Tyler, de ille Mont-Royal, à qui l'on a emis la sculpture de M. Arand Vaillancourt.

Dans tous les arrangements présentés, pas un seul qui ne mérite notre admiration. Et tous ces ravissements recueillis par les yeux sont porteurs de joie non seulement pour les visiteurs mais sans doute ont-ils longtemps habité l'âme de leurs auteurs.

Il serait trop long d'énumérer ici tous les prix et mentions de chaque catégorie. Mentionnons, cependant : dans la catégorie arrangement monochromatique, le premier prix va à Mme Allan R. Capel pour ses tulipes rutilantes, d'un rouge sombre accompagnées de liserons d'un rose frêle, le tout agrémenté de feuillage frangé de pourpre et baignant dans une céramique basse, rose cendré. Le deuxième prix a été décerné à Mme G. Franklin pour quatre roses pourpres d'une asymétrie tout harmonieuse, arrangées dans une potiche noire.

"Les chapeaux fleuris" (catégorie 3) ont été très remarqués. Celui de Mlle Marie Raymond, d'une audace de bon aloi, avait été confectionné de feuilles vertes égayées de petits bouquets

Dans la catégorie 7, le bouquet de Mme Seisho Kuwabara, a retenu l'attention de tous les visiteurs après avoir remporté le premier prix : cinq iris blancs disposés de façon délicieuse et mis en valeur par la grâce des feuilles.

Dans la catégorie des novices (9) Mme J. G. Shannon s'est vu décerné le deuxième prix pour un bocal de roses rouges "sweetheart" émaillé de cloches de muguet.

Mentionnons encore, pour la catégorie 11, le second prix remporté par M. St-Denys Laroque pour son bouquet de printemps confectionné de tulipes épanouies, de frais iris, de marguerites et de quelques pivoines toutes neuves. La catégorie 15 intitulée "Dans une poêle" a permis maintes fantaisies. Le premier prix a été décerné à Mme Allan R. Capel qui avait assemblé dans un poêlon émaillé rouge, des géraniums pourpres, une variété de bégonias miniatures voisinant avec un feuillage bordé de rouge.

En haut du grand escalier d'honneur, un ingénieux tableau pivotant a permis aux visiteurs d'admirer trois aspects de Montréal : celui de 1860 apparaissant comme un désert jeté aux pieds de Notre-Dame; 1906 où quelques édifices et surtout plusieurs clochers parlent déjà de vie dans la cité; enfin 1960 où la cathédrale se devine à travers tant d'édifices modernes.

. . . . . Cécile Brosseau

Current Events May 27/60

# Fête des Fleurs

13 M

When the several thousand people who annually go to see the Fête des Fleurs, at the Montreal Museum of Fine Arts, arrive at the flower show this year, they will find that the Ladies' Committee, sponsors of the event on June 1st and June 2nd, has transformed the museum's well-known central staircase into a Victorian street. Facades of Victorian houses and shops, complete with window boxes, will provide the background note of Victorian decoration which will harmonize with the current museum exhibition, part of the centenary celebrations, entitled "Montreal 1860-1960".

Refreshments will be served on both days of the flower show in a Victorian rose garden, and the entries in the competition, and the floral decorations provided by the professional florists will be arranged in the rooms where authentic pieces of Victorian furniture are currently on display.

Door prizes for this year's Fête des Fleurs will include a water color painting by Westmount artist Hesill Boultbee, whose work has been shown in Spring Exhibitions here at the Montreal Museum of Fine Arts, and also in the Art Gallery of Toronto. A second door prize will be a piece of sculpture by Armand Vaillancourt. Mr. Vaillancourt, who created a 24-foot high war memorial at Chicoutimi, has seven examples of his work on view at the moment at a University of California exhibition of "art in architecture".

A feature of this year's show will be a boutique where handmade articles fashioned by committee members and their friends will be on sale. Included in the boutique's wares will be a variety of items useful for terrace dining such as distinctive place mats made from reproductions of Audubon bird prints, and centerpieces of fruit and flowers. Hats decorated with flowers and suitable for casual summer wear will also be on sale as will small watering cans, and attractive pictures of framed dried flowers.

Deadline for entry in the Fête des Fleurs—a floral competition for amateurs — was May 25. The show opens to the public at 3.30 p.m. on June 1st. Prizes will be given out by the guest of honor that evening, and the show will open on the second day from 11 a.m. until 5 p.m., with flowers from the decorations being on sale at 4 p.m.

*Montreal Star, Que.*
*June 21, 1960*

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## Husbands Muscle In On Fete des Fleurs Kudos

Sir,—Thanks, "Madame X, for your congratulatory lette to those hardworking wives wh put on such a wonderful sho at the "Fete des Fleurs. Madame X should send als congratulations to the husband who had to stay at home an cook their own meals, and bab sit, while their wives were working around the clock t make the Fete des Fleurs one of the best flower exhibits in the city.

Mr. X.

Tut, Tut!—Ed.

*Montreal Star, Que.*
*June 8, 1960*

## Thrilled By Beauty Of Fete Des Fleurs

871

Through the medium of your column, I wish to express my delight and thanks to the people responsible for the loveliness and exquisite beauty of the "Fete des Fleurs" held at the Museum of Fine Arts.

Never in my life have I been so thrilled by such a magnificent display of flowers and ingenuity of arrangements of a variety of blooms. This must have entailed a tremendous amount of work, but truly, the organizers should feel they have given to many people an aesthetic thrill never before known in our city.

I sincerely hope this will be a yearly event for many more summers and to the convenors, continued success in their endeavors.

Madame X.

Mont Royal May 19/60

# Fete des Fleurs entry forms must be sent in by May 25

871

Entry forms are now available for the 9th annual Fête des Fleurs, to be held at the Montreal Museum of Fine Arts, on June 1 and 2, and anyone wishing to enter this competition in floral arrangement for amateurs, should have the completed entry forms back in the hands of the committee by May 25.

The forms may be obtained at the museum, 1379 Sherbrooke street west. Early completion of the forms is urged, since several of the 15 different classes will be limited to a stated number of entries.

Now on this year's list of classes is one calling for the creation of a hat of live flowers, with members of the Ladies' Committee, sponsors of the event, modelling the hats. This class will be limited to 10 entries.

Also new will be a "futuristic arrangement" in which flower arranging in the year 2060 will be anticipated (the Montreal Museum of Fine Arts is this year celebrating its 1860-1960 centenary). Vegetables, as well as flowers, will be permitted in the futuristic class.

**One of the most popular of all classes with contestants, the miniature class, is back on the list but in a slightly larger form. This year the "small arrangements" may extend to six inches, including the container.**

A party theme, to be arranged, with props, on tables supplied by the committee, will be another class. The committee will also provide antique commodes, from the museum's collection, for a commode arrangement class.

For those with a liking for the informal, there will be a class combining a flower arrangement and a 10-inch frying pan. But for those who prefer the formal, the mass arrangement in a classical urn is also on the list.

Other classes will include a novice class (open only to persons who have not previously been winners in a Fête des Fleurs competition), a "quick arrangement" class which will be done at the museum between 10.30 and 11.30 a.m. on the opening day of the show; a still life arrangement within a picture frame; a red, white and blue arrangement; a dried arrangement "in the Victorian manner"; and a monochromatic arrangement which will co-ordinate the flowers used with a yard of fabric supplied by the contestant.

Anyone desiring further information about the Fête des Fleurs (which usually attracts some 4,000 visitors to the museum), may obtain it by writing to the Fête des Fleurs committee, in care of the museum. Entry in the competition is free. Co-chairman of this year's event are Mrs. Allan Matthews, and Mrs. Leo Thibault.

Town of Mt. Royal Wkly. Post
Quebec
June 10, 1960

# Town Winners In Fete Des Fleurs

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The ninth annual Fete des Fleurs chalked up another success for the Ladies' Committee of the Museum of Fine Arts, its sponsors, judging by the hundreds of people, men and women, who crowded the museum halls on June 1 and 2.

There were 220 entries this this year, many of them from the Town, and ten of these were winners in seven of the 15 classes.

Mrs. Rene Benoit of 951 Graham blvd., received honorable mention for Small Arrangements; Mrs. L. D. Woodruff of 25 Highfield ave., won third prize in Monocromatic Arrangements; Mrs. Louis Lapointe of 7475 Churchill ave., 2nd prize in Futuristic Arrangements; Mrs. Jean Ostiguy, of 68 Roselawn cress., third prize in One Variety of Flower section; Mrs. D. Vaillancourt, of 524 Stanstead ave., 2nd prize; and Mrs. George McDonald, of 48 Thornton ave., honorable mention, in Quick Arrangement;

Mrs. G. H. Lennard, of 396 Glengarry ave., third prize in Arrangement for a Party Theme: Mrs. Guy Panet-Raymond of 309 Stanstead ave., first prize, and Mrs. D. Herbatuk of 309 Stanstead ave., honorable mention for Dried Arrangement; Mrs. D. Vaillancourt won first prize for Still Life.

There were two door prizes donated, and the first, a sculpture by Armand Vaillancourt, was won by Mr. John Tyler, of 152 Normandy drive. The water colour by Hesil Boultbee was won by Mrs. J. W. Gillon of Hampstead.

St. Laurent News, Que.
June 9, 1960

## Social & Per

The Ladies' Committee Montreal Museum of Fine announced the names of th prize winners at the Fete Fleurs June 1 and June 2. John Tyler, 152 Normandy Dr T.M.R. won the sculpture donat by the well-known sculpto Armand Vaillancourt; and Mrs. J. W. Gillon 5015 Cavendish, Hampstead, won the water color presented by Hessil Boultbee, Westmount Artist.

Wednesday, June 1, 1960.
1502. Verdun, Que., The Guardian

13 FLOWER FETE

The Fete des Fleurs is now in full swing. This is one of the great art shows of Montreal. Men, as well as women, have toiled over their entries and each is a masterpiece. Proceeds help to bring special showings of art to the Montreal public. Visit the Montreal Museum of Fine Art tonight or tomorrow, you won't regret the time spent there or the small price of admission to so worthy a show.

**Prospective exhibitors for the LaSalle Horticultural's Annual Show in August might get a worthwhile tip on flower arrangements from some of the displays.**

Le Devoir June 4 th 160

# La Fête des fleurs au Musée des Beaux-Arts

## Une foule de compositions séduisantes et de nombreux prix

Instituée en 1951, sous le titre "Concours d'arrangements floraux pour amateurs", la Fête des Fleurs ne devait prendre ce nom officiel que trois ans plus tard. D'année en année les gerbes ont été plus abondantes, pour prendre, en ce 1960 centenaire, une allure royale. Pour tous ceux qui fréquentent le musée régulièrement, de la saison des feuilles mortes en passant par celle du givre et des bourrasques, jusqu'au vert renouveau du printemps, tous ceux là n'auront pas manqué d'observer la mine réjouie du Musée sous sa parure fleurie.

## *Gagnants à la Fête des fleurs*

Les gagnants des prix du tirage qui eut lieu au Musée, le 2 juin, à l'issue de la Fête des Fleurs sont: Mme J.W. Gillon, de Hampstead, qui a reçu l'aquarelle du peintre Hesill Boultbee et M. John A. Tyler, de Ville Mont-Royal, à qui l'on a remis la sculpture de M. Armand Vaillancourt.

Il faut admirer la grande urne au pied des escaliers d'honneur, quelle harmonie! et quels soucis oseraient tenir tête à ce bouquet si vivant et si rose : de longs muffliers rose pâle entremêlés à des oeillets d'une nuance plus soutenue rendent encore plus frappante la grâce des roses si roses et si fraîches. De chaque côté du grand escalier deux gerbes immenses de même style avec la différence que ce sont les muffliers qui sont d'un rose plus soutenu. Le parfum des roses vous étreint; les fleurs sont mêlées à la joie ou au chagrin des jours de marque, tant de roses et toutes si jolies dans leurs robes pastelles ou pourpres. Des géraniums roses forment une garde élégante jusqu'au faite du grand escalier.

Dans tous les arrangements présentés, pas un seul qui ne mérite notre admiration. Et tous ces ravissements recueillis par les yeux sont porteurs de joie non seulement pour les visiteurs mais sans doute ont-ils longtemps habité l'âme de leurs auteurs.

Il serait trop long d'énumérer ici tous les prix et mentions de chaque catégorie. Mentionnons, cependant : dans la catégorie arrangement monochromatique, le premier prix va à Mme Allan R. Capel pour ses tulipes rutilantes, d'un rouge sombre accompagnées de liserons d'un rose frêle, le tout agrémenté de feuillage frangé de pourpre et baignant dans une céramique basse, rose cendré. Le deuxième prix a été décerné à Mme G. Franklin pour quatre roses pourpres d'une asymétrie tout harmonieuse, arrangées dans une potiche noire.

"Les chapeaux fleuris" (catégorie 3) ont été très remarqués. Celui de Mlle Marie Raymond, d'une audace de bon aloi, avait été confectionné de feuilles vertes égayées de petits bouquets

Dans la catégorie 7, le bouquet de Mme Seisho Kuwabara, a retenu l'attention de tous les visiteurs après avoir remporté le premier prix : cinq iris blancs disposés de façon délicieuse et mis en valeur par la grâce des feuilles.

Dans la catégorie des novices (9) Mme J. G. Shannon s'est vu décerné le deuxième prix pour un bocal de roses rouges "sweetheart" émaillé de cloches de muguet.

Mentionnons encore, pour la catégorie 11, le second prix remporté par M. St-Denys Laroque pour son bouquet de printemps confectionné de tulipes épanouies, de frais iris, de marguerites et de quelques pivoines toutes neuves. La catégorie 15 intitulée "Dans une poêle" a permis maintes fantaisies. Le premier prix a été décerné à Mme Allan R. Capel qui avait assemblé dans un poêlon émaillé rouge, des géraniums pourpres, une variété de bégonias miniatures voisinant avec un feuillage bordé de rouge.

En haut du grand escalier d'honneur, un ingénieux tableau pivotant a permis aux visiteurs d'admirer trois aspects de Montréal : celui de 1860 apparaissant comme un désert jeté aux pieds de Notre-Dame; 1906 où quelques édifices et surtout plusieurs clochers parlent déjà de vie dans la cité; enfin 1960 où la cathédrale se devine à travers tant d'édifices modernes.

. . . . . Cécile Brosseau

Montreal Star, Que.
June 21, 1960

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## Husbands Muscle In On Fete des Fleurs Kudos

Sir,—Thanks, "Madame X, for your congratulatory lette to those hardworking wives wh put on such a wonderful sho at the "Fete des Fleurs. Madame X should send als congratulations to the husband who had to stay at home an cook their own meals, and bab sit, while their wives wer working around the clock t make the Fete des Fleurs on of the best flower exhibits i the city.

Mr. X.

Tut, Tut!—Ed.

Montreal Star, Que.
June 8, 1960

## Thrilled By Beauty Of Fete Des Fleurs

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I sincerely hope this will be a yearly event for many more summers and to the convenors, continued success in their endeavors.

Madame X.

Current Events to May 27/60

# Fête des Fleurs

13 M

When the several thousand people who annually go to see the Fête des Fleurs, at the Montreal Museum of Fine Arts, arrive at the flower show this year, they will find that the Ladies' Committee, sponsors of the event on June 1st and June 2nd, has transformed the museum's well-known central staircase into a Victorian street. Facades of Victorian houses and shops, complete with window boxes, will provide the background note of Victorian decoration which will harmonize with the current museum exhibition, part of the centenary celebrations, entitled "Montreal 1860-1960".

Refreshments will be served on both days of the flower show in a Victorian rose garden, and the entries in the competition, and the floral decorations provided by the professional florists will be arranged in the rooms where authentic pieces of Victorian furniture are currently on display.

Door prizes for this year's Fête des Fleurs will include a water color painting by Westmount artist Hesill Boultbee, whose work has been shown in Spring Exhibitions here at the Montreal Museum of Fine Arts, and also in the Art Gallery of Toronto. A second door prize will be a piece of sculpture by Armand Vaillancourt. Mr. Vaillancourt, who created a 24-foot high war memorial at Chicoutimi, has seven examples of his work on view at the moment at a University of California exhibition of "art in architecture".

A feature of this year's show will be a boutique where handmade articles fashioned by committee members and their friends will be on sale. Included in the boutique's wares will be a variety of items useful for terrace dining such as distinctive place mats made from reproductions of Audubon bird prints, and centerpieces of fruit and flowers. Hats decorated with flowers and suitable for casual summer wear will also be on sale as will small watering cans, and attractive pictures of framed dried flowers.

Deadline for entry in the Fête des Fleurs—a floral competition for amateurs — was May 25. The show opens to the public at 3.30 p.m. on June 1st. Prizes will be given out by the guest of honor that evening, and the show will open on the second day from 11 a.m. until 5 p.m., with flowers from the decorations being on sale at 4 p.m.

Photo-Journal June 11/60



**Marthe Choquette,** comme toutes les comédiennes, adore les fleurs. Elle n'a donc pas manqué de visiter, il y a quelques jours, le Musée des Beaux-Arts transformé, temporairement, en spacieux jardin de l'ère Victorienne. Le Comité féminin du Musée avait en effet adopté comme thème de sa neuvième fête annuelle des fleurs : "Montréal 1860". Le concours d'arrangements floraux se terminait jeudi soir par une distribution de prix et la vente des fleurs exposées. (Photo Marce)

La Patrie Mont. June 5/60

# En marge de L'ACTUALITÉ FÉMININE



avec Suzanne Pinze

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Saturday, June 4, 1960.
Montreal La Presse, Que.

Le Musée des Beaux-Arts a connu une affluence particulière pour la Fête des Fleurs qui a duré deux jours. Cette fête traditionnelle est organisée par le Comité féminin et les recettes permettent à ce groupement bénévole d'aider le musée dans sa tâche. Le Comité féminin du Musée apporte son aide non seulement à des améliorations matérielles qui modernisent cette vénérable institution souvent à court d'argent, mais il soutient aussi des sections particulièrement vivantes de l'établissement comme la Bibliothèque où les chercheurs et les spécialistes viennent trouver les références et documents qui leur sont indispensables. C'est donc un acte intelligent qu'ont posé tous ceux qui sont venus participer à cette Fête des Fleurs, en même temps qu'ils ont passé quelques heures agréables au milieu de cette festivité du solstice d'été.

Quant à nous, ce début de l'été nous rappelait qu'il fallait faire nos provisions de lecture pour écouter nos peintres passés et présents "dialoguer" avec le visible et l'invisible . . .

## Fête des Fleurs

C'est dans le cadre "Montréal 1860" que s'est déroulée la Fête des Fleurs, événement annuel dont s'enorgueillit le Musée des Beaux-Arts de Montréal, qui a attiré — cette année encore — une foule considérable venue admirer cet éblouissant festival organisé par le Comité féminin du Musée.



(Photo J.-J. Senécal)

*Chapeau de fleurs naturelles*

Cet événement artistique et mondain vient couronner le talent des amateurs en arrangements floraux, puisqu'on y accorde des prix et mentions aux participants dont les bouquets et décorations florales ont retenu l'attention des juges.

A cause du centenaire du Musée des Beaux-Arts, cette fête de l'année revêt un cachet inusité puisqu'elle met également en relief une exposition de modes anciennes, de voitures d'autrefois, de traîneaux et d'objets d'utilité courante, dont les formes ont évolué depuis cent ans.

Au nombre des nouvelles catégories venues enrichir ce parterre fleuri, mentionnons les "arrangements sur commode", la classe "futuriste" et le comptoir des chapeaux de fleurs naturelles. Dans cette dernière catégorie, un homme s'est mérité une "mention honorable" pour sa création (vignette ci-contre). Il s'agit de M. John Anthes dont le chapeau est modelé par Mme Brock Clarke, membre du comité féminin du Musée. Ce bonnet printanier est composé d'oeillets blancs veinés rouge, le tout enveloppé d'un nuage de gypsophilia.

Les présidentes-conjointes de la Fête des Fleurs 1960 sont : Mmes Léo Thibault et Allan T. Matthews.

* * *

Wednesday, June 1, 1960.
1502. Verdun, Que. The

# Flower fete at Museum opens today

When the several thousand Montrealers who annually go to see the Fête des Fleurs, at the Montreal Museum of Fine Arts, arrive at the flower show this year, they will find that the Ladies' Committee, sponsors of the event today and tomorrow has transformed the museum's well-known central staircase into a Victorian street. Facades of Victorian houses and shops, complete with window boxes, will provide the background note of Victorian decoration which will harmonize with the current museum exhibition, part of the centenary celebrations, entitled "Montreal 1860-1960."

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### GARDEN CLUBS

The committee in charge of the Fête has also announced that invitations have been issued to Garden Clubs to compete in a special Victorian epergne arrangement. Invitations have been sent out to the Junior League Garden Club, to the Diggers and Weeders, and to horticultural societies.

Guest of honor at the Fête will be Mrs. Robin Watt, and the judges will be Mrs. Lawrence Wilson, of North Ferrisburg, Vt., author of two books dealing with flower arranging, and a member of the judging committee of the Garden Clubs of America; Mrs. F. R. Murgatroyd, of Burlington, Ont., president of the Garden Club of Hamilton; and Mr. Francois Grignon, professor in charge of lectures at the Botanical Garden, Montreal. In evaluating the entries, which generally number over 200, the judges consider such points as color combination, relation to container, and originality, as well as proportion and balance.

### BOUTIQUE

A feature of this year's show will be a boutique where handmade articles fashioned by committee members and their friends will be on sale. Included in the boutique's wares will be a variety of items useful for terrace dining such as distinctive place mats made from reproductions of Audubon bird prints, and centerpieces of fruit and flowers. Hats decorated with flowers and suitable for casual summer wear will also be on sale as will small watering cans, and attractive pictures of framed dried flowers.

Deadline for entry in the Fête des Fleurs — a floral competition for amateurs, — was May 25. The show opened to the public at 3:30 p.m. today. Prizes will be given out by the guest of honor tonight, and the show will open tomorrow from 11 a.m. until 5 p.m., with flowers from the decorations being on sale at 4 p.m.

Le Devoir, Montreal, Que.
June 6, 1960
...OIR, MONTREAL, LUNDI, 6 JUIN 1960



Madame Bruce Kippen qui faisait partie du comité d'organisation de la Fête des fleurs.

Thursday, June 9, 1960.
1394. Montreal, Que., N D G Monitor,

# List of prize winners for 'Fete des Fleurs'

The Fete des Fleurs — a flower arranging competition for amateurs, also an exhibition of the best professional floral decorations was held June 1, 2, at the Montreal Museum of Fine Arts. The following is a list of the prize winners: 1st prize, Mrs. Marie Blabler, 4922 Mariette avenue; 2nd prize, Mrs. Donald Baillie, 22 Summit Circle; 3rd prize, Mrs. J. J. Harold, 5613 Queen Mary road; Hon. mention, Mrs. S. D. Cantlie, 483 Roslyn avenue, Mrs. G. J. Chandler, 3495 Mountain street, Mme. René Benoît, 951 Graham boulevard.

**CLASS 2 — Monocromatic arrangement:** 1st prize, Mrs. Allan R. Capel, 122 Broadview, Pointe Claire; 2nd prize, Mrs. Gerald Franklin, 4078 Gage road, 3rd prize, Mrs. L. D. Woodrift, 25 Highfield; Hon. mention, Mrs. P. E. Henault, 3500 Atwater.

**CLASS 3 — Futuristic arrangement:** 1st prize, Mrs. Eric Cushing, 9 Lorraine; 2nd prize, Mme. Louis Lapointe, 7475 Churchill.

**CLASS 4 — Hats of live flowers:** 1st prize, Mrs. Eric Cushing, 9 Lorraine; 2nd prize, Mlle. Marie Raymond, 3980 Cote des Neiges; 3rd prize, Mme. Rémi Archambault, 4030 Marlowe; Hon. mention, Mr. John Anthes, 11795 Fillion.

**CLASS 5 — Commode arrangement:** 1st prize, Mlle. Mariette Handfield, 59 Perreault, Beloeil; 2nd prize, Mrs. Philip Osler, 3464 Mountain; Hon. mention, Mrs. P. C. Thompson, 4062 Highland.

**CLASS 6 — Red, white and blue in white container:** 1st prize, Mme. B. Tveiten, 5770 Cote St. Luc road; 2nd prize, Mrs. W. W. Gear, 4715 The Boulevard; 3rd prize, Mrs. J. C. Watterson, 608 Carleton; Hon. mention, Mrs. T. C. Thompson, 4062 Highland.

**CLASS 7 — One variety of flower:** 1st prize, Mrs. Seisho Kuwabara, 2417 Mariette; 2nd prize, Mrs. R. G. Aitken, Box 85, St. Hilaire Station; 3rd prize, Mme. Jean Ostigny, 68 Roselawn Crescent; Hon. mention, Mrs. Marie Blaber, 4922 Mariette.

**CLASS 8 — Quick arrangement:** 1st prize, Mrs. Marie Blaber, 4922 Mariette; 2nd prize, Mme. D. Vaillancourt, 524 Stanstead; 3rd prize, Mrs. Wm. Baig, 87 Summit Crescent; Hon. mention, Mrs. George McDonald, 43 Thorton.

**CLASS 9 — Novice class:** 1st prize, Mrs. Vokral, 439 Grand Cote, St. Eustache; 2nd prize, Mrs. J. G. Shannon, 784 Up Belmont; 3rd prize, Mrs. Wm. C. Bowen, Miss Annette Beauchamp, Miss Alice Anderson, Mrs. David Wright.

**CLASS 10 — Asymmetrical arrangement (Side Triangle):** 1st prize, Miss D. Catliff, 1245 St. Mark; 2nd prize, Mrs. L. Finkelstein, 63 Sunnyside; 3rd prize, Mrs. R. G. Aitken, Box 85, St. Hilaire.

**CLASS 11 — Classical urn:** 1st prize, Mrs. H. M. Rawlings, 3021 Trafalgar; 2nd prize, M. St. Denys Laroque, 353 Olivier; 3rd prize, Mrs. J. C. Watterson, 608 Carleton avenue; Hon. mention, Mrs. P. E. Henault.

**CLASS 12 — A party theme:** 1st prize, Mrs. Donald Baillie, 22 Summit Circle; 2nd prize, Comtesse B. de Vienne, Rang 3, Boucherville; 3rd prize, Mrs. G. H. Lennard, 396 Glengarry; Hon. mention, Mrs. Louis Schreiber, 6 Cressy road.

**CLASS 13 — Dried arrangement:** 1st prize, Mme. Guy Panet-Raymond, 309 Stanstead; 2nd prize, Mrs. H. W. Hingston, 614 Victoria; 3rd prize, Mrs. Eric Cushing, 9 Lorraine; Hon. mention, Mrs. W. M. Ford, 228 Marie Victorin, Boucherville, Mrs. D. Herbatuk, 309 Stanstead.

**CLASS 14 — Still life:** 1st prize, Mme. D. Vaillancourt, 524 Stanstead; 2nd prize, Mme. Henri Dutrisac, 1035 Beatty, Verdun; 3rd prize, Mrs. Clary Booth.

**CLASS 15 — In a frying pan:** 1st prize, Mrs. Allan R. Capel, 122 Broadview, Pointe Claire; 2nd prize, Mrs. Donald Baillie, 22 Summit Circle; Hon. mention. Mrs. Louis Schreiber, 6 Cressy road.

Star mar 19/60

Those who are interested in processes, and those who think that the "abstract" is a slap-dash, witless affair, should pay a visit to Gallery XII in the Museum and study Andre Jasmin's serigraphs. They may be enlightened by the amount of loving care that can go into a print, as well as spontaneous enjoyment in the play of colors. The two dancing green figures of Parole de Clown Aile go through a dozen printings before the work is realized in its fullness; Gare a Musique has as many, and Sang de L'Espace about eight. It was a good idea to exhibit these progressives.

Mr. Jasmin's neighbor in the gallery is the late Oscar Cahen. To see so many of his works together for the first time (though it is not a large group) is to regret all the more his loss to Canadian painting. He was one of the smashing big painters, unlike the intimists we have been discussing, a man powerful in organization and attack, and sometimes brash in color; I have a prejudice against magenta and don't always like his hot reds. The head of Christ and the composition Adoration, suggest that he might have been working toward the figurative. The crowded Adoration is too opaque for a window, but it is like stained glass just the same; solemn, dark color, lit by the blaze of the star and the gleam of the candles and of the jewels of the Magi; in conception and the treatment of the figures, it recalls Picasso.

Some of the paintings in Harold Beament's show at Klinkhoff's, closing today, were seen on his recent Gallery XII appearance but others are new. Again I was attracted to such fresh little notes as Rain in Spain and Return from the Field, with their donkey riders plodding along under umbrellas, the covered waggon passing alongside the Guadalquivir, and the Portuguese fisherman with his decorative black boat and colored tubs and buoys.

Gazette Mar 19/60

# Cahen's Art On Show At Museum

From Yesterday's Final Edition

For the first time in the history of Gallery XII exhibitions the Montreal Museum of Fine Arts will present the work of a dead artist, starting March 11.

Paintings by Oscar Cahen, who was killed in a motor accident in November, 1956, will be exhibited with serigraphs by Andre Jasmin, of Montreal. The show will be on view until March 27.

Cahen was born in Copenhagen in 1916. His early training and work was in Prague, Paris and London, Eng.

Interned as an enemy alien by the British in 1939, he was sent to a prisoner's camp in Canada. Artistic activities there led to his release and free-lance work in Montreal.

In 1953 he moved to Toronto where his paintings and drawings won him quick acclaim. He was a member of the Canadian Society of Painters in Water Color, the Ontario Society of Artists, the Canadian Group of Painters, the Art Directors Club of Toronto and the Painters Eleven.

His work is represented in many museums and galleries including the National Gallery of Canada, Ottawa.

Jasmin, 5540 Woodbury Ave., Montreal, was born in 1922. In addition to his work as an artist, he is a professor of painting and the history of art. Borduas and Pellan were among his teachers.

Like Cahen, he is represented in the National Gallery as well as the Provincial Museum in Quebec City.

He has exhibited his work in Montreal and New York.

Ottawa Citizen Mar 19 60

## At Montreal Museum

Paintings by the late Oscar Cahen and serigraphs by Andre Jasmin are on view at Gallery XII of the Montreal Museum of Fine Arts until March 27.

* * *

Gazette Mar 26/60

While on the subject of education in art, don't miss the opportunity to learn more of the complicated, difficult and dedicated artistic and technical process necessary, in the creation of abstractions in serigraphic form. This art of printmaking is eloquently demonstrated by Andre Jasmin's exhibition in the Montreal Museum of Fine Arts Norton Gallery.

Sharing the Norton Gallery with Mr. Jasmin's colorful, and intricate work, is a collection of oil paintings by the late artist, Oscar Cahen, whose loss to Canadian art apears all the greater, when the manifestation and tremendous scope of his magnificent painting talent again is observed.

Granby Lavoy de l'est Mar 15-160

# Les oeuvres de Cahen exposées aux Beaux-Arts

Pour la première fois dans l'histoire des expositions de la Galerie XII, le Musée des Beaux-Arts de Montreal présentera l'oeuvre d'un artiste décédé. Cette exposition débutera le 11 mars.

Les tableaux d'Oscar Cahen mortellement blessé dans un accident de voiture en novembre 1956, seront exposés conjointement avec des sérigraphies d'André Jasmin de Montréal.

L'exposition se terminera le 27 mars.

Cahen est né à Copenhague en 1916. Il a d'abord étudié et travaillé à Prague, à Paris et à Londres.

Emprisonné par les Anglais en 1939, à titre de sujet d'un pays ennemi, il fut envoyé dans un camp d'internement au Canada. Son talent artistique ici avait abouti à une mise en liberté et il se remit à peindre à Montreal.

En 1953, ils s'installait à Toronto où ses peintures et dessins lui valurent une renommée rapide. Il était membre de la Société des Aquerellistes canadiens, de la Société des Artistes ontariens, des Peintres Canadiens, du club "Art Directors" de Toronto et du groupe des Onze.

Ses oeuvres figurent dans plusieurs musées et galeries, y compris la Galerie Nationale d'Ottawa.

Jasmin, de 5540, avenue Woodbury, à Montréal, est né en 1922. Outre son activité artistique, il est professeur de peinture et d'histoire de l'art.

Il fut guidé par Borduas et Pellan.

Tout comme Cahen, il est représenté à la Galerie Nationale aussi bien qu'au Musée de la Province de Québec.

Il a exposé à Montréal et à New-York.

Le Devoir Mar 31/60

AU MUSEE

# Sculptures et Sarah Jackson et peintures de Marian Scott

Marian Scott, l'une des artistes féminines les plus en vue au Canada, et Sarah Jackson, de Toronto, dont les sculptures connaissent une renommée internationale, présenteront une exposition conjointe de la Galerie XII au Musée des Beaux-Arts de Montréal du 1er au 17 avril.

Mme Scott, épouse du professeur F. R. Scott de l'Université McGill, exposera quelques-unes de ses toiles récentes, tandis que Mme Jackson montrera des sculptures, des peintures et des dessins.

On peut voir des oeuvres de Mme Scott, dans la collection permanente de la Galerie Nationale du Canada, au Musée des Beaux-Arts de Montréal, au Musée de la Province de Québec, aux galeries d'art de Toronto et de Vancouver et au musée Bezalel de Jérusalem.

Ses tableaux ont fait partie de nombreuses expositions présentées outre-mer par le Canada, y compris la foire mondiale de New-York en 1939, les biennales de 1951 et 1953 à Sao Paulo, au Brésil, le festival de 1951 en Grande-Bretagne, ainsi que diverses expositions en Australie, en Nouvelle-Zélande et aux Etats-Unis.

Mme Jackson, autrefois de Montréal, réside maintenant à 18 avenue Sussex à Toronto. Elle est l'épouse de l'architecte Anthony Jackson.

Née en Angleterre, elle a exposé à Parsi et à Londres. En 1952, elle fut choisie comme l'un des principaux sculpteurs de Grande-Bretagne.

Depuis son établissement au Canada, elle a exposé à l'"Arts Club", à l'Université McGill et à l'Université de Montréal, au Musée des Beaux-Arts ainsi qu'à la galerie Hélène-de Champlain sur l'île Sainte-Hélène.

Une de ses sculptures, en trois pièces et intitulée "La Famille", orne la façade d'un supermarché de Ville LaSalle.

Elle déclare que cette oeuvre lui a donné l'occasion de "rendre l'art humain, au lieu de décorer un musée que la plupart des gens ne visiteraient jamais."



MME MARIAN SCOTT

Current Events to Apr 1/60 Apr 8/60

Marian Scott, one of Canada's leading woman artists and Sarah Jackson whose sculpture has won international praise will present a joint Gallery XII exhibition at the Museum, April 1-17th.

Le Progres Du Saguenay Mar 10/60

## Au Musée des B.-A.

# Oeuvre d'un artiste décédé

Pour la première fois dans l'histoire des expositions de la Galerie II, le Musée des Beaux-Arts de Montréal présentera l'oeuvre d'un artiste décédé. Cette exposition débutera le 11 mars.

Les tableaux d'Oscar Cahen, mortellement blessé dans un accident de voiture en novembre 1956, seront exposés conjointement avec des sérigraphies d'André Jasmin, de Montréal.

L'exposition se terminera le 27 mars.

Cahen est né à Copenhague en 1916. Il a d'abord étudié et travaillé à Prague, à Paris et à Londres.

Emprisonné par les Anglais en 1939, à titre de sujet d'un pays ennemi, il fut envoyé dans un camp d'internement au Canada. Son talent artistique ici avait abouti à une mise en liberté et il se remit à peindre à Montréal.

En 1953, il s'installait à Toronto où ses peintures et dessins lui valurent une renommée rapide. Il était membre de la société des Aquarellistes canadiens, de la Société des Artistes Ontariens, des Peintres Canadiens, du club "Art Directors" de Toronto et du groupe des Onze.

Ses oeuvres figurent dans plusieurs musées et galeries, y compris la Galerie Nationale d'Ottawa.

Jasmin, de 5540 avenue Woodbury à Montréal, est né en 1922. Outre son activité artistique, il est professeur de peinture et d'histoire de l'art.

Il fu guidé par Borduas et Pellan.

Tout comme Cahen, il est représenté à la Galerie Nationale aussi bien qu'au Musée de la Province de Québec.

Il a exposé à Montréal et à New York.

Ottawa Citizen Mar 19 60

## Sarah Jackson

Sarah Jackson, who is now active in Toronto, has been invited to show in Gallery XII of the Montreal Museum together with the well-known painter, Marian Scott, from April 1-17.

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Westmount Examiner Apr 1/60

# Local artist, Marian Scott to hold show

Marian Scott, Westmount, one of Canada's leading woman artists, and Sarah Jackson, of Toronto, whose sculpture has won international praise, will present a joint Gallery XII exhibition at The Montreal Museum of Fine Arts from April 1 to 17.

Mrs. Scott, wife of Prof. F. R. Scott, of McGill University, will show a selection of her recent paintings, while Mrs. Jackson will exhibit sculpture, paintings and drawings.

Mrs. Scott, who lives at 451 Clarke avenue, is represented in the permanent collection of the National Gallery of Canada; the Montreal Museum of Fine Arts; the Quebec Provincial Museum, the Art Gallery of Toronto, the Vancouver Art Gallery, the Lord Beaverbrook Gallery and the Bezalel Museum, Jerusalem.

Born in Montreal in 1906, she studied in Montreal and the Slade School in London, England.

Her paintings have been in many shows which Canada has sent abroad, including the 1939 New York World's Fair, the 1951 and 1953 Bienal in Sao Paulo, Brazil; the 1951 Festival of Britain, and exhibitions in Austraila, New Zealand and the United States.

She considers it impossible to sum up her style and aims.

"I feel it is like asking me for a general statement on my style and aims in living," she says.

Mrs. Jackson, who lives at 18 Sussex avenue, Toronto, and is the wife of architect Anthony Jackson, is a former resident of Montreal.

English-born, she has exhibited in Paris and London and, in 1952, was selected as one of Britain's outstanding young sculptors.

Since arriving in Canada she has exhibited at the Arts Club here, at McGill University and the University of Montreal, at the Montreal Museum of Fine Arts and at the Helene de Champlain Art Gallery on St. Helen's Island.

A unique three-figure piece of sculpture entitled "Family Group" by Mrs. Jackson graces the tile facade of a Ville LaSalle supermarket.

She looked upon this opportunity as a chance to "make art human, instead of sticking it in a museum which most people never would visit."

GALLERY XII

The Eleza bethan Apr 8 60

**Montreal Museum of Fine Arts**—From April 1 to 17 in Gallery XII a joint-showing by Canadian painter Marion Scott and sculptress Sarah Jackson. From April 8 to May 8 the 77th annual spring exhibition in the main gallery. From April 22 to May 8, Frank Lipari and Umberto Bruni with a showing of oils in Gallery XII. From April 7 to the end of the month the students' and children's annual exhibition. The museum is open Tuesday to Saturday, from 10 to 5; Sunday, 2 to 5, at 1379 Sherbrooke Street West. Admission free on Wednesday, Saturday and Sunday. Other days, 25 cents to non-members.

Star ap 16/60

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I must say I found none of them as interesting as Marian Scott, whose Gallery XII show is a revelation of a powerful new development. We have seen it coming: the figuartive in her work has been more and more obscured, and now it has been obliterated. What she now gives us is an exciting adventure in color and texture, the sensuous satisfaction of a masterful handling of pigment, sometimes in thick volcanic ridges, sometimes spread thin in aerial perspectives, sometimes like marching waves, their crests whipped off by the wind, and often, the third dimension emphasized by a nervous white calligraphy.

Mrs. Scott probably went as far as she could go in her outlines of mother and child, pursued in variation after variation, in her fossils and her primeval cave drawings. It is good to see her embark on a voyage of new experience.

Sarah Jackson, in the same gallery, takes the body apart, gives back the bones in her sculpture and the flesh in her painting. I choose the bones. I don't think the Primeval Fish is in any shape ever to have been a swimmer. He must have just sat there, welcoming little fishes into his labyrinth. The Striding Man is not a skeleton, but the motion caught in the air and frozen. The bones are clean and white and smooth and you may take some pleasure in following their rhythms.

But the flesh without the bones is dead and deliquescent.

Gazette Ap 21/60

Prince Georges Lakeshore News ap 21/60

# Lipari Exhibit opens Friday

Frank Lipari, 434 Wolseley avenue North, and Umberto Bruni, a teacher at the Ecole des Beaux Arts de Montreal, will present the final Gallery XII exhibition of the season at The Montreal Museum of Fine Arts beginning Friday April 22, it was announced today.

The Gallery XII shows, which now are staged in the Norton Gallery, will resume in October.

Lipari studied at the Art Center School in Los Angeles, Cal., and has exhibited previously at the Arts Club, the Helene de Champlain Gallery on St. Helen's Island, the Montreal Museum, Here and Now Gallery, as well as other galleries in Montreal, New York and Paris.

Art publications in the U.S., Canada, France and Japan have carried articles on his work as well as reproductions.

Influenced by the Italian post-war approach to design and by the oriental use of line and space, he has won numerous design awards, in the United States as well as Canada.

Bruni, who was born in Montreal in 1914, studied under a Florentine artist before his course at the Ecole des Beaux-Arts.

His studies have included the fields of mural painting, stainglass windows, fresco and oil painting.

He has exhibited with the Independent Art Association, the Montreal Museum's Spring Exhibition and the Royal Canadian Academy.

His work is represented in private collections as well as the Ile Perrot Museum.

gazette april 9/60

# Women Artists' Work On View

**Three Canadian women painters** and a Canadian sculptress, all with a widely divergent approach to art, are holding individual exhibitions at present in various galleries on Sherbrooke St. W.

At the Waddington Galleries, **Molly Bobak,** of Vancouver, is represented by twenty-one paintings in oils, based upon landscape and still-life, as well as upon masses of humanity at the seaside. Several drawings in various media are included.

**Marcelle Maltais,** formerly of Quebec City, has recently returned from a period of painting in Paris. She shows twenty-four non-figurative canvasses at Galerie Agnes Lefort.

**Marion Scott** of Montreal, shares the Norton Gallery of the Montreal Museum of Fine Arts with the Canadian woman sculptor, Sarah Jackson, of Ontario.

Much of Molly Bobak's sensitive, instinctive and pleasurable painting as seen at George Waddington's gallery, appears influenced to a degree by today's painters of the School of Paris. Notably so by the earlier work of the French artist, Bernard Buffet.

Traces of this painterly affinity are apparent in Mrs. Bobak's work "Three Jugs of Flowers." However, no hint of Buffet's brittle dryness and pessimism is present. On the contrary, Molly Bobak's handling of design and paint is fresh and relaxed. Her work is cheerful to eyes and mind and in direct contrast to Buffet's often theatrical melancholia.

Other of Mrs. Bobak's paintings bring Raoul Dufy to mind. Both painters have been strongly attracted to oriental art, particularly that of Japan and China.

Reminders of Dufy occur vaguely but unmistakably, in Mrs. Bobak's large semi-abstract expression "White Cliffs". In this work, calligraphic little figures, cavorting or in repose, litter the foreground of the painting in evocative dashes of red, blue and yellow.

Tender and melodic in color projection — her flowers have the soft, pliable-appearing texture of old velvet and of suede. Molly Bobak also paints "large". With knowledgeable technique, she combines representational improvisation with sincerity and charm. Her painting is essentially feminine.

One of the paintings "In Memory of Algiers" is a shining example of Mrs. Bobak's capacity for expressing nostalgia in shimmering, opalescent color and by the elimination of detail. Her varied drawings also are remarkable for their delicate understatement and suggested atmospheres.

In complete contrast are Marcelle Maltais' powerful and enigmatic non-figurative expressions in intense and dark color, at Agnes Lefort's exhibition rooms.

I must confess I am confused at times, by titles given as afterthoughts to non-objective paintings.

With so much talk today of "inner communication" as existing necessarily between artist and receptive viewer, improvised titles seem superfluous. Titles — no matter how poetic or imaginative, incline to defeat the abstract painting's original purpose. Occasionally, they also tend to come dangerously close to contradiction and vague disillusionment on the part of the person looking at them.

Nearly all of Marcelle Maltais' forthright and authoritative, but also cold and rather forbidding work, gives the impression of having been painted from somewhere high above, as if from plane or mountain-

# ART

top. One experiences the imagined sensation of leaning dizzily over greenish-blue ocean depths, over wide open spaces of snow and ice, over formidable non-objective landscapes and jagged peaks.

One very large painting, in which Madame Maltais has laid on her colors in either shredded or smooth, thick swatches of irridescent blue and black, as contrasted to white and scorching vermillions, is titled "Sourkenac" — an Eskimo word meaning "Sun".

To myself, however, as to others present at the time, the painting would make an excellent mural for the St. Lawrence Seaway.

Painted in various shades of yellow, "Ungava" conveys a frigid but sunny impression of the Far North, although other evocative titles also could have been given it. A more honest title is "Rouge Amer" (Bitter Red). This designation has been bestowed upon a striking and stimulating smaller painting.

A larger work, reminiscent of the bark of trees, "Printemps Violet" contains the heady essence of "marrons" and of Paris in the Spring. "Scarabee des Glaces" brings to mind Springtime recollections of the Canadian countryside.

In textural qualities and approach, Marcelle Maltais' painting appears akin to that of the American artist, Clyfford Still, who exhibited in 1955 at the Museum of Modern Art in Paris. Mr. Still has stated that "the artist must accept total responsibility for what he executes. The measure of his greatness will be in the depth of his insight and his courage in realizing his own vision." Evidently, Madame Maltais has plenty of already proven talent, discrimination and determination.

Marion Scott of Montreal is one of Canada's most fearlessly intellectual and technically accomplished experimental painters. She has continually gone her own concentrated way, without any undue fuss or fanfare.

Some of her paintings, in the Museum's Norton Gallery, resemble maps of physical — or mental, geography. They have been built up with thick, sharp ridges of magnificently intermingled color.

Other of Mrs. Scott's paintings seem to analyse or conjure up demons. Some of her works evoke musical rhythms and imaginative forms of dancing, whirling or jigging. Contrasted to these are other paintings of subtle nuances and mysterious transparency. None of Marion Scott's most interesting and unusual works are titled, except by numerals.

Sarah Jackson's four sculptures in white and one in burnished brown metal—or wood, I couldn't decide which, all seem based upon continual evolution and consequent emotion. Her tortured forms writhe, strain and grow. Disturbing and often macabre, one easily is conquered by the sculptor's powerful symbolism and intention.

Mrs. Jackson also shows about a dozen of her almost fiendishly clever and technically ingenious oils on paper designs and drawings in other media. Compelling but also repellent, several of these works appear to have been inspired by decomposition on the dissecting table.

Among the exceptions, I remarked "Torso", which oil on paper expression contains the flaunting pomp and pride of a glittering peacock.

Mrs. Jackson's "Dancing Figure" is given an extra dimension by the use of additional color dribbled on glass and placed over the original painting.

The Montreal Museum of Fine Arts is a fascinating place to visit, this month.

DOROTHY PFEIFFER.

Gazette Feb 15/60

## Montreal Artists Plan Joint Show

Suzanne Meloche and Jean McEwen will present the next Gallery XII show of the Montreal Museum of Fine Arts, beginning Feb. 19. The joint exhibition will be on view until March 6.

Both are Montreal painters. Miss Meloche, who lives at 1631 St. Luke St., is Ottawa-born. She is employed as a secretary.

McEwen, who resides at 580 Davaar, Montreal, was born here in 1923. He is a druggist by profession.

Gazette La Voix du Peuple Feb 15/60

## Les oeuvres de Mlle S. Meloche exposées à Mtl

Mlle Suzanne Meloche et M Jean McEwen présenteront la prochaine exposition de la Galerie XII au Musée des Beaux-Arts de Montréal, à partir du 19 février. L'exposition conjointe se terminera le 6 mars.

Tous deux sont des peintres montréalais.

Mlle Meloche, qui habite à 1631 rue St-Luc, est née à Ottawa. Elle travaille comme secrétaire.

Elle a étudié la peinture sous la direction de Paul-Emile Borduas et des Automatistes et a exposé à la Maison du Canada, New-York, à la Galerie Nationale du Canada, Ottawa, aux galeries d'art de London (Ont.) et Hamilton (Ont.), à l'exposition du centenaire de Granby, à la Galerie Hélène de Champlain, Montréal, à l'Ecole des Beaux-Arts de Montréal, au Musée des Beaux-Arts ainsi qu'à plusieurs galeries commerciales de la métropole.

Ses oeuvres sont représentées dans la collection permanente de Granby.

Elle qualifie son travail "d'action painting" et dit qu'elle désire "créer une impression à la fois directe, violente et sans équivoque". C'est pourquoi elle n'utilise que le blanc et le noir, évitant l'emploi des couleurs "qui peuvent distraire l'oeil."

M. McEwen, qui réside à 580 Davaar, est né à Montréal en 1923. Il est pharmacien de profession.

Peintre autodidacte, il a exposé dans plusieurs galeries commerciales.

Gazette Feb 27/60

**Montreal Museum of Fine Arts.** Suzanne Meloche and Jean McEwen (Gallery XII). Contemporary Quebec Artists Third Annual Exhibition. Until Mar. 3 Eskimo Graphics (in co-operation with the Dept. of Northern Affairs).

La Presse Feb 15/60

Au musée

## Suzanne Meloche et Jean McEwen

Mlle Suzanne Meloche et M. Jean McEwen présenteront la prochaine exposition de la Galerie XII au Musée des Beaux-Arts de Montréal, à partir du 19 février. L'exposition conjointe se terminera le 6 mars.

Tous deux sont des peintres montréalais.

Current Events Feb 15/60

In Gallery XII of the Museum from February 19 to March 6th —an exhibition of paintings by Suzanne Meloche and Jean McEwen.

Le Devoir Feb 22/60

Au Musée

Suzanne Meloche et Jean McEwen exposent présentement à la Galerie XII au Musée des Beaux-Arts. L'exposition conjointe se terminera le 6 mars.

**Le Canada collectionne**

L'exposition des grandes collections canadiennes s'est terminée hier, au Musée des Beaux-Arts. Elle a remporté le plus vif succès.

Du 19 janvier au 15 février, plus de 42,000 personnes avaient vu l'exposition qui marquait la célébration du centenaire du Musée.

Star Mar 8/60

## Cahen Works To Be Shown

The paintings of the late Oscar Cahen, whose work was frequently seen in THE MONTREAL STAR'S WEEKEND MAGAZINE, will be shown at The Montreal Museum of Fine Arts starting Friday. It is the first time in the history of Gallery XII shows that the work of a dead artist has been presented.

The paintings of Mr. Cahen, who was killed in an automobile accident in 1956, will be exhibited with serigraphs by Andre Jasmin of Montreal.

Mr. Cahen, a Dane interned by the British during the war, lived in Toronto and is represented in several museums. Mr. Jasmin, a student of Borduas and Pellan, is a professor of painting and art history and is represented in the National Gallery. He has exhibited in Montreal and New York. The show will be on view until March 27.

Notre Temps Feb 20/60

A la Galerie XII du Musée, jusqu'au 6 mars on peut voir des peintures de **Suzanne Meloche** et de **Jean McEwen. A la Galerie-Etable,** jusqu'au 25 février, on montre des photographies prises par **Donal W. Buchanan** au cours d'un voyage en Europe et au Proche-Orient.

La Presse Feb 27/60

# LES BEAUX-ARTS

## FORCE ET JEUNESSE

Current Events Apr 15/60

Marian Scott, one of Canada's leading woman artists and Sarah Jackson whose sculpture has won international praise are presenting a joint Gallery XII exhibition at the Museum, April 1-17th.

### *Suzanne Meloche-Jean McEwen*

**La Galerie Norton, du musée, présente une double exposition: Suzanne Meloche et Jean McEwen.**

**Suzanne Meloche travaille dans l'absence totale de couleurs. Elle joue du contraste de deux négations. Le violent antagonisme noir et blanc lui suffit. Mais quel noir et quel blanc! Jamais oeuvre plus dépouillée n'a imposé à mon esprit cette phrase d'un peintre non-figuratif, mort aujourd'hui : "L'artiste, disait-il, est un baromètre des transformations. Il les pressent dans ses actes et dans ses pensées avant qu'elles ne se réalisent dans le monde. Là où il a la faculté de se détacher peu à peu mais définitivement des formes et des vérités généralement admises, il exécute le vouloir d'une réalité nouvelle."**

**Suzanne Meloche exécute ce vouloir d'un réalité nouvelle en forgeant des valeurs dures, musclées, auxquelles elle fait rendre des sonorités d'acier. J'ai rarement vu, au surplus, donner au noir et au blanc tant de valeur picturale. Suzanne Meloche nous marque en pleine face. Elle nous marque au fer noir, au charbon. Elle place son moule de deuil sur ce vide blanc qu'elle étreint toujours brutalement, mais où elle sait laisser filtrer la poésie, comme dans "Nuit partagée", un de ses meilleurs tableaux.**

**On ne peut s'empêcher d'évoquer certains dessins, certains caractères chinois, pour les formes comme pour la qualité du noir. Peut-être sourira-t-on aussi si, une fois de plus, on parle de dessins dont la psychanalyse donnerait la clé mieux que toute critique. Il n'y a pas lieu d'ailleurs de s'en plaindre outre mesure.**

**Peut-être est-ce le ressort secret qui nous attire, la trappe qui nous piège devant ces formes noires qui emprisonnent sans répit les vides blancs pourtant triomphants, ces contraires essayant d'épouser les contraires. La force qui s'en dégage est indéniable. La beauté aussi, indéfinissable pourtant. Et on ne se lasse pas de regarder.**

**L'écriture de Jean McEwen est un mystère éblouissant. Il affectionne les couleurs radieuses, les éclairages indécis du soleil et du jour, et il en fait jaillir les contrastes les plus gais.**

**Peut-être le ferai-je hurler, mais, par certains côtés, il n'est pas sans me rappeler Rothko. Ses couleurs toujours ordonnées en bandes parallèles, la plupart du temps verticales, deux ou trois au plus, s'étendent et se mettent à vibrer par le seul fait de leur étendue. Il en tire des rapports qui créent solite qui fait frissonner l'ensoin de plénitude; besoin qu'il souligne parfois d'une ligne insolite qui fait frisonner l'ensemble avant de cristalliser subitement l'émotion.**

**Ses accords de couleurs me plaisent. Elles sont intenses, lumineuses, jeunes, joyeuses. J'ai aimé "Midi temps jaune" avec son contraste jaune et ivoire; "Les amours jaunes", qui jouent le beige, le safran, le soufre; et surtout "Midi temps rouge" où il rapproche avec dynamisme rouge et bleu. Il y a enfin cette grande composition "Rouge rafraîchi par un rose" mur pourpre en fusion, où le feu brûle le feu, alors qu'on soupçonne en arrière quelque soleil consumé lui aussi par l'incendie.**

**Le langage pictural de Jean McEwen nous imprègne, nous digère, nous assimile, nous étend sur la toile. Nous devenons nous-mêmes grains de canevas, étincellements de la peinture. Nous n'avons plus d'existence que cette conscience lumineuse qui règle nos accords intérieurs au moyen de grandes surfaces reposantes. C'est une peinture intense. Ce sont des hormones colorées. C'est la jeunesse.**

Mont. Star Mar 31/60

## Canadian Artists To Exhibit Works

Montreal artist Marion Scott, one of Canada's leading painters, and Sarah Jackson of Toronto, whose sculpture has won international praise, will have a joint exhibition at the Montreal Museum of Fine Arts from tomorrow to April 17.

Mrs. Scott was born in Montreal and studied here and at the Slade School in London, England. She is represented in the permanent collections of the National Gallery, the Montreal Museum of Fine Arts and other galleries here and abroad.

Mrs. Jackson was born in England, lived in Montreal and is now a resident of Toronto. She has exhibited at the Arts Club here, at McGill University, the University of Montreal and at the Montreal Museum of Fine Arts. Her three-figure Family Group was bought for a Ville LaSalle supermarket — which Mrs. Jackson regards as superior to a museum from the point of view of getting it seen.

Le Devoir Mar 2/60

## Unité et divergence de la peinture

Par Françoise de REPENTIGNY

**— Et d'abord, nous decevons un choc !**

Deux jeunes peintres montréalais exposent à la galerie Norton du Musée, des oeuvres récentes dont la stridence ou le caractère organique gagnent d'emblée notre intérêt. Les cimaises réjouies nous renvoient, urgentes, les gouaches de Suzanne Meloche et les immenses toiles de Jean McEwen. Le directeur du Musée, à qui l'on doit cet accrochage éloquent et compréhensif, découvre de subtils talents de metteur en scène. La lecture, de tableaux si différents d'écriture et de tempérament varie d'un peintre à l'autre, et cette confrontation même nous éclaire par l'unité et la divergence des modes d'expression. Susanne Meloche projette sa lumière par le contraste noir et blanc, Jean McEven en exprime l'humeur sensitive. Les gouaches sont le geste brut, direct de la conscience du peintre, le geste qui donne, qui distribue; les murs de Jean McEven reçoivent l'âme du temps, sont la magie du culte solaire : les traces de l'exécution demeurent invisibles. Suzanne Meloche concentre son énergie dans des structures plastiques, McEven devient climat, ciel, odeur, temps. La peinture de Meloche est action, celle de Jean McEwen est sensation organique, spongieuse et enveloppante. Le geste de Suzanne Meloche a des échos extérieurs, il se prolonge, celui de Jean McEwen devient un état, fait partie radieuse et luminescente de la toile.

Suzanne Meloche écrit, noir sur blanc, des gouaches que l'on lit avec ferveur, qui nous engagent. Si l'oeuvre est en général de format moyen, cela ne diminue en rien le souvenir tenace qu'elle laisse. Ses calligraphies se prolongent en nous, persistent à nous émouvoir. Suzanne Meloche agit sur des toiles avec lesquelles on a le goût de vivre, puisqu'elles sont vie, des toiles courageuses et nécessaires comme une naissance. D'un geste, et quel geste, elle affirme en l'articulant, la présence de l'angoisse, le ressort poétique de l'émotion, le dynamisme de son choix, son angle de vision. Je l'ai déjà dit et le répète, Suzanne Meloche porte en elle la lumière et la projette par les prises de conscience que sont les éclaircies fécondes jaillissant de ses structures.

D'une pureté, d'une intégrité décisive, son oeuvre marche, rien ne la souille, rien n'entame l'élan décidé, c'est l'expression entière, stridente d'un être spontané et généreux. Son langage atteint une grande pureté d'expression, il sort véhément de la conscience du peintre, il est tel, rien à ajouter, rien à retrancher. Quoique nous soyons conscients de ses parentés picturales, cela n'amoindrit pas notre appréciation. Le nerf émotif de cette jeune artiste la fait passer aux actes. L'oeuvre, dès lors, dépasse le geste du peintre. L'écriture est aussi véhémente que le vocabulaire est rudimentaire: l'action y est totale. Suzanne Meloche risque tout et elle gagne. Par le procédé calligraphique, elle atteint un sens originel puissant. Son impétuosité éclate sur le beau visage primitif de ses gouaches, éloquentes dans la luminosité de ses noirs d'une extrême vigueur plastique. Le peintre prolonge sur le papier, les structures d'ébène qu'exigent ses vigoureux coups de pinceau, structures trouées de lumière, de poésie, blancs îlots, losanges éclatants, passes du silence. Tels sont écrits "Nous n'irons plus au bois", ou chantent d'émouvantes éclaircies, "Ma terre fragile" où l'âme des noirs nous empoigne, féconde des oasis apaisantes, et cette oeuvre bouleversante et magnifique "Nuits partagées". Dans "Le vin et le mal de vivre" des remous gris envahissent le contraste des blancs, pivotent entre les poutres noires, sont alarmés et douloureux. Parfois, le peintre nous éclabousse en écrivant sur la lumière, y imprime une vision tragique. Chez elle, l'expressivité commande par les pouvoirs suggestifs de la luminosité. La peinture de Suzanne Meloche se taille une place au soleil.

**Jean McEwen**

Par la continuité de son art, Jean McEwen me force à rectifier une impression confuse, me convainquant mieux sur la sincérité de sa vocation. Ses oeuvres gagnent à être bien vues, à être assimilées.

Jean McEwen emploie en les gonflant, en les grattant, en les patinant, en les palpant, en les modulant, en les déchirant, les couleurs du jour: jaunes, rouges ou roses composent le texte des parois que sont ses toiles, s'alanguissent, tressaillent ou s'enivrent d'un midi sonnant, d'un matin vierge, d'un déclin solaire. Si l'action est absente dans son oeuvre, l'intuition de la lumière exerce sa magie sur les sens accablés. L'invisible, l'impalpable est évoqué par des effets vaporeux, un frémissement visuel, organique, sensoriel, d'un état du jour. Certaines toiles sont des murs en état de grâce, certains graffiti ont le pouvoir évocateur du temps vécu, par la patine de la matière, certains mauves fantomatiques sont le grain de beauté de son art, certaines humeurs symptomatiques triturées sont le tympan d'un climat lumineux. McEwen suggère par insinuation, plus qu'il n'affirme, la composition de ses toiles. Il ébauche des zones de structures internes sous forme de fissures sous-jacentes qui déchirent, imperceptibles, la peau des lambris, ou amortissent les effets vaporeux des surfaces nuageuses. L'âme des toiles se confond à la couleur, les titres marquent les sursauts du jour: "Midi, temps rouge", Midi, temps jaune, Orange, marges rouges, Les amours jaunes. Son oeuvre expose les données de l'espace, du temps, les nuances d'une sensibilité qui reçoit, la retenue d'une ferveur chaude et consumante. Les tranches de structure traversent la surface ou le volume des substances de haut en bas. La main ou l'outil du peintre crée des accidents visuellement féconds, comme une expérience.

Le Petit Journal Mar 6

### Suzanne Meloche

Au Musée des Beaux-Arts, Suzanne Meloche vous étonnera par la vigueur et l'aspect dramatique de ses tableaux où il n'y a que le noir, le gris et le blanc. A première vue, ce sont des figures analogues à celles de la calligraphie japonaise, avec des suggestions d'espace (obtenues à l'aide moelleux dégradés). C'est sans doute une évolution très prononcée, qui va des enseignements de Borduas et des automatistes au genre illustré de nos jours par les Européens Wendt, Sauer, Soulages, Schneider et Hartung.

Mlle Meloche nous dit qu'elle désire *"créer une impression à la fois directe, violente et sans équivoque"*. Elle y réussit, mais elle obtient en même temps une poésie d'une grande intensité. Il y a de la passion dans ces images qui vont d'un noir presque désespérant à une clarté qui

Le Petit Journal Mar 6

### Jean McEwen

C'est un excès que la peinture de Jean McEwen, actuellement en vue au Musée des Beaux-Arts. Ces grandes surfaces de couleurs où domine une teinte générale, et dont l'uniformité n'est rompue que par une ligne ou deux, représentent d'abord la volonté d'illustrer une théorie.

Il en découle une sensation ou deux. On s'y sent pris par une atmosphère très particulière et très poétique. Mais, du point de vue pictural, l'auteur nous jette une affirmation où il n'y a pas de place pour l'analyse ou le sentiment. J'en ai gardé une terrible sensation de solitude.

Gazette Mon 9/60

# Cahen's Art On Show At Museum

For the first time in the history of Gallery XII exhibitions, the Montreal Museum of Fine Arts will present the work of a dead artist, starting March 11.

Paintings by Oscar Cahen who was killed in a motor accident in November, 1956, will be exhibited with serigraphs by Andre Jasmin, of Montreal. The show will be on view until March 27.

Cahen was born in Copenhagen in 1916. His early training and work was in Prague, Paris and London, Eng.

Interned as an enemy alien by the British in 1939, he was sent to a prisoner's camp in Canada. Artistic activities there led to his release and free-lance work in Montreal.

In 1953 he moved to Toronto, where his paintings and drawings won him quick acclaim. He was a member of the Canadian Society of Painters in Water Color, the Ontario Society of Artists, the Canadian Group of Painters, the Art Directors Club of Toronto and the Painters Eleven.

His work is represented in many museums and galleries, including the National Gallery of Canada, Ottawa.

Jasmin, 5540 Woodbury Ave., Montreal, was born in 1922. In addition to his work as an artist, he is a professor of painting and the history of art. Borduas and Pellan were among his teachers.

Like Cahen, he is represented in the National Gallery as well as the Provincial Museum in Quebec City.

He has exhibited his work in Montreal and New York.

Star May 7/60

Umberto Bruni, half of the Gallery XII show, which closes tomorrow, was unfortunately dropped from last week's Notes when space gave out. I looked at his non-figuratives as I look at the rock, for density, the subtlety of grain and texture, the color modulations of mineral and lichen. Two small details from mural projects show Mr. Bruni in another, and impressive, aspect. One is of a group waiting in a clinic, the other of a man helping a lame brother. They would keep their place on the wall, reserved but moving, unparticularized and timeless, yet deeply human.

# Sérigraphies d'André Jasmin



ANDRE JASMIN

Pour la première fois dans l'histoire des expositions de la Galerie XII, le musée des Beaux-Arts de Montréal présentera l'oeuvre d'un artiste décédé. Cette exposition débutera de 11 mars.

Les tableaux d'Oscar Cahen, mortellement blessé dans un accident de voiture en novembre 1956, seront exposés conjointement avec des sérigraphies d'André Jasmin, de Montréal

L'exposition se terminera le 27 mars.

Cahen est né à Copenhague en 1916. Il a d'abord étudié et travaillé à Prague, à Paris et à Londres.

Emprisonné par les Anglais en 1939, à titre de sujet d'un pays ennemi, il fut envoyé dans un camp d'internement au Canada. Son talent artistique ici avait abouti à une mise en liberté et il se remit à peindre à Montréal.

En 1953 il s'installait à Toronto où ses peintures et dessins lui valurent une renommée rapide. Il était membre de la Société des aquarellistes canadiens, de la Société des artistes ontariens, des Peintres canadiens, du club "Art Directors" de Toronto et du groupe des Onze.

Ses oeuvres figurent dans plusieurs musées et galeries, y compris la Galerie nationale d'Ottawa.

Jasmin, de 5540 avenue Woodbury à Montréal, est né en 1922. Outre son activité artistique, il est professeur de peinture et d'histoire de l'art.

Il fut guidé par Borduas et Pellan.

Tout comme Cahen, il est aussi présenté à la Galerie nationale aussi bin qu'au Musée de la province de Québec.

Il a exposé à Montréal et New-York.

Gazette Mon May 9

Gazette Ap. 18/60



Frank Lipari and his "Quelques Toits"

# Gazette Designer To Exhibit

Frank Lipari, designer of The Gazette Printing Co., and Umberto Bruni, a teacher at the Ecole des Beaux Arts de Montreal, will present the final Gallery XII exhibition of the season at the Montreal Museum of Fine Arts beginning April 22.

The Gallery XII shows, which now are staged in the Norton Gallery, will resume in October.

Lipari, who was born in Montreal in 1927, is a resident of Montreal West.

He studied at the Art Center School in Los Angeles, Cal., and has exhibited previously at the Arts Club, the Helene de Champlain Gallery on St. Helen's Island, the Montreal Museum, the Here and Now Gallery, as well as other galleries in Montreal, New York and Paris.

Art publications in the U.S., Canada, France and Japan have carried articles on his work as well as reproductions.

Influenced by the Italian postwar approach to design and by the oriental use of line and space, he has won numerous design awards, in the United States as well as Canada.

Bruni, who was born in Montreal in 1914, studied under a Florentine artist before his course at the Ecole des Beaux-Arts.

His studies have included the fields of mural painting, stained-glass windows, fresco and oil painting.

He has exhibited with the Independent Art Association, the Montreal Museum's Spring Exhibition and the Royal Canadian Academy.

His work is represented in private collections as well as the Perrot Museum.

Mont Star Ap 30/60

* * *

The last Gallery XII exhibition of the season at the Museum presents Umberto Bruni and Frank Lipari, each with something of his own to say. Mr. Lipari shows some of his bird patterns—not so much birds as bird skins— and a group of landscapes, looked at, you might say through half closed eyes—a lake lost behind hidden (in the blue of Silence and Return of Night) or just emerging, the movement of the wind over sere grass, roofs huddled together in the haze, fishing cabins on the ice, just defined as patches of color (Isolated Togetherness). An unpretentious poetic sensibility and fastidious taste.

* * *

In his mural projects for the Ministry of Transport, such as Zodiaque, Ouvertures de L'Espace and Les Ondoyantes, he organizes symbols of time, space and the solar system, of man's machines and devices, the terms of meteorology and aeronautics.

Le Progrès du Saguenay Ap 2/60

# Exposition conjointe

13-M

Marian Scott, l'une des artistes féminines les plus en vue au Canada, et Sarah Jackson, de Toronto, dont les sculptures connaissent une renommée internationale, présenteront une exposition conjointe de la Galerie XII au Musée des Beaux-Arts de Montréal du 1er au 17 avril.

Mme Scott, épouse du professeur F.R. Scott de l'Université McGill, exposera quelques-unes de ses toiles récentes, tandis que Mme Jackson montrera des sculptures, des peintures et des dessins.

On peut voir des oeuvres de Mme Scott, qui habite à 451 avenue Clarke, à Montréal, dans la collection permanente de la Galerie Nationale du Canada, au Musée des Beaux-Arts de Montréal, au Musée de la Province de Québec, aux galeries d'arts de Toronto et de Vancouver et au musée Bezalel de Jérusalem.

Née à Montréal en 1906, elle a étudié à Montréal et au Slade School de Londres.

Ses tableaux ont fait partie de nombreuses expositions présentées outre-mer par le Canada, y compris la foire mondiale de New-York en 1939, les bienales de 1951 et 1953 à Sao Paulo, au Brésil; le festival de 1951 en Grande-Bretagne, ainsi que diverses expositions en Australie, en Nouvelle-Zélande et aux Etats-Unis.

Elle s'avoue incapable de résumer son style et son but.

"C'est comme si on me demandait de définir mon style et mon but dans la vie dit-elle."

Mme Jackson, autrefois de Montréal, réside maintenant à 18 avenue Sussex à Toronto. Elle est l'épouse de l'architecte Anthony Jackson.

Née en Angleterre, elle a exposé à Paris et à Londres. En 1952 elle fut choisie comme l'un des principaux jeunes sculpteurs de Grande-Bretagne.

Depuis son établissement au Canada, elle a exposé à l'"Arts Club", à l'Université McGill et à l'Université de Montréal, au Musée des Beaux-Arts ainsi qu'à la galerie Hélène le Chemplain sur l'île Sainte-Hélène.

Une de ses sculptures, en trois pièces et intitulée "La famille" orne la façade d'un super-marché de Ville LaSalle.

Elle déclare que cette oeuvre lui a donné l'occasion de "rendre l'art humain, au lieu de décorer un musée que la plupart des gens ne visiterait jamais".

Gazette Apr 23/60

Le Devoir Apr 28/60



LEFT "Pas de Dance" an ink drawing by Frank Lipari of Montreal, in which the artist's light touch and sense of rhythmic decoration are apparent. Right "Aide" by Umberto Bruni, a teacher at the Ecole des Beaux Arts of Montreal. Both artists are holding an exhibition of their works at present at the Montreal Museum of Fine Arts.

LES EXPOSITIONS

# Paysages lyriques et peinture de tiroirs

Par Françoise de REPENTIGNY

**A la galerie Norton du Musée, deux peintres italiens, Frank Lipari et Umberto Bruni nous réservent quelques surprises, non pas magistrales il est vrai, mais pour le moins agréables.**

**En utilisant un procédé aussi chatoyant qu'apparenté à celui de la fresque, Frank Lipari n'a rien de renversant à nous dire, mais il sait ne pas forcer impunément son inspiration et se soucie peu de jeter de la poudre aux yeux. C'est par des frottis calins et flexibles qu'il traite la couleur, blonde ou atmosphérique, la composition, suivant une humeur sensitive. L'invention formelle est à peu près inexistante dans l'écriture, ces paysages affectifs sont vaporeusement brossés, parfois d'une belle transparence, romantiques et caressants. Sauf pour une heureuse incartade intitulée "Ensemble, isolé", et quelques dessins à l'huile enlevés avec brio, la peinture de Lipari souffre d'un assujettissement à la technique ou d'une délectation outrée pour la science infuse.**

**Le tableau mentionné ci-haut peut signifier une intéressante évolution dans le travail du peintre. Quoique déroutante dans le contexte de son mode d'expression, cette oeuvre retient l'attention. Lipari a une façon plus abstractisante d'aborder la toile qu'il développe au moyen de formes carrées, toits à cheminée, disséminés sur un espace-surface subtilement enrobés de couleurs poudreuses. Dans les tons pastel, Ensemble isolé est traité d'un geste souple et lucide.**

UMBERTO BRUNI

**Umberto Bruni s'épanche au travers d'émotions où la fantaisie organique ou l'érosion lyrique sont les viscères de son art. Par cela même, il nous est beaucoup plus sensible que Lipari, plus fécond, nous apprivoise par une conscience chaleureuse, la fusion des couleurs spectrales, et cet épanouissement liquéfié dans l'élocution érosive. La palette, extrêmement bien pulvérisée et parfois, stridente, est son principal agent créateur. L'humeur en est toujours séduisante, parfumée, bien que souvent hasardeuse dans l'accident. Une matière, dense et coulante comme la lave, entraîne dans son cours, des éclosions lumineuses ou sourdes, elle fait généreusement sa part d'imprévu suivant l'instinct du peintre. Il se produit alors, soit une fécondation interne, un jaillissement volatisé, soit une ardente éclipse de lumière, ou l'accord parfait. Cette fondue attrayante et riche manque cependant de résonance, il arrive que le sujet proposé sombre dans l'enlisement de la facilité.**

**Lipari n'a pas toujours les reins solides pour orienter la destinée passagère des substances, mais le détail épidermique et raffiné de ses toiles engendre des plaisirs pour les sens sethétiques. L'on s'attarde à des tableaux comme "Fantaisie en jaune" où la morsure des verts jette un éclat énergique et vivace, les jaunes, sous pression lumineuse. Ou "Eclosiin", harmonie dégourdie dans la gamme chromatique des roses. "Temps des temps" est une oeuvre dont les courants en marche se fusionnent autour des noeuds stratégiques qui sillonnent l'écorce de la toile comme des astres lointains, bleus, orangés, gris-brun. L'un des tableaux les plus compacts, "Souffle de vie", une synthèse de la tache délayée de matière texturée, embricadée dans une structure fantomatique. Toile moelleuse et riche dont le visage comme sali par le temps, présente l'attrait d'un beau caillou bien poli. "Multitude" est aussi agréable, intime et d'un ténébreux silence.**

HOMMAGE A PELLAN?

**Au risque d'encourir les foudres d'un amateurisme de "cote", j'avoue ne pas être une adepte de la peinture de tiroirs. Il s'agit de l'exposition en "Hommage à Pellan", à la galerie Denise Delrue. Et comme, devant les oeuvres de ce peintre consacré sur les splendeurs d'un prestigieux passé (les années 40), nous pigeons à pleine brassée dans les intrigues plastiques, un fort bricolage de pots cassés, la manie des tripotages gâteux et pétris de sucreries symboliques, soit un galimatias de pâte, de couleurs, de formes à contorsion, d'arrangements concentrés, je préfère pour ma part laisser indéfiniment au peintre, le champ libre pour s'exprimer. Tout le plaisir est pour lui d'ailleurs, si peu pour nous hélas. En définitive, mon impression la plus généreuse ne dépasse pas le stade de l'embêtement. Le silence est d'or devant un art aussi lamentable. Je n'ai qu'un mot et ne puis le retenir "que c'est laid".**

**En souvenir du tableau le moins indigeste dans cette encombrante production de 1958-59-60, "Phytographie", j'aurais aimé y dénicher quelque beauté même hypertrophiée, mais un jugement subjectif ou objectif, venu d'un critique "qui n'a de noble que le nom", et quel qu'il soit, équivaut à une injure. Globalement, puisqu'il est douloureux d'"entrer dans les détails, je regrette d'être si catégoriquement sceptique. Mais, devant cette peinture que je suis forcé d'ignorer pour ne pas la comprendre, ni la sentir, ni l'aimer, encore moins la dénigrer, cette torture pour les yeux que l'on appelle art, je ne fais que passer.**

Gazette Apr 30/60

# Bruni And Lipari

Two younger Montreal painters, each with a divergent approach to their art, yet each with the intention of expressing mood and emotion, are sharing a "Gallery XII" exhibition in the Norton Gallery of the Montreal Museum of Fine Arts. The artists are Umberto Bruni and Frank Lipari.

Bruni's approach is the more technical, almost scientifically so. His primary interest in painting appears concerned with the development of new techniques.

Bruni's non-figurative paintings are executed in oil-paints, combined with gouaches and wax. Added to these is a "mystery ingredient", the nature of which Mr. Bruni preferred not to divulge.

The fact that Umberto Bruni's abstractions also evoke certain imaginative responses in various viewers pleases but does not surprise him. Even if those same reactions are contrary to what might be expected, according to the titles affixed by the artist after completion of his works.

Only two or three figurative paintings are displayed in Bruni's interesting show. "Waiting" and "Aide" appear as preliminary studies for a large fresco-like mural evidently designed for a charitable institution or hospital.

Umberto Bruni is a teacher of painting at the Montreal Beaux Arts School.

ART

Primarily, Frank Lipari is an interpreter of mood and emotion through the medium of semi-representational painting. He also expresses human foibles and frailties through his drawings and designs of birds.

It has been rightly said that Lipari's art has been largely influenced by that of the Japanese. However, Lipari's poetic thought and expression also would seem to have roots in the more sensuous romanticism of early Northern Italian art and literature. His art is more down-to-earth and witty, than that of the Orient. He is not intellectually concerned with stylized calligraphy and symbols.

Lipari's talent in sensitive, imaginative and decorative design, already has been recognized in Canada, America and Japan. His oil-painting is a comparatively new venture.

Among Mr. Lipari's perceptive and sympathetic bird-designs is a touching and technically perfect little work, titled "Alert." This silver suggestion of a startled, listening, woodland creature, is composed of two brush - strokes only, to which a few subtle touches of shadow have been added.

Lipari's landscapes in intense, dark blue, his rosy moonlit skies, hidden lakes and grain-fields, contain certain elements of imaginative philosophy. He appears to say one thing in paint and to mean another.

A large painting, suggesting a summer breeze riffling long grass, also projects the impression of a graceful ship cutting a swath through ocean waves by the sweep of her bow.

"Roofs Under Rain" is a tenderly - stated melody in shimmering blue and green. Vaguely patterned under slanting silver strokes, a city nestles moistly in anticipation of Spring.

Two landscape paintings are remarkable for their dark, blue density, space and mood. These works were created by the artist by the use of crumpled rags, his fingers and the palms of his hands.

Frank Lipari was born in Montreal. He studied at the Art Centre School in Los Angeles, California. He has exhibited previously at the Arts Club, the Helene de Champlain Gallery, the Montreal Museum of Fine Arts—in the Spring Shows, in Toronto, New York and Paris. He has won numerous awards for his designs in the United States and Canada.

DOROTHY PFEIFFER.

La Presse Apr 30/60

Au Musée

# Frank Lipari et Umberto Bruni

Frank Lipari, dessinateur à la Gazette Printing Co., et Umberto Bruni, professeur à l'Ecole des Beaux-Arts de Montréal, présenteront conjointement au Musée des Beaux-Arts de Montréal la dernière exposition de la saison de la galerie XIII. L'exposition s'ouvre le 22 avril.

Les expositions de la galerie XII, qui sont présentement tenues à la galerie Norton, reprendront en octobre.

Lipari, né à Montréal en 1927, est un résident de Montréal-Ouest.

Il fit ses études à l'Ecole du Centre d'art de Los Angeles, Californie, et a déjà exposé à l'Arts Club, à la galerie Hélène de Champlain de l'île Ste-Hélène, au Musée de Montréal, à la galerie Here and Now, ainsi qu'à d'autres galeries de Montréal, New York et Paris.

Certaines revues d'art, aux Etats-Unis, au Canada, en France et au Japon, ont publié des articles sur son oeuvre ainsi que des reproductions.

Influencé par la manière italienne des artistes d'après-guerre et par la conception de l'art oriental dans son emploi de ligne et d'espace, il a remporté plusieurs prix de dessin aux Etats-Unis et au Canada.

Bruni, né à Montréal en 1914, fut l'élève d'un artiste florentin avant de suivre les cours de l'Ecole des Beaux-Arts.

Il a étudié la peinture murale, sur verre, à fresque et à l'huile.

Il a exposé avec l'Independent Art Association, au Salon du Printemps du Musée de Montréal et avec l'Académie royale canadienne.

Son oeuvre figure dans des collections privées ainsi qu'au Musée de l'Ile Perrot.

Il demeure au 9945 avenue DeLorimier.

Gazette

Mont Monitor Ap 21/60

8'11



FRANK LIPARI, 434 Wolseley avenue north, Montreal West, examines his painting titled "Eparpillade" or "Scatterbird." His work goes on display at the Museum of Fine Arts on Friday.

Star May 7/60

## Bruni et Lipari à la Galerie XII

La Galerie XII du Musée des Beaux-Arts présente sa dernière exposition de la saison avec les premières chaleurs (étouffantes dans cette salle). Il s'agit de deux peintres aux consonnances italiennes : Frank Lipari et Umberto Bruni.

Je reste, comme beaucoup de mes confrères, contre le principe d'une exposition à deux. L'un y tue toujours l'autre. Je ne sais qui, jadis, a lancé cette idée. L'intention était bonne. Dans la pratique, elle est stupide et fait toujours du tort à l'un des peintres exposés. Car, pour être impartial, il faut s'efforcer d'éviter tout élément de comparaison entre les deux artistes. Et cette saison, dans ce domaine, a provoqué des désastres.

Lipari, pour son compte, a des tendances à se révéler peintre animalier. C'est un genre spécial, mais que beaucoup de gens estiment, pour en décorer leur salle à manger. Ses oiseaux, son coq, ses cuisses de grenouilles, sont un repas plaisant pour l'oeil qui y cherche des satisfactions. Naturellement, c'est une question de goût. Ce n'est pas le mien. Pourtant, dans le genre, on a vu pire.

J'aime encore moins ses peintures abstraites qui se lisent mal — ou trop facilement — mais qui semblent souffrir du voisinage de celles, rayonnantes, riches et mieux alimentées de Umberto Bruni.

Ceci ne veut pas dire que Bruni, c'est du génie ! Mais, avec lui, c'est le monde de la genèse, ses grottes incertaines, ses magmas imprécis, ses fleuves informes et créateurs qui nous réassimilent et nous engendrent. "Formation" ... "Affrontement" ... "Evénement" ... "Accord" ... ! Nous sommes au début du monde. La couleur est matière organique, dont les coulées font prendre des formes encore vagues à la vie. Parfois, il en sourd une teinte plus franche, bientôt elle-même prise dans le flux. Et de nouveau, tout à coup, c'est l'éclair, l'ouverture, l'aperçu d'un monde de bronze et de mousses, de chair et de fleurs de terre. La fusion du monde avant la création. Le magma en gestation colorée. On se laisse prendre malgré soi. C'est du bon travail. Monotone peut-être à la longue. Mais avec l'habitude ...

Le Progrès du Saguenay Ap 20/60

13-M

## La dernière exposition de la saison de la galerie XII

Frank Lipari, dessinateur à la Gazette Printing Co., et Umberto Bruni, professeur à l'Ecole des Beaux-Arts de Montréal, présenteront conjointement au Musée des Beaux-Arts de Montréal la dernière exposition de la saison de la galerie XII. L'exposition s'ouvre le 22 avril.

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Il a étudié la peinture murale, sur verre, à fresque et à l'huile.

Il a exposé avec l'Independent Art Association, au Salon du Printemps du Musée de Montréal et avec l'Académie royale canadienne.

Il demeure au 9945 avenue De Lorimier.

Le Petit Journal May 15/66

# Entrée gratuite au Musée des Beaux-Arts

**par Paul Gladu**

Et d'abord une bonne nouvelle au sujet du *Musée des Beaux-Arts:* en l'honneur de son 100ème anniversaire, il offre, en présent au public, l'abolition du droit d'entrée de 25 cents imposé, quatre jours par semaine, depuis 1860. Le public a donc maintenant une raison de plus de ne pas manquer les deux peintres qui exposent actuellement au *Musée:* Frank Lipari et Umberto Bruni. Vous les trouverez à la Galerie Norton. Cette série d'expositions — qui est toujours conjointe — réunit des artistes canadiens vivants. L'idée est excellente quoique l'espace y soit singulièrement limité.

En passant, je dirai mon plaisir de trouver le Musée plus vivant et plus populaire qu'autrefois. Le précédent directeur l'avait déjà un peu déridé. Le présent, M. Evan H. Turner, lui a fait faire de grands progrès.

Il reste encore quelques choses qui déplaisent, par exemple: la présence de policiers en uniforme et celle d'employés qui ne parlent que l'anglais. Mais les expositions sont variées et nombreuses, la qualité y est recherchée et l'air y est devenu respirable. Quoi de plus pénible, et de plus contraire à l'art, que ces manières bêtement solennelles, ces airs de prison et cette méfiance un peu trop évidente à l'égard de tous les visiteurs. Si Van Gogh, Utrillo, Modigliani, s'étaient présentés à la porte de certaines galeries, on les eût jetés dehors!



**UMBERTO BRUNI** photographié près d'une de ses oeuvres.
(Photo Marce)

### Umberto Bruni

Bruni, né à Montréal en 1914, fut l'élève d'un artiste florentin avant de suivre les cours de l'Ecole des Beaux-Arts de Montréal. Il a étudié la peinture murale, sur verre, à fresque et à l'huile. Il est maintenant professeur à l'Ecole des Beaux-Arts.

C'est un homme qui connaît son métier. Ses tableaux sont exécutés avec discrétion et bon goût.

Quelques esquisses, évidemment des projets de murales, montrent qu'il connaît les lois de ce genre traditionnel. Ses personnages ne comportent pas plus de détails qu'il ne faut, et ils sont groupés. Ses couleurs sont douces. La composition est bien équilibrée.

C'est d'ailleurs cette dernière qualité qui brille à travers tous ses tableaux de chevalet.

Equilibré dans les couleurs: le clair équilibrant le sombre, le chaud équilibrant le froid, etc. Equilibre dans les lignes: horizontales et verticales, épaisses et minces, etc. La nature de Bruni, telle qu'elle paraît dans ses tableaux, est vraiment bien équilibrée!

Bruni n'est pas avare de belles couleurs. J'en ai rarement vu d'aussi somptueuses. Il nous transporte dans un monde féerique. Ceci m'a paru si vrai que j'en ai conclu qu'il ferait de merveilleuses images pour le **Vathek,** de Bedford, qui est une histoire du temps des **Mille et une nuits.**

### Découverte de l'année

Presque tous les tableaux de Bruni définissent un milieu. Ils représentent des mondes en transformation, ou des mondes inédits. **Eclosion, Temps des Temps, Multitude,** tels sont ses thèmes.

Voici une peinture non figurative qui a de la substance et une signification. Bruni adopte toujours un sujet bien défini, ce qui n'est pas toujours le cas pour les artistes de l'abstrait . . .

Somme toute, je considère Bruni comme une des découvertes de l'année. Sa palette nous repose des oeuvres sèches, cérébrales, ou simplement vides, qu'on voit si souvent. Voici un peintre qui ne considère pas notre oeil comme un creuset, comme un panier à déchets ou comme chose moins noble encore. Il se préoccupe de nous plaire, ce qui — du point de vue de certains esprits déformés — est bien le plus grand péché du monde! . . .

Lipari est dessinateur à la "Gazette Printing Co. Il est aussi un Montréalais. Il a fait ses études à l'Ecole du centre d'art de Los Angeles et a déjà exposé à l'Arts Club, à la galerie Hélène-de-Champlain, de l'île Ste-Hélène, au Musée de Montréal, à la galerie **Here and Now,** ainsi qu'à d'autres galeries de Montréal, New York et Paris.

### De notre époque

C'est un artiste qui appartient sans conteste à notre époque. Chez lui, le dessin a retenu quelques-unes des qualités propres aux arts graphiques. Il garde des façons de la lithographie et est influencé par la technique des clichés. Ce qui en fait une oeuvre propre, aérée, décidée. Quant à sa couleur, elle rappelle les travaux des photographes: comme eux, il sait isoler un effet de lumière et exploiter les ressources d'une même tonalité générale.

Cependant, il a une prédilection pour les bleus froids qui gâte certains de ses tableaux. Il est étonnant comme ce dessinateur — si leste, si ingénieux, si précis dans ses images de **Coq batailleur,** etc. — se montre si vague et si mou dans ses peintures.

Une grande poésie se dégage de la plupart de ses paysages. A cet égard, sa vue sur des toits de maison est une grande réussite.

A remarquer que c'est la dernière exposition conjointe de cette saison. La série reprendra l'automne prochain.

Mont. Star May 28 '60

# The Arts Come Of Age

## But the Philistines are still among us

By ROBERT AYRE

ONE of the best ways of surveying the development of the arts in Montreal over the past 60 years is to look at the history of the Montreal Museum of Fine Arts, which this year is celebrating its centenary. It was in 1912 that the Art Association as it was then called, moved from the quarters on Phillips Square it had occupied since 1879 to the building on Sherbrooke Street. The new wing was opened in 1939. But even with this increase in space the facilities were not sufficient to accommodate the growing collections and services. The Arnold House on Ontario Street was acquired in 1945, by means of special donations, and opened as the Art Centre two years later. When the house next door became available in 1958 through the bequest of the late Dr. J. W. A. Hickson, the offices and the library of more than 10,000 books moved in, making more room in the main building for the collections, and the stable was taken over by the newly formed Junior Associates for their exhibitions and their coffee house.

The work of JAMM and of the women's committee, the special exhibitions, lectures, demonstrations of "art in action," the luncheons and teas, the flower shows and the annual ball, the showings of motion pictures on Wednesday nights (which had to be increased to two sittings), all have helped to bring the museum out into the community in recent years.

The institution, at first looked upon by many as a mausoleum, has become a vital part of Montreal's life and the number of visitors has grown with the city's population. Taking four key years, here are a few figures. Membership grew from 315 in 1900 to 1,786 in 1912, dropped to 1,473 in 1939 and last year reached 3,000. There were 24,690 visitors in 1900; 32,444 in 1912; 64,693 in 1939 and more than 90,000 last year.



*In a quiet corner of the Museum of Fine Arts.*

THE COLLECTIONS, either by purchase or gift, have been built up within this century. The first important group, the bequest of William and Agnes Learmont, was received in 1909. The great van Horne pictures — 84 of them — came in 1945. The exhibition "Canada Collects," which opened the museum's centennial, gave us some idea of the scope and quality of Montreal possessions, though Canadian works are still to be noticed and we must not overlook the important decorative arts collections. These give the museum its unique character and which owe so much to the honorary president, Mr. F. Cleveland Morgan, whose inspiration and generosity still continue to be a benefit.

For many years, the affairs of the museum were carried on by devoted laymen, some of whom gave their energies almost full-time to managing it. It was not until 1947 that the first professional director was appointed, Robert Tyler Davis, who combined the office with that of professor of fine arts at McGill University.

While the Art Association classes began as far back as 1886, under William Brymner, who remained until his retirement in 1921, the School of Art and Design is a development of the 20th Century. Under Dr. Arthur Lismer, who came in 1940, it has expanded so that its enrolment today is about 750, including day and night classes, study groups, classes for non-professionals, teachers' training courses and the children's classes, which start youngsters as young as three.

L'ECOLE DES BEAUX-ARTS, the provincial art school, was founded in 1922. Instead of the 30 or 40 students expected — several hundred enrolled when the building on St. Urbain Street was opened. Today, there are 250 in the regular course, 750 in the night classes and 450 in the children's groups. The original building has been entirely devoted to architecture since 1955, when the old technical high school, around the corner at 125 Sherbrooke Street, was acquired. Robert Elie has been director since 1957.

The Beaux-Arts has become a centre for exhibitions, primarily for students but important enough, many of them, to attract the public. The enlargement of exhibition space has been one indication of the development of the arts in Montreal since 1900. Several old firms of art dealers, such as William Scott & Sons and William Watson, have passed from the scene, newer ones have come and gone, but today there are at least 10 where the public and the artists may meet. Other centres which have developed include the Social Centre of the University of Montreal, the Redpath Library of McGill University, the Y.W.C.A., the Y.M.-Y.W.H.A., the Canadian Handicrafts Guild (founded in Montreal in 1906), the Helene de Champlain, on St. Helen's Island, and other restaurants, some of the hotels, and theatres like the MRT.

Gazette June 17/60

## Arts Club Shows Maxwell Exhibit

In commemoration of the late W. S. Maxwell, architect (1878-1954), an exhibition of his drawings, paintings and architectural renderings closes tonight, at the Arts Club, 2027 Victoria St.

One of the founders of the Montreal Arts Club and also its first president, W. S. Maxwell designed many of Canada's important buildings, including the Chateau Frontenac at Quebec, the Montreal Museum of Fine Arts, nad the Ba'hai World Faith Shrine at Haifa, Palestine.

The present exhibition at the Arts Club was officially opened by Mr. Maxwell's daughter, Madame Rabbani, formerly of Montreal.

GENERAL HISTORY

Mont Star May 28/60



*Dr. Lismer starts his pupils early.*

JAMES WILSON MORRICE was the first Canadian artist to receive recognition abroad. Since his death in 1924, other Montrealers have brought distinction to their city: Riopelle, Borduas, Pellan (who had the honor of a retrospective exhibition at the Musee de l'Art Moderne in Paris in 1953); when Canada first entered the Venice Biennale in 1952, Pellan and Goodridge Roberts were there; in the next, Borduas and Riopelle; in 1956, it was the sculptor Louis Archambault, and in 1958, Morrice, Jacques de Tonnancour and Anne Kahane. Two Montrealers, Archambault and Norman Slater, had an important place in the Canadian building at the Brussels exhibition. But to follow Montreal artists, architects and designers in all their accomplishments at home and abroad would take us too far afield.

At the opening of the century, Morrice had been in Europe 10 years. In Paris he was a painter of some conseqeunce; at home only a few people had any idea of his significance. Montreal was provincial and conventional in those days. It took a man like Sir William van Horne to see anything in Morrice and buy the first sketch the young artist sold. He paid $10 "to encourage the boy." Morrice got little encouragement "in the Montreal papers particularly," he wrote, "Canadian art is considered of no importance." True, the Art Association bought two of his pictures in 1915. But Morrice stopped coming home and after 1916 he didn't even send pictures back. In reviews of the 1913 Spring Show, the critics howled John Lyman down. Just about that time, A. Y. Jackson, back from Paris, held a show with Randolph Hewton and sold nothing. He went off to Ontario.

Today all three are highly respected, of course. Our culture has widened and deepened. But let's not sit smug and self-satisfied. We've got as far as Morrice, Lyman and Jackson, to speak only of our own painters; but many of us haven't got as far as Pellan Borduas and Riopelle. The Philistines are still among us, faithful to the old provincial conventions. And while there is a greater recognition today of the importance of the arts in the life of the community, there's always the lump of inertia and indifference to keep us busy.

*Mr. Ayre is* THE STAR'S *art critic.*

# Centenary of Montreal Museum of Fine Arts

FROM OUR OTTAWA CORRESPONDENT

THE TIMES

FEBRUARY 25 1960

It has been said that whenever the art director of the Montreal Museum of Fine Arts—it is still to have a curator—hears a fire engine in full cry along the city streets his heart goes to his mouth as he thinks of all those valuable private collections in the older town houses going up in smoke. However, for the next month at least, the present director, Dr. Evan Turner, who is an American, should be relieved from that anxiety, for more than 200 paintings and drawings, most of them lent from private collections in Montreal, Toronto and Ottawa, as well as from the United States and the United Kingdom (including Frans Hals's "Portrait of a Man" lent by Lord Cowdray), are on view in the solid, well-guarded although cramped confines of the Museum of Fine Arts on Sherbrooke Street. The occasion is an exhibition to inaugurate the celebrations marking the museum's centenary.

An April 23, 1860, the Art Association of Montreal was formally incorporated, born out of a "large and influential meeting" held in the city three months earlier. It was an outgrowth of the Montreal Society of Artists founded in 1847 of which Cornelius Krieghoff was a member. The present exhibition is called "Canada Collects: 1860-1960: European Masters," and it puts under one roof some valuable masterpieces acquired by Canadian patrons of the arts from the time of William and Agnes Learmont and the "big three" in the creation of the Canadian Pacific Railway, Lord Strathcona, Sir William van Horne and R. B. Angus, in the grand age of Canadian collecting 1890-1920, down to equally active patrons to-day, including Mr. Cleveland Morgan, Mr. Samuel Bronfman and Mr. I. A. Chipman. There are already in the museum the familiar paintings such as Corot's "L'Ile Heureuse" from the Sir George Drummond's collection; Botticelli's "Madonna and Child" (R. B. Angus collection); Daumier's "Nymphs pursued by Satyrs" (van Horne); and Constant's "A Morocco Terrace, Evening" (Lord Strathcona and Mount Royal). There are others which are examples of the taste of the time, and those which have now been brought out of hiding include paintings by Eugène Boudin, Antonio Canaletto and Bartel Bruyn the elder, and one which seems to be on its own in the exhibition, "St. Anne, The Virgin and Child", of the Burgundian School.

## LOANS FROM AMERICA

The place of honour at the top of the grand staircase at the exhibition is given to three paintings, once in the James Ross collection. They are "The Departure of Lot and His Family from Sodom," by Rubens, which is lent by the John and Mable Ringling Museum of Art at Sarasota, Florida, flanked by Turner's "The Dogana and the Salute" and the Rembrandt, "Portrait of a Man in a Furlined Coat," both lent by the Fuller Foundation in Boston, Massachusetts.

What the exhibition does give, however, is an idea of the kind of paintings Canadians acquire when they achieve wealth and an interesting glimpse of social history here. The importance of the earlier collecting, such as that of Benaiah Gibbs, was, as Dr. Turner points out in an essay on the exhibition, rather that of example than the actual importance of the collection itself. The first serious collection was made in the 1880s and is shown in the 127 pictures which the Learmonts bequeathed to the Art Association in 1909. The Learmonts and other collectors seemed to have leant heavily on the popular contemporary Dutch and French painters, and Dr. Turner says that it seems strange that, in view of Canada's associations with Great Britain, the pre-Raphaelites, as well as the popular Royal Academicians like William Powell Frith and others, were hardly touched at all. "Unquestionably," he adds, "that aspect of nineteenth-century Canadian taste which is least understood to-day was the enthusiasm for the Dutch painters of the period."

## THE FRENCH IMPRESSIONISTS

There was little grand-scale collecting between the wars, except perhaps by Mr. Elwood Hosmer and Mr. Robert W. Reford, of Montreal, and Mr. and Mrs. Frank Wood, of Toronto, which now has a fine gallery and has been followed by other Canadian cities, such as Winnipeg, which have their own collections. Prices were generally too high for European masters, and interest shifted to Canadian art and to the works of the French Impressionists and their followers. In the last 20 years, says Dr. Turner, many fine French Impressionist works have come to these shores and occasionally an Old Master, for example, a Rembrandt "Self Portrait" acquired recently by Samuel Bronfman which is in the present exhibition.

The Montreal Fine Arts Museum is very dependent on voluntary effort, and its greatest problem at the present time is to obtain funds to carry on. It is the only museum in Canada that includes not only paintings, sculpture and decorative arts but also a school of art and design and a library. Recently the Junior Associates of the Museum, mostly between 20 and 30 years of age, renovated an old coach house at the rear of the museum in their spare time with excellent results and this is now known as the Stable Gallery. On view there is the work of a new group of Montreal painters called the "Formal-Lyrists." But despite voluntary effort, the museum has an operating deficit of $34,000 and, as the 1959 annual report says, "the need to improve the museum's financial status is of parmount importance." The report adds that it will take an additional revenue of $100,000 annually to put the museum in sound working order.

## EXHIBITION FROM MOSCOW

The museum is obviously taking advantage of the centennial year events to improve its revenue from every source. For instance, the Soviet Union will be sending a selection of Russian contemporary art to the museum in March, the first time that Moscow has sent such a collection to a private institution on this continent. Seventy of the 80 pictures selected will be in modern works.

Raising funds is a problem, and there has been criticism that French Canadians in Montreal tend to ignore the museum. But their answer to this criticism is that the museum has been in the hands of those who tend to ignore the French Canadians and that the museum, which the president of that institution, Colonel Hugh Wallis, calls "the centre of fine arts in Montreal," does not reflect the tastes and interests of a population in which the Anglo-Saxon forms a minority. Certainly on the large list of committees shown in the annual report French names and Jewish names do not figure very prominently, and perhaps it is fair to say that the small but wealthy Jewish community has done much for the museum and made a very notable contribution to art collecting in Montreal since the last war.

For an art director in such a city at this time with all its complex racial, social and emotional labyrinths—"a ghetto within a ghetto" atmosphere—there are many pitfalls, even for the experienced. To-day, the art director here cannot be purely concerned with art matters, but must give a lot of his time to fund raising. A combination of art direction and public relations might stick in the throats of those brought up in strict European schools, but in North America such duality of approach perhaps comes more easily. That is why, after an English director, the museum committee may have gone south of the border to find someone who understood such flexibility and the special needs of the museum at this time.

## YOUTHFUL DIRECTOR

In Dr. Turner they seem to have found what they wanted. He has only been at his new post for a few months, but the museum, judging by the annual report, is obviously pleased with him. An ex-Harvard man, born in Maine, who held the Bacon Travelling Fellowship from his university in 1952-53, he gained his Ph.D. in London and was affiliated to the Courtauld Institute. He is only 31, but he came to Montreal straight from the Wadsworth Athenaeum in Hertford, Connecticut, the oldest public museum in the United States, where he was general curator and assistant director. He was also at one time a lecturer at the Frick Museum in New York. Tall, personable and persuasive, he certainly understands, apart from administration, the techniques of raising money and public relations, and the cocktail party and the dinner table to him are a means to an end. He admits he is not fluent in French, but his enthusiasm, energy and determination to make the museum representative of Montreal should do much to gain the active cooperation of French Canadians, and this centenary exhibition should help to achieve this end.

Front. Gazette Feb. 27/60

From Canada Council . . .

# 23 Grants Are Awarded

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The Canada Council yesterday announced grants to 23 scholars and creative artists living in the Montreal area.

In the humanities section, premaster's degree scholarships were awarded to:

Henry Auster, 2247 Maplewood, to study English at Queen's University; Francis R. Beagan, RCAF Station, St. John's, to study linguistics at the summer school of the University of Alberta; Mervin Butovsky, 5200 Cote St. Catherine Rd., to study English at McGill University; Deborah Eibel, 6657 Wilderton Ave., to study English at the University of Toronto;

Noel F. W. Gates, 5757 Hudson Rd., to study linguistics at the University of Montreal; Philip J. Lanthier, 148 Ballantyne South, Montreal West, to study English at the University of Toronto; Nicole Martin, 4443 Earnscliffe, to study at the University of Montreal.

In social sciences, the recipients were:

Richard Beland, St. John's, to study economics at the University of Montreal; David M. Brack, 2163 St. Luke St., to study geography at McGill University; Andre Carriere, 6350 10th Ave., Rosemount, to study psychology at the University of Montreal; Marquita Riel, 1954 Papineau St., to study sociology at the University of Montreal.

Gerard Dagenais, Montreal author and journalist, was given a senior research fellowship to work on a study of Canadian dialects in France.

Senior arts fellowships in music went to:

Marguerite Gignac, 3333 Cote St. Catherine Rd., soprano, for advanced vocal studies in France, Italy and Germany; Louis Quilicot, 8412 St. Denis St., baritone, for further study in Germany; Gaston and Lucienne Arel, 5827 Delorimier St., organists, for musical research in Europe.

In the theatre arts, the fellowship recipients were:

Dyne Mousso, 5 Park Place, actress, to study dramatic art in France; Robert Prevost, 3465 Stanley St., stage designer, for a year's study in London and European cities.

Paul Beaulieu, 3010 The Boulevard, Westmount, painter, received a fellowship for creative work in the visual arts section; Louis Dudek, 781 Beatty Ave., poet, critic and editor, for assistance in writing; Gilles Marcotte, 11784 Guertin, for assistance in creative writing in France; and Jean Vaillancourt, 151 de l'Epee, Outremont, writer and critic, for assistance in writing.

Lionel Daunais, of Montreal, and Fernand Ouellette, Montreal, won special awards, the former for study in Europe, the latter for research and writing.

Money for the grants is drawn from the $50,000,000 endowment fund established by Parliament in 1957 to promote Canadian educational and artistic enterprises.

Two Montreal organizations received assistance for special anniversary programs. The Museum of Fine Arts receives $15,500 for its centennial celebrations and the Montreal Festivals Society a grant of $50,000 for its 25th anniversary program.

L'Orchestre des Petites Symphonies de Montreal receives $4,000. It will perform in Three Rivers and Chicoutimi.

Le Theatre du Nouveau Monde in Montreal was given a supplementary grant, to be matched by donations, of up to $15,000 to complete its 1959-60 season.

Centre Canadien d'Essai, of Montreal received $1,000.

A local author will receive aid in the publication of his work. He is Rev. Pierre Angers, College St.-Jean de Brebeuf, Montreal, who is publishing "Evolution de la Culture au Canada Francaise."

Others to receive aid to attend international conferences are Prof. Karl F. Helleiner of the University of Montreal who will attend the First International Conference of Economic History at Stockholm; Benoit Brouillette of Montreal, who will attend the International Congress of Geography in Stockholm.

Star Feb 27/60

# Canada Council Awards $390,000 in New Grants

*Canadian Press*

OTTAWA, Feb. 27 — Grants totalling some $390,000 have been awarded by the Canada Council to organizations and individuals in the arts, humanities and social sciences, it was announced yesterday.

The money is drawn from the $50,000,000 endowment fund established by Parliament in 1957 to promote Canadian educational and artistic enterprises.

The biggest award of $75,000 was made to the Stratford Shakespearean Festival in Stratford, Ont. The Canadian Opera Company received $72,000 for a season in Toronto and tours in eastern and western Canada.

Two Montreal organizations have received assistance to enable them to undertake special anniversary programs. The Museum of Fine Arts receives $15,500 for its centennial celebrations and the Montreal Festivals Society a grant of $50,000 for its 25th anniversary program.

L'orchestre des Petites Symphonies de Montreal receives $4,000, to perform in Three Rivers and Chicoutimi.

Montreal's Theatre du Nouveau Monde receives a supplementary grant, to be matched by donations, of up to $15,000 to complete its 1959-60 season.

Centre Canadian d'Essai, of Montreal receives $1,000.

Rev. Pierre Angers, of College St.-Jean de Brebeuf, Montreal, will receive aid in publishing his "Evolution de la Culture au Canada Francais."

Receiving aid to attend international conferences are Prof. Karl F. Helleiner of the University of Montreal, who will attend the First International Conference of Economic History at Stockholm; and Benoit Brouillette of Montreal, who will attend the International Congress of Geography in Stockholm.

Nanaimo Spectator Feb 26/60

**Birthday Grant** 13.M

MONTREAL, (CP) — The Montreal Museum of Fine Arts yesterday received a gift on its 100th anniversary: A Canada Council grant of $15,500.

La Presse Feb 29/60

# $390,000 en octrois et bourses du Conseil des Arts du Canada

Ottawa. (PCf) — Le Conseil des Arts du Canada a accordé des subventions s'élevant à $390,000 à des organisations et des individus qui s'occupent d'art, d'humanités et de sciences sociales.

La plus forte subvention — $75,000 — a été accordée au Festival shakespearien de Stratford, Ont. L'Opéra Canadien a reçu $72,000 pour une saison à Toronto et des tournées dans l'est et l'ouest du pays.

Deux organisations de Montréal ont aussi obtenu des subventions : le musée des Beaux-Arts a reçu $15,500 pour les célébrations de son centenaire et la Société des Festivals de Montréal a obtenu un octroi de $50,000 pour préparer le programme de son 25e anniversaire.

L'orchestre des Petites symphonies de Montréal a obtenu $4,000 pour des concerts à Trois-Rivières et à Chicoutimi.

Le Théâtre du Nouveau-Monde a obtenu une subvention supplémentaire pour compléter sa saison de 1959-60.

Le Centre Canadien d'Essai, de Montréal, a obtenu $1,000 ; la Maison des Etudiants canadiens, à Paris, $4,000 ; le Père Pierre Angers, du collège St-Jean de Brébeuf a obtenu de l'aide pour la publication de son ouvrage sur "l'Evolution de la culture au Canada français" et M. Benoit Brouillette, de Montréal, assistera au congrès international des géographes, à Stockholm, grâce à une aide du Conseil des Arts.

Parmi les nouveaux boursiers du Conseil des Arts du Canada, mentionnons les compositeurs Harry Somers, Harry Freedman et Murray Adaskin, la chanteuse Marguerite Gignac, les chanteurs Lionel Daunais et Louis Quilicot, les organistes Gaston et Lucienne Arel, la comédienne Dyne Mousso, le décorateur Robert Prévost, le décorateur Leslie Funtek, le directeur scénique André Dufresne, les écrivains Jean Vaillancourt, Gilles Marcotte, Lister Sinclair et Fernand Ouellette.

La grande majorité de ces artistes iront parfaire leurs études en Europe.

Le Devoir May 18/60

# $93,500 pour les arts

Le comité exécutif a ratifié hier l'octroi de subventions à diverses organisations artistiques de Montréal par le Conseil des Arts de la région métropolitaine.

Ces subventions s'élèvent au total à $93,500 dont le principal, de l'ordre de $55,000, va à l'Orchestre Symphonique de Montréal.

Le Musée des Beaux Arts de Montréal recevra $25,000 ; le Théâtre Club de Montréal, $6,000; les Grands Ballets Canadiens, $6,000; le Centre Canadien d'Essai, $1,000 et l'Association des Bibliothécaires, $500.

Le Devoir Feb 27/60

871 LE CONSEIL DES ARTS ANNONCE:

# Nombreux bénéficiaires d'octrois et de bourses dans la Métropole

**OTTAWA. — Plusieurs institutions ou entreprises artistiques de Montréal bénéficieront d'octrois du Conseil des arts.**

A l'occasion de son centenaire, le musée des beaux-arts recevra $15,500.

Les festivals de Montréal se voient attribuer la somme de $50,000, pour le programme de son 25e anniversaire.

L'orchestre des petites symphonies de Montréal est gratifié de $4,000 pour défrayer les dépenses de déplacement pour des concerts à Trois-Rivières et à Chicoutimi.

Le théâtre du Nouveau-Monde reçoit un octroi supplémentaire de $15,000 pour la saison 1959-1960.

Le centre canadien d'essai, de Montréal également, reçoit $1,000 pour monter une production théâtrale.

La Société des sculpteurs canadiens se voit octroyer $3,350 pour organiser une exposition en plein air dans la ville de Québec.

Le Conseil des arts accorde aussi un octroi de $4,000 au R. P. Angers, s.j., du collège Brébeuf, pour la publication d'un manuscrit: "Evolution de la culture au Canada français".

M. Benoit Brouillette, de Montréal, verra aussi défrayer ses dépenses de participation au congrès international de géographie de Stockholm.

Gazette May 18/60

## Grants Ratified

The civic executive committee yesterday ratified grants totalling $93,500 by The Greater Montreal Council of Arts to six groups as follows: Montreal Symphony Orchestra, $55,000; Montreal Museum of Fine Arts, $25,000; Grands Ballets Canadiens, $6,000; Theatre-Club de Montreal, $6,000; Centre Canadien d'Essai, $1,000; and l'Association des Bibliothecaires (Librarians), $500.

GRANTS

London Evening Free Press Feb 27/60

# Canada Council Grants Assist Stratford Festival, London Library

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OTTAWA (CP) — Grants totalling about $390,000 have been awarded by the Canada Council to organizations and individuals in the arts, humanities and social sciences, it was announced yesterday.

The money is drawn from the $50,000,000 endowment fund established by Parliament in 1957 to promote Canadian educational and artistic enterprises.

The biggest award of $75,000 was made to the Stratford Shakespearean Festival in Stratford. The Canadian Opera Company received $72,000 for a season in Toronto and tours in Eastern and Western Canada.

The London Public Library and Art Museum was granted $6,500 and the University of Western Ontario $3,500.

Two Montreal organizations have received assistance to enable them to undertake special anniversary programs. The Museum of Fine Arts receives $15,500 for its centennial celebrations and the Montreal Festivals Society a grant of $50,000 for its 25th anniversary program.

The Vancouver Festival receives a grant of $35,000 for its 1960 program.

Three orchestras received grants to enable them to extend their activities beyond local audiences. The Hart House orchestra was granted up to $11,000 for a tour of Western Canada and the Halifax Symphony Orchestra and the L'Orchestra des Petites Symphonies de Montreal receive $5,500 and $4,000, respectively. The former will visit Newfoundland and the latter will perform in Trois-Rivieres and Chicoutimi, Que.

Assistance has been granted to Canada's two leading repertory theatres, the Crest in Toronto and Le Theatre du Nouveau Monde in Montreal. The Crest receives $5,000 to produce a new Canadian play of its choice and the French-speaking group was given a supplementary grant, to be matched by donations, of up to $15,000 to complete its 1959-60 season.

Le Devoir Mar 1/60

# *Le plus grand musée du Québec ne nous appartient même pas...*

*QUEBEC (DNC) — Le chef de l'opposition, M. Georges Lapalme, a rappelé au gouvernement hier que le plus grand musée de la province de Québec, le Musée des Beaux-Arts de Montréal, n'appartient pas à la province, mais à l'entreprise privée.*

*Si nous devions construire et équiper pareil musée, dit-il, il faudrait dépenser des millions de dollars. Or, la subvention prévue pour cette institution dans le budget provincial n'est que de $3,000.*

*Il a demandé au secrétaire de la province, M. Yves Prévost, si on ne pourrait pas faire davantage. Le ministre a abondé dans le sens de M. Lapalme.*

*M. Richard Hyde, député (lib) de Westmount, a dit qu'il y a eu un feu il y a quelques jours au Musée des Beaux-Arts et que le moment est peut-être venu de faire quelque chose de substantiel.*

Star Mar 17/60

# Quebec Grant To Aid Aims Of Museum

Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, said today that the $50,000 provincial grant announced on Tuesday will "help the museum to make Montreal and the province a great centre of the fine arts."

The grant was one of 10, totalling $350,000, for cultural institutions. They were voted in a bill sponsored by the Provincial Secretary, Hon. Yves Prevost.

"We are very grateful for the grant," Col. Wallis declared. "It will be of great help in furthering our purpose of increasing interest and participation in the fine arts through the great events of our centennial celebration."

The museum, currently marking its 100th anniversary, has arranged a series of exhibitions of international importance for the celebration.

"This grant will move us further along the road to our objective of making Greater Montreal and the Province of Quebec a great centre of the fine arts," Col. Wallis declared.

Gazette Mar 18/60

# Grant Helps Make City Arts Centre

Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, said here yesterday a $50,000 provincial grant announced Tuesday will help the museum to make Montreal and the province "a great centre of the fine arts."

The grant was one of 10 totalling $350,000 for cultural institutions. They were voted in a bill sponsored by Provincial Secretary Yves Prevost.

"We are very grateful for the grant," Col. Wallis declared. "It will be of great help in furthering our purpose of increasing interest and participation in the fine arts through the great events of our centennial celebration."

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"This grant will move us further along the road to our objective of making Greater Montreal and the Province of Quebec a great centre of the fine arts," Col. Wallis declared.

Le Devoir mar 1/60

# Subventions du Conseil des Arts du Canada à des sociétés artistiques et littéraires

Le Conseil des arts versera $390,000 à des sociétés artistiques et littéraires. Ce montant représente l'intérêt d'un fonds de $50,000,000 placé en 1957 dans le but de venir en aide aux institutions culturelles canadiennes.

A l'occasion des célébrations de son centenaire, le musée des Beaux-Arts recevra $15,500. Les Festivals de Montréal se verront attribuer la somme de $50,000 pour le programme du 25e anniversaire et les Festivals de Stratford et de Vancouver, $75,000 et $35,000 respectivement.

Le conseil décerne au Hart House Orchestra la somme de $11,000 ce qui permettra à cet ensemble de faire une tournée dans l'Ouest canadien. L'Orchestre symphonique de Halifax et l'Orchestre des petites symphonies de Montréal recevront $5,500 et $4,000 respectivement, le premier pour se faire entendre à Terre-Neuve, le second aux Trois-Rivières et à Chicoutimi.

Deux troupes de théâtre professionnel, le Crest de Toronto et le Théâtre du Nouveau-Monde de Montréal recevront, la première $5,000 pour mettre à l'affiche une pièce canadienne et la seconde une subvention complémentaire de $15,000 pour lui permettre de terminer sa saison 1959-60.

Une subvention complémentaire d'une valeur maximum de $15,000 sera versée à la Society of Art Publication pour l'aider dans la publication de "Canadian Art". Des bourses de $8,000 chacune seront attribuées aux sociétés suivantes: The University of Toronto Press, pour la publication de la "Canadian Annual Review" et au Dictionary Committee of the Canadian Linguistics Association, pour l'élaboration d'un dictionnaire canadien de langue anglaise.

Enfin, selon sa politique habituelle, le Conseil des arts fournit aux Canadiens les moyens de participer à des conférences, concours ou festivals internationaux et cette année, cinq bourses sont offertes dans ce but, dont l'une, à un pianiste de Toronto, Ray Dudley, qui prendra part au concours "Reine Elisabeth II" qui se tiendra à Bruxelles, l'été prochain.

### MUSIQUE

| | |
|---|---|
| Canadian Opera Company — Saison à Toronto et tournées dans l'Est et l'Ouest du Canada | $72,000 |
| Hart House Orchestra — Tournée dans l'Ouest canadien | $11,000 |
| Halifax Symphony Society — Concert à Terre-Neuve | $ 5,000 |
| L'Orchestre des petites symphonies de Montréal — Concerts aux Trois-Rivières et à Chicoutimi | $ 4,000 |
| Canadian Music Educators' Association — Congrès annuel | $ 934 |

### FESTIVALS

| | |
|---|---|
| Stratford Shakespearean Festival | $75,000 |
| La Société des festivals de Montréal — Programme du 25e anniversaire | $50,000 |
| Festival de Vancouver | $35,000 |
| Manitoba Arts Council Children's Festival of the Arts | $ 2,500 |

### THEATRE

| | |
|---|---|
| Le Théâtre du Nouveau-Monde — Subvention complémentaire (saison 1959-60) | $15,000 |
| Crest Theatre, Toronto — Présentation d'une pièce canadienne | $ 5,000 |
| Centre canadien d'essai, Montréal — Production théâtrale | $ 1,000 |

### ARTS PLASTIQUES

| | |
|---|---|
| Musée des Beaux-Arts de Montréal — Célébration du centenaire | $15,500 |
| Society of Art Publications — Subvention complémentaire pour publication de "Canadian Art" | $15,000 |
| London Public Library and Art Museum — Expositions de peinture | $ 6,500 |
| London Public Library and Art Museum — Expositions de peinture | $ 6,500 |
| Royal Architectural Institute of Canada — Préparation d'un inventaire de nos édifices historiques | $ 3,500 |
| University of Weste n Ontario, London — Cachet d'un an à un artiste, pour enseignement | $ 3,500 |
| La Société des sculpteurs canadiens — Exposition en plain air dans la ville de Québec | $ 3,350 |
| School of Architecture, University of Manitoba — Distribution de diapositives du concours de l'hôtel de ville de Winnipeg | $ 250 |
| Banff School of Fine Arts | $ 4,000 |

Le conseil a réservé $5,000 pour permettre au personnel des cinq écoles canadiennes d'architecture d'assister aux conférences de Banff et de Grindstone Lake (Etats-Unis).

### SUBVENTIONS AUX SOCIETES

| | |
|---|---|
| Conseil canadien des sciences sociales et des humanités — Répartition de subventions à des universitaires devant participer à des congrès internationaux | $10,000 |
| La Société royale du Canada — Travaux dans les humanités et les sciences sociales | $10,000 |
| University of Toronto Press — Publication de "The Canadian Annual Review" | $ 8,000 |
| Dictionary Committee of Canadian Linguistics Association — Elaboration d'un dictionnaire canadien de langue anglaise | $ 8,000 |
| Canadian Writers Foundation — Aide aux écrivains canadiens | $ 7,000 |
| York County Regional Library Committee, York County, (N.-B.) — Nouvelles réalisations | $ 7,000 |
| York University — Enquête sur les programmes d'études | $ 5,000 |
| Maison des étudiants canadiens, Paris — Expansion nouvelle | $ 4,000 |

### BOURSES INDIVIDUELLES

Professeur E.G. Berry, University of Manitoba — Publication d'un manuscrit: "Evolution Plutarch"

Révérend père Pierre Angers, S.J., Collège Jean de Brébeuf, Montréal — Publication d'un manuscrit: "Evolution de la culture au Canada français

### PARTICIPATION A DES CONGRES INTERNATIONAUX

Ray Dudley, Courtice (Ont.), pianiste — Participation au concours international de Bruxelles

Professeur Karl F. Helleiner, University of Toronto — Participation à la Conférence internationale d'histoire des sciences économiques de Stockholm

Benoit Brouillette, Montréal (Qué.) — Participation au Congrès international de géographie de Stockholm

Horace E. Read, Halifax, (N.S.) — Participation à la Conférence du droit international de Hambourg (Allemagne).

Montr. Star Mar 1/60

# Museum Promised More Aid

*The Star's Quebec Bureau*

QUEBEC, March 1 — Provincial Secretary Yves Prevost said last night it was the Quebec Government's intention to give more financial assistance to the Montreal museum of fine arts.

Mr. Prevost made the statement in answer to a question from liberal Opposition Leader Georges Lapalme prior to the adoption by the Lower House of the Provincial Secretary's Department estimates totalling $3,916,500 for the 1960-61 fiscal year.

Mr. Lapalme praised the work accomplished by the museum not only in showing exhibits but also in presenting lecturers and offering courses to the public. This, he added, was being done free of charge.

He said this privately-operated institution, which is the largest museum in the province, deserved additional Government assistance because it did much for culture in general.

"If the Montreal Museum of Fine Arts did not exist, the Quebec Government would have to spend millions of dollars to offer the same advantages to the population," he added.

Mr. Prevost told the House that last year, former Provincial Undersecretary Jean Bruchesi and another official of the department had conferred with museum authorities and discussed Government aid to the institution.

**Amount Undecided**

"This year we intend to do something in this connection," he added. "But the amount the Government will give has not yet been determined."

During the same debate, Mr. Prevost said the Quebec Government was about ready to spend $500,000 to enlarge the Provincial Museum on the Plains of Abraham in Quebec City.

He recalled that the museum's most recent acquisition was some 80 oil paintings valued at an estimated $200,000 and presented to the province by the family of the late Premier Duplessis. Mr. Duplessis either purchased or received these paintings as gifts during his lifetime.

Mr. Lapalme suggested that schools organize visits to museums throughout the province. He said this was currently being done in France.

Mr. Lapalme also suggested that the cabinet minister who serves as provincial secretary should be known as "minister of cultural affairs."

Provincial Secretary Prevost said it was true another designation should be found for the provincial secretary. He said "minister of cultural affairs" was a good suggestion, but it was somewhat incomplete.

"How about secretary of state and minister of cultural affairs?" Mr. Lapalme asked.

"I think that would seem more appropriate," Mr. Prevost replied.

La Reforme mar 12/60

LES BEAUX-ARTS

## Intervention opportune de M. Lapalme

**Me Georges Lapalme est intervenu à l'Assemblée législative, la semaine dernière, en faveur du Musée des Beaux Arts de Montréal, dont il a fait un grand éloge et pour lequel, en dépit du fait que ce musée appartienne à des intérêts privés, il a réclamé des octrois plus considérables de la part du gouvernement provincial. La province ne donne que $3,000 par année à ce musée dont la réputation est répandue dans tout le Canada et aux Etats-Unis.**

**Le leader de l'opposition a déclaré que le Conseil des Arts du Canada est plus généreux puisqu'il donne chaque année $15,000 pour aider les propriétaires de ce musée à rencontrer leurs dépenses.**

**M. Lapalme a affirmé avec raison que si le Musée des Beaux-Arts de Montréal n'existait pas, il faudrait le créer. Le gouvernement devrait alors débourser des millions de dollars. Il a rappelé que l'édifice où se trouve le musée en question a besoin de réparations. Aussi, compte tenu du rôle que joue cette institution et les besoins qu'elle a donc le moment, le leader de l'opposition trouverait convenable que le gouvernement lui accorde une subvention plus considérable.**

**De toute façon a-t-il dit il faut espérer qu'il y aura toujours des mécènes pour ce musée...**

**Et il a raison, car avec le gouvernement que nous avons, il y a longtemps que ce musée aurait fermé ses portes n'eut été la générosité d'un petit groupe d'amis des arts.**

Quebec L'Evenement Journal Sat 27/60

13-M

## Le Conseil des Arts subventionne le Musée de Montréal

Montréal (PC) — Le Musée des Beaux Arts de Montréal a reçu hier un cadeau à l'occasion de son 100e anniversaire : une subvention de $15,000 de la part du Conseil des Arts.

Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains.

Il y a 99 oeuvres exposées soumises par quelque 60 artistes.

Le Devoir Sat 27/60

13-M

## Le Conseil des Arts donne $15,500 au Musée

**MONTREAL. — Le Musée des beaux-arts de Montréal a reçu hier un cadeau, à l'occasion de son 100e anniversaire: une subvention de $15,500 de la part du Conseil des arts. Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains. Il y a 99 oeuvres exposées, soumises par quelque 60 artistes.**

La troisième vente annuelle de peinture et de sculpture, organisée par le Comité féminin du Musée des Beaux-Arts, a été ouverte officiellement jeudi soir dernier, pour se terminer le jeudi 3 mars.

L'exposition, composée de 110 tableaux réalisés par une soixantaine d'artistes contemporains de la province de Québec, a pour but de stimuler l'intérêt artistique des Canadiens et de faciliter la vente des oeuvres plastiques.

Les artistes ont été invités à participer à cette exposition. Un comité spécial de 7 membres féminins a fait le choix des oeuvres: peintures, sculptures, dessins, gravures, gouaches, aquarelles. Le prix de l'oeuvre ne doit pas excéder $200. Le comité féminin du Musée ne retient que 20 p.c. sur la vente.

Plusieurs parmi les exposants sont déjà célèbres au pays et à l'étranger. Citons parmi les oeuvres exposées et mises en vente, une encre de Paul-Emile Borduas, les aquarelles de Paul-V. Beaulieu, une gouache de Léon Bellefleur, deux huiles de Peter Daglish, une petite toile de Jacques de Tonnancour, deux gravures d'Albert Dumouchel, les oeuvres de Pierre Gendron, Alfred Pellan, Roland Giguère, Derek May, Micheline Beauchemin, une encre de Lius Jacques, les tableaux de Jean-Paul Jérome, Tondino, Jean Mac-Ewen, Louis Mulhstock, Claude Picher, Tobie Steinhouse, Gérard Tremblay, Jean Dallaire, ainsi que les sculptures de Gord Smith, d'Anne Kahane et d'Armand Vaillancourt.

Soleil Sat 27/60

## Le Conseil des Arts subventionne le Musée de Montréal

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Il y a 99 oeuvres exposées soumises par quelque 60 artistes.

La Presse Mar 1/60

# $500,000 pour agrandir le Musée

par Vincent PRINCE
et Jacques MONNIER

Québec, 1er. — L'hon. Yves Prévost, secrétaire de la province, a signalé, hier, en Chambre, que le gouvernement s'apprête à dépenser $500,000 pour l'agrandissement du musée de la province.

Ce musée est situé à Québec, dans le parc des Champs de bataille, mieux connu sous le nom de Plaines d'Abraham.

La plus belle acquisition qu'il a faite, au cours de la dernière année, a été la collection des tableaux de feu M. Duplessis. Ces toiles, au nombre d'environ 80, ont été évaluées, selon M. Prévost, à quelque $200,000.

**Budget accru**

D'autre part, à la demande de M. Prévost, l'assemblée législative a voté $800,000 pour les dépenses, en 1960-1961, de musées, services d'archives et diverses institutions à mission culturelle. C'est $217,000 de plus que cette année.

Ainsi, le budget de la Commission des monuments historiques ou artistiques passe de $200,000 à $302,700.

Cet organisme, a expliqué M. Prévost, continuera la restauration de l'hôtel Chevalier sur la place Champlain à Québec; il affectera $55,000 à l'acquisition d'immeubles vétustes comme la maison Fargues, également dans la Vieille Capitale; il consacrera $110,000 à la remise en état de bâtiments classés, comme la vieille maison des Jésuites à Sillery, et $115,000 à la réparation de constructions à classer, par exemple le presbytère de St-Coeur-de-Marie dans la ville fondée par Champlain.

Le musée provincial aura $85,000 pour rémunérer son personnel et $79,000 pour l'achat d'oeuvres d'art, etc. C'est $42,000 de plus qu'en 1959-1960. Les besoins sont plus grands, les expositions étant plus fréquentes.

Il y aura $3,400 pour le musée Laurier d'Arthabaska, $2,700 pour le musée Provencher de Cap-Roupe, $4,200 pour le fort de Lacolle . . .

**La maison Fargues**

Le secrétaire de la province, l'hon. Yves Prévost, a révélé, hier soir, au cours de l'étude des crédits de son ministère, que le gouvernement de la province avait déboursé la somme de $16,000 pour la maison Fargues, à Québec.

La maison Fargues est une des vieilles maisons de Québec. Elle remonterait à la fin du 17e, ou tout au plus au début du 18e siècle. Ses boiseries, qui sont d'une rare valeur, avaient été achetées, il y a quelques années, par un M. Coverdale. Ce dernier, toutefois, en a fait cadeau au gouvernement quand celui-ci a décidé de garder la maison comme monument historique.

Au cours de l'étude M. Georges Lapalme, chef de l'opposition, a déclaré que le plus beau musée du Québec, le Musée des beaux-arts de Montréal, ne reçoit pas une aide assez considérable du gouvernement provincial : $3,000. à comparer avec $15,000 d'Ottawa.

Le député d'Outremont a souligné que cette institution a besoin de réparation. Il faut espérer qu'il y aura des mécènes pour venir à son secours, à défaut d'une subvention plus importante de Québec.

Pour sa part, M. Glen Brown, député libéral de Brome, a réclamé, hier, une subvention de la province pour la Société historique de son comté.

C'est la plus vieille de la province, a-t-il dit, et je vois, dans les comptes publics, que celle de Matane a obtenu un octroi de $1,000 provenant du conseil exécutif.

Le premier ministre Barrette a alors suggéré à M. Brown de renouveler ses revendications à ce sujet auprès de la Commission des sites et monuments historiques.

Le Devoir - Mar 18/60

## "Faire de Montréal un grand centre artistique"

Le Col. Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, a déclaré aujourd'hui qu'une subvention provinciale de $50,000, annoncée mardi, aiderait le Musée à faire de Montréal "un grand centre artistique".

La subvention fait partie d'un fonds de $350,000 destiné à une dizaine d'institutions culturelles de la province. Il a été adopté d'après un projet de loi présenté par le secrétaire provincial M. Yves Prévost.

"Nous sommes très reconnaissants de cette aide, a déclaré le Col. Wallis. Elle nous permettra d'augmenter l'intérêt que le public porte à l'art et sa participation aux grandes manifestations que nous lui présentons pour célébrer notre centenaire."

Le Musée, qui fête actuellement son premier centenaire d'existence, a organisé à cette occasion une série d'expositions d'envergure internationale.

"Cette subvention nous permettra d'aller de l'avant et de poursuivre notre objectif, qui est de faire de la métropole et de la province de Québec un grand centre artistique" a ajouté le Col. Wallis.

Le Progres Du Saguenay Mar 19/60

## Subvention profitable

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La Presse May 19/60

## Des octrois au total de $93,500

Conformément à des recommandations formulées par le Conseil métropolitain des arts, le comité exécutif a approuvé, mardi, que des octrois soient accordés : $1,000, au Centre canadien d'essai : $500, à l'Association des bibliothécaires; $6,000, au Théâtre Club de Montréal ; $6,000, aux Grands Ballets Canadiens ; $55,000, à l'Orchestre Symphonique de Montréal (saison régulière 1960-1961 et trois concerts d'été) ; puis $25,000, au Musée des beaux-arts.

Gravity Savoir de l'Est Mar 18/60

## Une subvention de $50,000 pour les Beaux-Arts

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Montreal-Matin May 18/60

## Près de $100,000 en subventions pour les arts

Le Comité exécutif a octroyé, hier, pour près de $100,000 de subventions à diverses associations artistiques à la suite de recommandations du Conseil métropolitain des arts.

La plus importante contribution ira à l'Orchestre symphonique de Montréal, soit $55,000, pour sa saison 1960-61 et pour trois concerts d'été. Viennent ensuite, une subvention de $25,000 au Musée des Beaux-Arts; $6,000 au Théâtre-Club de Montréal; $6,000 aux Grands Ballets Canadiens; $1,000 au Centre canadien d'essai; et $500 à l'Association des bibliothécaires.

Gazette Mar 16/60

# Quebec Cultural Grants Of $350,000 Made

A $50,000 grant to the Montreal Museum of Fine Arts, which is celebrating its centenary, was among 10 subsidies to cultural institutions announced yesterday by the Quebec Government.

Total amount of the grants is $350,000.

Largest of the grants, disclosed in a bill introduced in the Legislative Assembly by Provincial Secretary Yves Prevost, went to the Jeunesses Musicales du Canada, the Montreal branch of an international organization of young musicians. It is to receive $135,000 for the construction of a summer concert hall at Mount Orford, Que.

The grant to the museum, Canada's oldest public art institution, was one of two of $50,000 each. The other is earmarked for the establishing of a school of drama.

Mr. Prevost gave no details of the school in his announcement, but told the House the director may be Jean Gascon.

The Theatre du Nouveau Monde, of Montreal, will receive $25,000, and the Quebec Symphony Orchestra, $30,000.

A sum of $20,000 will be set aside for the publication of special cultural books and four grants of $10,000 each will go to Les Grands Ballets Canadiens, Montreal, the Canadian Marian Centre, the Montreal International Theatre (La Poudriere) and the Montreal Symphony Orchestra.

Mr. Prevost said the grants were included in a special bill because they had not been foreseen in the budget.

Meanwhile, in Ottawa, the Canada Council announced special senior awards to five distinguished Canadian scholars and artists, including two Montrealers, for studies in the arts, humanities and social sciences.

The awards, averaging about $8,000 plus travel costs, are are awarded annually to a limited number of Canadians with special qualifications. The recipients are selected by the council.

The Montreal awards winners: Alain Grandbois, poet, will visit Europe to write about changes that have taken place since the Second World War. He also plans to finish a book of poems.

Prof. Frank Scott, of the Faculty of Law at McGill University, will continue studies of constitutional law with particular reference to comparative constitutional law and the protection of human rights.

The other winners are Prof. J. A. Corry, vice-principal of Queen's University, Kingston, Ont.; Kjeld Deichmann, Sussex, N.B., ceramist; and Prof. A. S. P. Woodhouse, of University College, Toronto.

Canadian Labour Feb 27/60

# Grants Totalling $390,000 Paid Out By Canada Council

OTTAWA, (CP) — Grants totalling some $390,000 have been awarded by the Canada Council to organizations and individuals in the arts, humanities and social sciences, it was announced yesterday.

The money is drawn from the $50,000,000 endowment fund established by Parliament in 1957 to promote Canadian educational and artistic enterprises.

**THE BIGGEST AWARD** of $75,000 was made to the Stratford Shakespearean festival in Stratford, Ont. The Canadian Opera Company received $72,000 for a season in Toronto and tours in Eastern and Western Canada.

Two Montreal organizations have received assistance to enable them to undertake special anniversary programs. The Museum of Fine Arts receives $15,500 for its centennial celebration and the Montreal Festivals Society a grant of $50,000 for its 25th anniversary program.

The Vancouver festival receives a grant of $35,000 for its 1960 program.

**THREE ORCHESTRAS** received grants to enable them to extend their activities beyond local audiences. The Hart House Orchestra was granted up to $11,000 for a tour of Western Canada and the Halifax Symphony Orchestra and the L' Orchestra des Petites Symphonies de Montreal receive $5,500 and $4,000, respectively. The former will visit Newfoundland and the latter will perform in Trois Rivieres and Chicoutimi, Que.

Assistance has been granted to Canada's two leading repertory theatres, the Crest in Toronto and Le Theatre du Nouveau Monde in Montreal. The English-speaking company receives $5,000 to produce a new Canadian play of its choice and the French-speaking group was given a supplemenary grant, to be matched by donations, of up to $15,000 to complete its 1959-60 season.

**THE SOCIETY** for art publications was awarded a grant of up to $15,000 to assist in the publication of Canadian art. The University of Toronto Press receives $8,000 to assist in the Canadian Annual Review and the dictionary committee of the Canadian Linguistics Association was given an equal amount to collect materials for a dictionary of Canadian English.

Five awards were approved to assist Canadians to attend important international conferences, competitions and festivals. One was granted to Ray Dudley, Toronto pianist, to play at the Queen Elizabeth competition in Brussels next summer.

L'Action Catholique mar 7/60

# Subventions du Conseil des Arts du Canada à des sociétés artistiques et littéraires

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Le Conseil des Arts versera $390,000 à des sociétés artistiques et littéraires. Ce montant représente l'intérêt d'un fonds de $50,000,000 placé en 1957 dans le but de venir en aide aux institutions culturelles canadiennes.

A l'occasion des célébrations de son centenaire, le Musée des Beaux-Arts recevra $15,500. Les Festivals de Montréal se verront attribuer la somme de $50,000 pour le programme du 25e anniversaire et les Festivals de Stratford et de Vancouver, $75,000 et $35,000 respectivement.

Le Conseil décerne au Hart House Orchestra la somme de $11,000 ce qui permettra à cet ensemble de faire une tournée dans l'Ouest canadien. L'Orchestre Symphonique de Halifax et l'Orchestre des Petites Symphonies de Montréal recevront $5,500 et $4,000 respectivement, le premier pour se faire entendre à Terre-Neuve, le second aux Trois-Rivières et à Chicoutimi.

Deux troupes de théâtre professionnel, le Crest de Toronto et le Théâtre du Nouveau-Monde de Montréal recevront, la première $5,000 pour mettre à l'affiche une pièce canadienne et la seconde une subvention complémentaire de $15,000 pour lui permettre de terminer sa saison 1959-60.

Une subvention complémentaire d'une valeur maximum de $15,000 sera versée à la Society for Art Publication pour l'aider dans la publication de "Canadian Art". Des bourses de $8,000 chacune seront attribuées aux sociétés suivantes: The University of Toronto Press, pour la publication de la "Canadian Annual Review" et au Dictionary Committee of the Canadian Linguistics Association, pour l'élaboration d'un dictionnaire canadien de langue anglaise.

Enfin, selon sa politique habituelle, le Conseil des Arts fournit aux Canadiens les moyens de participer à des conférences, concours ou festivals internationaux et cette année, cinq bourses sont offertes dans ce but, dont l'une, à un pianiste de Toronto, Ray Dudley, qui prendra part au concours "Reine Elizabeth II" qui se tiendra à Bruxelles, l'été prochain.

**Subventions aux sociétés**

**MUSIQUE** — Canadian Opera Company — Saison à Toronto et tournées dans l'Est et l'Ouest du Canada, $72,000; Hart House Orchestra — Tournée dans l'Ouest canadien, $11,000; Halifax Symphony Society — Concert à Terre-Neuve, $5,500; L'Orchestre des Petites Symphonies de Montréal — Concerts aux Trois-Rivières et à Chicoutimi, $4,000; Canadian Music Educators' Association — Congrès, $934;

**FESTIVALS** — Stratford Shakespearean Festival, $75,000; La Société des Festivals de Montréal — Programme du 25e anniversaire, $50,000; Festival de Vancouver, $35,000; Manitoba Arts Council Children's Festival of the Arts, $2,500;

**THEATRE** — Le Théâtre du Nouveau-Monde — Subvention complémentaire (saison 1959-60), $15,000; Crest Theatre, Toronto — Présentation d'une pièce canadienne, $5,000; Centre Canadien d'Essai, Montréal — Production théâtrale, $1,000;

**ARTS PLASTIQUES** — Musée des Beaux-Arts de Montréal — Célébration du centenaire, $15,500; Society of Art Publications — Subvention complémentaire pour publication de "Canadian Art", $15,000; London Public Library and Art Museum — Exposition de peinture, $6,500; Royal Architectural Institute of Canada — Présentation d'un inventaire de nos édifices historiques, $3,500; University of Western Ontario, London — Cachet d'un an à un artiste, pour enseignement, $3,500; La Société des Sculpteurs canadiens — Exposition en plein-air dans la ville de Québec, $3,350; School of Architecture, University of Manitoba — Distribution de diapositives du concours de l'hôtel de ville de Winnipeg, $250; Banff School of Fine Arts, $4,000;

Le Conseil a réservé $5,000 pour permettre au personnel des cinq écoles canadiennes d'architecture d'assister aux conférences de Banff et de Grindstone Lake (Etats-Unis).

**SUBVENTIONS AUX SOCIETES** — Conseil Canadien des Sciences Sociales et des Humanités — Répartition de subventions à des universitaires devant participer à des congrès internationaux, $10,000; La Société Royale du Canada — Travaux dans les humanités et les sciences sociales, $10,000; University of Toronto Press — Publication de "The Canadian Annual Review", $8,000; Dictionary Committee of Canadian Linguistics Association — Elaboration d'un dictionnaire canadien de langue anglaise, $8,000; Canadian Writers Foundation — Aide aux écrivains canadiens, $7,000; York County Regional Library Com- Nouvelles réalisations, $7,800; York University — Enquête sur les programmes d'études, $5,000; Maison des Etudiants canadiens, Paris — Expansion nouvelle, $4,000.

**Bourses individuelles** — Professeur E. G. Berry, University of Manitoba — Publication d'un manuscrit : "Emerson's Plutarch". Rév. Père Pierre Angers, s. j., collège Jean-de-Brébeuf, Montréal — Publication d'un manuscrit : "Evolution de la Culture au Canada français".

**Participation à des congrès internationaux** — Ray Dudley, Courtice (Ont.), pianiste — Participation au concours international de Bruxelles; Professeur Karl F. Helleiner, University of Toronto — Participation à la Conférence internationale d'histoire des sciences économiques de Stockholm; Benoît Brouillette, Montréal (Qué.) — Participation au congrès international de géographie de Stockholm; Horace E. Read, Halifax, (N.-E.) — Participation à la Conférence du Droit international de Hambourg (Allemagne).

**Pour de plus amples informations, s'adresser à: Neil Carson, Central 2-3583.**

mont Monitor mar 24/60

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**Paul Earl says:**

## Longest session since August, 1944



Quebec. — The 25th Legislature of Quebec is now a thing of the past after prorogation last Friday four months to the day after it had been opened by the late Premier Paul Sauve.

It was the longest meeting of representatives of the people since the Duplessis regime was returned to power in August 1944 and also, to a certain extent, an electroral session, the Government having planned most of its legislation to win votes.

Education took the spotlight but new Premier Antonio Barrette also saw to it that Labour be given its new labour code, Attorney-General Antoine Rivard looking after a new highway security code, Agriculture Minister Laurent Barre, something for the farmer.

As regards the Montreal area, this last week brought us Government contribution towards the "Paul Sauve" Memorial Sports Centre, a $50,000 contribution towards our Museum of Fine Arts, and more money for our Central Market.

The Government's subvention towards construction of the central market was boosted from $1,000,000(M) to $1,500,000(M) while $800,000 will go towards payment of the "Paul Sauve" palestre nationale sports centre besides government guarantee of a $2,400,000(M) loan already made.

The long awaited action to protect the Island of Montreal's districts against early floods, finally received some kind of fair listening ear at the Legislature when Hydraulic Resources Minister Daniel Johnson informed us that his Department or Hydro-Quebec will spend $2,000,000(M) to erect a protective dam near Ile Bizard to avoid further floodings along the back river.

We may finally have better trained police officers in the Provincial Police. In answer to a question I put before him, Attorney - General Antoine Rivard said his Department was planning to organize a permanent school for the Provincial Police.

At present, the new recruits are being trained at the Palestre Nationale but Mr. Rivard promised me that "we want to reach the point where we shall have our own permanent school where even municipal police officers can be trained".

Before we left the Legislature Friday night, we were also promised that Quebec will probably have its own "Hansard" when we return to sit in Parliament next fall.

Now, while most Ministers and Members are taking a breather, the organizations of both political parties have started to gear themselves for the political duel which is expected to take place in 95 constituencies this year sometime in June, probably on the 15th.

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# Cultural Grants Approved

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*The Star's Quebec Bureau*

QUEBEC, March 16—A special Government bill awarding $340,000 to a total of 10 cultural organizations, including $50,000 for the Montreal Museum of Fine Arts, was anamimously adopted in third reading yesterday in the Legislature.

Provincial Secretary Yves Prevost pointed out that the museum grant was to help its centenary celebrations. Other grants would normally continue as part of the budget, he said.

A $50,000 grant is also given to a group interested in creation of a bilingual Canadian school of theatre in Montreal.

Mr. Prevost said the money would be paid if such a school went ahead as desired by a group led by actors Jean Gascon, and Jean Louis Roux. He said the matter had been studied by this group for more than a year.

A $135,000 grant to the Jeunesse Musicale du Canada was for the construction of a summer concert hall atop Mount Orford in the Eastern Townships where the group now has a summer camp. The hall would cost between $150,000 and $160,000, the minister said.

The $30,000 for the Montreal Symphony Orchestra was supplemental to regular grants because the orchestra has been spreading out its field of activities, he stated. A grant for the same amount to the Quebec Symphony Orchestra resulted from its decision to transform into a full-time organization.

A grant of $25,000 is made to the Theatre du Nouveau Monde, Montreal, "which has established itself as one of the best, and whose activities have spread out," while the Montreal International Theatre which operates from an old powder house (La Poudriere) on Ste Helen's Island, was granted $10,000.

Mr. Prevost had words of praise for Les Grands Ballets Canadiens which obtained a $10,000 grant. The same amount will be given to the Centre Marial Canadien of Nicolet, which publishes artistic religious works.

A $20,000 grant was also voted to "assist in the editing of certain special publications." Mr. Prevost said this was included at the request of Under-Secretary Raymond Douville.

The minister declared this would serve to help cases of publications which find few readers because they interest a small minority, but which nevertheless have a high cultural value. One example was a work on the cultural activities of a specialized group, he said.

Opposition Leader Georges Lapalme suggested that part of this credit should be devoted to having Canadian textbooks written for use by Canadian university students. At present a high percentage of such books were produced in the U.S.A., he said.

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## $340,000 en subventions à des sociétés d'ordre culturel

Québec, 14. (DNC) — Le gouvernement veut être autorisé par les deux Chambres du Parlement à verser à certaines sociétés d'ordre culturel des subventions qui se totaliseront à $340,000 et qui ne sont pas comprises dans le budget de 1960-61.

C'est là l'objet d'un nouveau projet de loi que le secrétaire de la province, l'hon. Yves Prévost, a fait voter en première lecture, cet après-midi, et au sujet duquel il a donné quelques informations préliminaires.

Les Jeunesse musicales du Canada, le musée des Beaux-Arts et les Concerts Symphoniques de Montréal ainsi que l'orchestre symphonique de Québec seront les bénéficiaires de ces subventions.

Le ministre a informé la Chambre que cette mesure ne vaudra que pour une année. Elle est intitulée "Loi concernant l'octroi de certaines subventions pour des fins culturelles." Les subventions qui se renouvelleront ensuite d'année en année seront subséquemment portées au budget.

"Si nous procédons par un projet de loi, cette année, a souligné M. Prévost, "c'est que le budget était déjà déposé devant la Chambre lorsque le gouvernement a décidé d'accorder à certaines oeuvres une aide additionnelle. Toutes les subventions seront mentionnées dans le projet de loi, avec les noms des sociétés auxquelles elles seront versées."

Le texte de la mesure n'est pas encore déposé. On sait, cependant, par les explications de M. Prévost, que la subvention la plus importante en sera une de $135,000 pour les Jeunesses musicales du Canada. Elle aidera à la construction, au coût de $150,000 à $175,000, d'une salle de concerts d'été sur le mont Orford, site du camp musical très suivi, chaque été.

Le mouvement des Jeunesses musicales du Canada compte présentement 30,000 membres dans la province de Québec, contre cinq à six mille seulement dans le reste du pays. Le secteur québecois de ce mouvement est en train de dépasser en importance celui de la France elle-même.

Le projet de loi prévoit aussi une subvention de $50,000 au musée des Beaux-Arts de Montréal, à l'occasion de son centenaire. Dans ce dernier cas, comme dans celui des Jeunesses musicales, il s'agit de subventions spéciales, qui ne se renouvelleront pas dans les années subséquentes.

Mais il a été entendu, avec le bureau de direction de l'orchestre symphonique de Québec que préside M. Pierre Côté, que la subvention de $30,000 accordée à cet organisme se répéterait désormais chaque année. "Ce qui permettra à l'orchestre québecois, a précisé M. Prévost, de se développer davantage, d'augmenter le nombre de ses concerts et d'embaucher des artistes de toute première valeur. On veut en faire un orchestre de très haute réputation, vraiment digne de la capitale provinciale."

Les Concerts symphoniques de Montréal recevront aussi une subvention, dont le montant n'est pas encore connu. Il faudra attendre le texte du projet pour en connaître tous les détails, le ministre s'étant borné, suivant la coutume, à donner de brèves explications lors de la première lecture.

Le Devoir Ap 9 / 60

## Québec songe à octroyer une subvention annuelle au Musée des Beaux-Arts

Au cours de la cérémonie marquant l'inauguration du 77e Salon du Printemps du Musée des Beaux-Arts de Montréal, jeudi soir, M. Maurice Custeau, ministre d'Etat, a déclaré qu'il tentera d'amener ses collègues du cabinet provincial à consentir désormais une subvention annuelle de $50,000 au Musée.

Cette année, à l'occasion de son centenaire, le Musée a reçu à titre exceptionnel une somme de $50,000 de la province. M. Custeau, qui représentait le premier ministre Antonio Barrette, retenu à Toronto, a souligné l'oeuvre importante du Musée et annoncé qu'il ferait les démarches nécessaires pour lui obtenir une assistance régulière.

Trois Rivières Le Nouvelliste Mar 1 60

Bonne idée, dit M. Prévost

# M. Lapalme suggère de convertir le secrétariat provincial en ministère des Affaires culturelles

13-M

QUEBEC (DNC) — Lors de l'étude des crédits du Secrétariat provincial, l'honorable Yves Prévost a signalé que la remarque du chef de l'opposition de changer le titre de Secrétaire provincial pour celui de ministre des Affaires culturelles était une bonne idée. "Mais pour tenir compte de toutes les fonctions de mon département, à dit M. Prévost il faudrait conserver celui de Secrétaire provincial."

Au cours de la discussion, M. Prévost a déclaré qu'une comme d'un demi-million était prévue pour l'agrandissement du Musée provincial à Québec, en plus d'autres sommes pour des expositions dans diverses villes de la province.

M. Lapalme nota qu'il a déjà fait observer à la Chambre que le titre de Secrétaire provincial ne donne aucunement l'idée exacte de la fonction du responsable de ce ministère. J'ai déjà souligné la chose à la Chambre. On m'a alors demandé de faire des suggestions.

Dans certains pays, c'est le cas pour plusieurs Etats américains, on qualifie de Secrétaire d'Etat, celui qui occupe un poste semblable à celui dont nous étudions en ce moment les crédits. Il y a une chose certaine, c'est que le titre de Secrétaire provincial n'en est pas un.

M. Talbot: Pourquoi pas celui de Secrétaire d'Etat? On a bien notre ministre des Finances.

M. Lapalme: Cela peut porter à confusion. (A Ottawa, il y a un ministre qui a ce titre). Je crois poursuit M. Lapalme que le titre de ministre des Affaires culturelles conviendrait exactement au rôle qu'a à assumer le ministre responsable de ce département.

M. Prévost: J'admets qu'il faudrait trouver un titre plus approprié pour le poste de Secrétaire de la province. La suggestion du chef de l'opposition est une des bonnes. Il ne suffirait pas toutefois de l'appeler ministre des Affaires culturelles, car certains documents doivent porter la signature officielle de la province.

M. Lapalme: On pourrait dire Secrétaire d'Etat et ministre des Affaires culturelles.

M. Prévost: Cela serait complet.

M. Lapalme: Il y aurait lieu de prévoir des subventions pour toutes sortes d'institutions culturelles. Je pense, par exemple, aux cours d'été de français de Trois-Pistoles, au Musée Provencher, etc.

M. Barrette: Certaines sont déjà prévues par le Conseil exécutif.

Mon département, explique l'hon. Yves Prévost, compte présentement 674 employés. Ils ont reçu en novembre des augmentations de traitement de $300 en moyenne. Dans certains secteurs, le nombre des employés augmente rapidement. Ainsi, le personnel du service des lettres patentes est maintenant de 49, alors qu'il ne comprenait que 8 employés il y a trois ans. Les entreprises commerciales et industrielles se multiplient avec l'expansion économique. Et les lettres patentes sont maintenant émises en moins d'une semaine, alors qu'autrefois la période d'attente pouvait se prolonger jusqu'à trois ou quatre mois.

En passant, M. Prévost signale qu'on est à la recherche d'un local pour loger la section de Québec du Conservatoire provincial d'art dramatique.

A propos d'un item de $800,000 pour les musées, les archives et les services culturels divers, M. Provost précise que ce chiffre représente une augmentation de $217,000 sur les dépenses de l'année courante.

Ainsi, le Musée provincial, à Québec, demande $42,000 de plus. C'est pour couvrir les frais des expositions, qui s'y font de plus en plus fréquentes, et aussi les frais d'expédition des oeuvres d'art qu'on exhibe dans des expositions tenues en dehors de la province. Le Service des archives demande aussi $32,000 de plus. Et la Commission des Monuments et Sites historiques verra grossir son budget d'un montant de $102,000.

Cette Commission, explique M. Prévost, veut continuer la restauration de l'hôtel Chevalier, sur la Place Champlain, à Québec. On achètera un immeuble voisin pour dégager ce monument historique. La Commission veut dépenser $56,000 pour la mise en valeur des immeubles qui sont sa propriété; $55,000 pour l'acquisition de monuments menacés de ruine, comme la maison Fargues à Québec; $110,000 pour la restauration d'édifices classés, entre autres la vieille maison des Jésuites à Sillery; et $115,000 pour la restauration d'édifices à classer. Le presbytère de St-Coeur-de-Marie, à Québec, entre dans cette dernière catégorie. Dans bien des cas, explique M. Prévost, la Commission ne paye pas tout elle-même. Elle ne fait que contribuer aux dépenses de restauration, après entente avec les propriétaires des immeubles déjà classés ou qu'elle se propose de classer.

### Les musées

Le secrétaire de la province a rappelé que le gouvernement s'apprête à dépenser $500,000 pour l'agrandissement du Musée de Québec.

Une chose très importante, dit-il, ce sont les exposition ambulantes, car nous ne saurions multiplier les immeubles permanents.

Le ministre a rappelé que ces derniers temps la province s'est portée acquéreur de 700 pièces de vieil argent pour $29,500. Elle a aussi obtenu 80 toiles environ, d'une valeur d'à peu près

(Suite à la page 17)

## M. Lapalme . . .

(Suite de la page 5)

$200,000 de la succession de feu M. Maurice Duplessis.

M. Lapalme a exprimé l'avis que les écoles devraient prévoir des périodes de temps pour visiter les musées avec les élèves, comme cela se fait en France.

Le chef de l'opposition s'est également demandé si la province ne devrait pas — comme l'a suggéré la Chambre de Commerce des Jeunes de Montréal — créer un Conseil provincial des Arts, lequel serait sous la juridiction de ce que je persiste à appeler le futur ministre des Affaires culturelles.

Le leader de l'opposition parlant du Musée des Beaux-Arts, de Montréal, a noté que le plus beau musée de la province n'appartient pas au gouvernement, mais à l'entreprise privée. M. Lapalme dit que le gouvernement n'accorde cette année qu'une subvention de $3,000 à cette institution. Il trouve que la somme est peu considérable. Le conseil des Arts du Canada, a versé pour sa part un octroi de $15,000.

Le chef de l'opposition estime que si le Musée des Beaux-Arts de Montréal n'existait pas, il faudrait le créer. Le gouvernement devrait alors débourser des millions de dollars. Il dit que l'édifice où se trouve le musée en question a besoin de réparation. Aussi compte tenu du rôle que joue cette institution et des besoins qu'elle a dans le moment, le chef de l'opposition trouverait convenable que le gouvernement lui accorde une subvention plus considérable. De toute façon, dit-il, il faut espérer qu'il y aura toujours des Mécènes pour ce musée.

Quebec Chron-Telegraph Mar 1 1960

13-M

# Jeunesse Musicale Gets Biggest Culture Subsidy

The assiduous manner in which the Legislative Assembly worked yesterday left the impression that the session will finish this week. The members adopted seven government bills and two were withdrawn. In addition a full-scale debate on unemployment was launched last night when the Liberals presented a no-confidence motion as the house was preparing to go into committee to study estimates of the Hydraulic Resources department.

Government subsidies totalling $1,150,000 were voted in two bills. Provincial Secretary Yves Prevost presented legislation authorizing different cultural organizations to receive $350,000 and minister without portfolio, Maurice Custeau, sponsored a bill granting $800,000 to the Paul Sauve Sports Centre of Palestre Nationale in Montreal. The government will also guarantee a $2,400,000 loan by the organization.

### $135,000 FOR JMC

The largest share of the $350,000 for cultural organizations will go to the Jeunesse Musicale who will get $135,000 towards construction of a $150 000 summer concert hall on Mount Orford in the Eastern Townships.

The Quebec Symphony Orchestra will receive $30,000 annually to contribute towards hiring a permanent orchestra. The Montreal Museum of Fine Arts, $50,000, for centenary celebrations; Les Grands Ballets Canadiens, $25,000; Le Theatre du Nouveau Monde, $25,000; Le Theatre International de Montreal, $10,000; Centre Marial Canadien, $10,000; Montreal Symphony Orchestra, $10,000 supplementary grant and $50,000 for a Canadian School of Drama, soon to be formed in Montreal. Another $20,000 was voted for special publications which the government expects to undertake this year.

### LIBERAL COMPLAINT

Opposition Leader Georges Lapalme said the government should have included the amounts in the Provincial Secretary's budget when it came for approval two weeks ago. But Mr. Prevost explained the requests for the subsidies came in the last few weeks. All departments he said, prepared budgets at the end of October each year and even though the estimates were only studied during the session, some organizations made requests after preparation of the budget.

Other legislation adopted: An act to amend the pledge of agricultural property, amendments to the Notarial Act, amendments to an act for construction of a central market for agricultural products in the Montreal area.

Provincial Secretary Yves Prevost asked withdrawal of an act to amend the Quebec Co-operative Syndicates after stating the legislation had provoked protests from credit union managers on the local level. He said the legislation would be further studied and presented next autumn. Agriculture Minister Barre also withdrew legislation for the establishment of a Provincial Veterinary School.

Granby La Voix de l'Est Mars 16/60

Les Jeunesses Musicales s'épanouiront

# $135,000 pour construire une salle de concert à Orford

QUEBEC (PC) — Travaillant avec beaucoup de célérité, les députés ont approuvé hier matin et après-midi un total de sept bills, et le gouvernement a annoncé qu'il en retirait deux autres.

Le principal des bills adoptés accorde aux cités et villes de la province un plus grand degré d'autonomie, surtout en matière d'urbanisme.

Les principaux articles de la mesure, qui en compte en tout une bonne quarantaine, autorisent les municipalités à créer des commissions locales ou conjointes d'urbanisme, et à leur déléguer certains de leurs pouvoirs. Les municipalités obtiennent également du gouvernement le pouvoir de décréter que les constructions nouvelles seront pourvues d'endroits de stationnement.

Le bill en question va éliminer en outre divers pèlerinages des autorités municipales à la Législature, en permettant aux conseils municipaux, par règlement soumis à l'approbation des électeurs - propriétaires, d'accorder des traitements aux maires et aux échevins.

Une autre mesure qui a reçu hier l'approbation de l'Assemblée législative autorise le gouvernement à consentir un octroi de $800,000. Au centre sportif Paul Sauvé de la Palestre nationale de Montréal et à garantir un emprunt de $2,400,000.

Les députés ont également autorisé le gouvernement à consentir des subventions d'un total de $350,000 à divers organismes culturels, dont les Jeunesses musicales du Canada. Celles-ci recevront une somme de $135,000 pour les aider à construire une salle de concert d'été sur le Mont Orford, près de Magog, dans les Cantons de l'Est. Diverses subventions sont accordées aux orchestres symphoniques de Québec et de Montréal, au Théâtre du Nouveau Monde et au Théâtre International de Montréal, au Musée des Beau-Arts de Montréal, aux Grands Ballets Canadiens ainsi qu'au Centre marial canadien. Le gouvernement mettra de côté une somme de $50,000 pour contribuer à la fondation d'une école canadienne de théâtre, dont il est question à Montréal présentement, et de $20,000 pour aider à l'édition d'ouvrages spéciaux hautement spécialisés.

Un des bills retirés aurait modifié la régie interne des syndicats coopératifs de la province. Le secrétaire de la province, M. Yves Prévost, a expliqué qu'il avait reçu de nombreuses protestations de la part de gérants locaux de caisses populaires, et qu'il valait mieux remettre toute la question à l'automne prochain. L'autre bill retiré s'intitulait "loi modifiant la loi autorisant l'établissement d'une école de médecine vétérinaire."

Gazette Ap. 9/60

# Annual Grant To Be Asked For Museum

A Quebec cabinet minister said last night he will ask the Provincial Government to make an annual grant to the Montreal Museum of Fine Arts.

Hon. Maurice Custeau, who represented Premier Antonio Barrette at the opening of the 77th annual Spring Exhibition, said regular provincial aid would help in the expansion of the museum.

John Ivor Smith, 32-year-old English-born sculptor now living in Montreal, was named winner of the Centenary Grand Prize of $1,000. A five-man jury made the award, which was set up in memory of Ronald T. Riley. Four other artists also won prizes.

Mr. Custeau, discussing the $50,000 grant given to the museum this year by the province, said that with growing leisure time, the public more and more needs places like the museum.

"The Montreal museum, now marking its centenary, has given the example to the rest of Canada," he declared.

Also taking part in the opening ceremony were Col. Hugh M. Wallis, president of the museum, and Dr. Evan H. Turner, director.

Mont Star May 14/60

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

Notre Temps Mont. Mars 26/60

# $340,000 en subventions d'ordre culturel

LE gouvernement veut être autorisé par les deux Chambres du Parlement à verser à certaines sociétés d'ordre culturel des subventions qui se totaliseront à $340,000 et qui ne sont pas comprises dans le budget de 1960-61.

C'est là l'objet d'un nouveau projet de loi que le secrétaire de la province, l'hon. Yves Prévost, a fait voter, et au sujet duquel il a donné quelques informations préliminaires.

Les Jeunesses musicales du Canada, le musée des Beaux-Arts et les Concerts Symphoniques de Montréal ainsi que l'orchestre symphonique de Québec seront les bénéficiaires de ces subventions.

Le ministre a informé la Chambre que cette mesure ne vaudra que pour une année. Elle est intitulée "Loi concernant l'octroi de certaines subventions pour des fins culturelles." Les subventions qui se renouvelleront ensuite d'année en année seront subséquemment portées au budget.



L'Hon. Yves Prévost

"Si nous procédons par un projet de loi, cette année, a souligné M. Prévost, "c'est que le budget était déjà déposé devant la Chambre lorsque le gouvernement a décidé d'accorder à certaines oeuvres une aide additionnelle. Toutes les subventions seront mentionnées dans le projet de loi, avec les noms des sociétés auxquelles elles seront versées."

On sait, par les explications de M. Prévost, que la subvention la plus importante en sera une de $135,000 pour les Jeunesses musicales du Canada. Elle aidera à la construction, au coût de $150,000 à $175,000, d'une salle de concerts d'été sur le mont Orford, site du camp musical très suivi, chaque été.

Le mouvement des Jeunesses musicales du Canada compte présentement 30,000 membres dans la province de Québec, contre cinq à six mille seulement dans le reste du pays. Le secteur québecois de ce mouvement est en train de dépasser en importance celui de la France elle-même.

Le projet de loi prévoit aussi une subvention de $50,000 au musée des Beaux-Arts de Montréal, à l'occasion de son centenaire. Dans ce dernier cas, comme dans celui des Jeunesses musicales, il s'agit de subventions spéciales, qui ne se renouvelleront pas dans les années subséquentes.

Mais il a été entendu, avec le bureau de direction de l'orchestre symphonique de Québec que préside M. Pierre Côté, que la subvention de $30,000 accordée à cet organisme se répéterait désormais chaque année. "Ce qui permettra à l'orchestre québécois, a précisé M. Prévost, de se développer davantage, d'augmenter le nombre de ses concerts et d'embaucher des artistes de toute première valeur. On veut en faire un orchestre de très haute réputation, vraiment digne de la capitale provinçjale."

Les Concerts symphoniques de Montréal recevront aussi une subvention, dont le montant n'est pas encore connu.

mont. gazette Feb 26/60

# Fine Arts Museum Is Awarded Grant

871

A Canada Council grant of $15,500 to the Montreal Museum of Fine Arts, now marking its 100th anniversary, was announced last night.

Mrs. Andree Paradis, of the Canada Council, told some 500 persons attending the official opening of the third annual exhibition and sale of paintings, drawings and sculpture by contemporary

She said the council was "happy" to join in the celebrations marking the museum's centenary. It is the oldest institution of its kind in Canada.

Mrs. Paradis, a writer and commentator, also referred to the recent death in Paris of the great French-Canadian painter Borduas. She said his death was a great loss for the art world.

Ninety-nine works are included in the exhibition.

The exhibition and sale, organized by the Museum's Ladies' Committee, is aimed at encouraging the Canadian tradition of private collecting.

Some 60 artists each submitted one or two works, varying in price from $30 to $200.

Ballots can be placed in boxes beneath each work throughout the exhibition period.

The purchaser, or a proxy, must be present at the March 3 sale to claim the work and pay for it. When there is more than one ballot per work, the purchaser is selected by draw.

L'Action Catholique Feb 27/60

## $15,500. au Musée des Beaux-Arts de Montréal

871

Montréal — (P.C.) — Le Musée des Beaux-Arts de Montréal a reçu, hier, un cadeau, à l'occasion de son 100e anniversaire: une subvention de $15,500. de la part du Conseil des Arts.

Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains.

Il y a 99 oeuvres exposées, soumises par quelque 60 artistes.

L'Evenement-Journal Feb 27/60

## Le Conseil des Arts subventionne le Musée de Montréal

871

Montréal (PC) — Le Musée des Beaux Arts de Montréal a reçu hier un cadeau à l'occasion de son 100e anniversaire : une subvention de $15,000 de la part du Conseil des Arts.

Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains.

Il y a 99 oeuvres exposées soumises par quelque 60 artistes.

Le Progrès du Saguenay Feb 27/60

## Cadeau de $15,500

871

MONTREAL (PC)—Le Musée des Beaux Arts de Montréal a reçu hier un cadeau, à l'occasion de son 100 anniversaire: une subvention de $15,500 de la part du Conseil des Arts.

Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains.

Il y a 99 oeuvres exposées, soumises par quelque 60 artistes.

St Laurent Hours Feb 25/60

## Weekly lecture

871

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., March 2 at 3 p.m. in the Museum.

Mrs. Eva Landori, well known Montreal artist, will be the guest speaker.

Mrs. Landori will give a gallery talk in French on "Canadian Works of Art" as seen in the present collection of paintings and sculptures organized and sponsored by the Ladies' Committee for their annual art sale and exhibition.

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Le Devoir Feb 29/60

## Le Conseil des Arts donne $15,500 au Musée

**MONTREAL. — Le Musée des beaux-arts de Montréal a reçu hier un cadeau, à l'occasion de son 100e anniversaire: une subvention de $15,500 de la part du Conseil des arts. Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains. Il y a 99 oeuvres exposées, soumises par quelque 60 artistes.**

La troisième vente annuelle de peinture et de sculpture, organisée par le Comité féminin du Musée des Beaux-Arts, a été ouverte officiellement jeudi soir dernier, pour se terminer le jeudi 3 mars.

L'exposition, composée de 110 tableaux réalisés par une soixantaine d'artistes contemporains de la province de Québec, a pour but de stimuler l'intérêt artistique des Canadiens et de faciliter la vente des oeuvres plastiques.

Les artistes ont été invités à participer à cette exposition. Un comité spécial de 7 membres féminins a fait le choix des oeuvres: peintures, sculptures, dessins, gravures, gouaches, aquarelles. Le prix de l'oeuvre ne doit pas excéder $200. Le comité féminin du Musée ne retient que 20 p.c. sur la vente.

Plusieurs parmi les exposants sont déjà célèbres au pays et à l'étranger. Citons parmi les oeuvres exposées et mises en vente, une encre de Paul-Emile Borduas, les aquarelles de Paul-V. Beaulieu, une gouache de Léon Bellefleur, deux huiles de Peter Daglish, une petite toile de Jacques de Tonnancour, deux gravures d'Albert Dumouchel, les oeuvres de Pierre Gendron, Alfred Pellan, Roland Giguère, Derek May, Micheline Beauchemin, une encre de Lius Jacques, les tableaux de Jean-Paul Jérôme, Tondino, Jean Mac-Ewen, Louis Mulhstock, Claude Picher, Tobie Steinhouse, Gérard Tremblay, Jean Dallaire, ainsi que les sculptures de Gord Smith, d'Anne Kahane et d'Armand Vaillancourt.

Le Soleil Que Feb 27/60

## Le Conseil des Arts subventionne le Musée de Montréal

871

Montréal (PC) — Le Musée des Beaux Arts de Montréal a reçu hier un cadeau à l'occasion de son 100e anniversaire : une subvention de $15,000 de la part du Conseil des Arts.

Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains.

Il y a 99 oeuvres exposées soumises par quelque 60 artistes.

Ottawa Le Droit Feb 27/60

871

## Subvention de $15,500 aux Beaux-Arts

MONTREAL (PC)—Le Musée des Beaux Arts de Montréal a reçu hier un cadeau, à l'occasion de son 100e anniversaire: une subvention de $15,500 de la part du Conseil des arts.

Mme Andrée Paradis, représentante du Conseil, a annoncé la subvention au vernissage de la troisième exposition annuelle des oeuvres des artistes québécois contemporains.

Il y a 99 oeuvres exposées, soumises par quelque 60 artistes.

Granby La Voix de l'Est Mar 1/60

## 110 oeuvres d'art seront vendues le 3 mars prochain

871

Quelque 110 oeuvres d'art d'artistes contemporains seront vendues à 9 heures p.m., le 3 mars, au Musée des Beaux-Arts de Montréal, sous la présidence d'une personnalité bien connue de la radio et télévision.

Jacques DesBaillets, annonceur et commentateur à Radio-Canada et aux postes CKVL et CKAC, dirigera la vente des oeuvres d'une soixantaine d'artistes québécois.

Les peintures, dessins et sculptures sont exposés depuis le 25 février, lors de l'ouverture de la troisième vente-exposition annuelle par Mme Andrée Paradis, du Conseil des Arts du Canada.

M. DesBaillets est né à Montréal. Il a fait ses études à l'Université McGill. Pendant la seconde guerre mondiale, il a servi outremer comme correspondant pour Radio-Canada. Il habite à Ville Mont-Royal.

La vente-exposition, patronnée par le comité féminin du Musée, vise à encourager la collection privée chez les Canadiens.

Star Ap 8/60

# Minister to Seek Grant for Museum

871

Hon. Maurice Custeau, Minister Without Portfolio in the Provincial Government, last night stressed the "ever increasing importance of Montreal's Museum of Fine Arts in the life of the citizens of Montreal", and pledged to make strong representations to the Provincial government to make an annual grant to the 100-year-old institution.



JOHN IVOR SMITH
grand prize winner

Speaking at the opening of the 77th annual spring exhibition at the museum, Mr. Custeau said that "regular provincial aid cannot fail in helping the museum to expand."

He added: "with growing leizure time, the public needs more and more a place like the museum. The Montreal Museum of Fine Arts, now marking its centenary, has given the example to the rest of Canada. But we must do everything possible to further and encourage the museum."

**Represented Premier**

The minister was representing Premier Antonio Barrette, who was unable to be present at the opening ceremonies due to an engagement in Toronto.

In introducing Mr. Custeau, Col. Hugh Wallis, president of the museum, said that "the minister's presence here tonight reflects the recognition of what great value our museum is to all the people of the province, and our efforts to increase interest and participation in and raise the standards of the fine arts to make Quebec a great centre of art."

**Grand Prize**

At the opening ceremonies, the award of the Centenary Grand Prize of $1,000 to John Ivor Smith, for his "Smiling Head No. 2", was announced by Dr. Evan H. Turner, director of the museum.

The spring exhibition, the largest in 13 years, is made up of 254 works by 201 different artists, from across Canada, the United States, Mexico, and Europe.

Last night's opening ceremonies were attended by many of the leading artists of the city, some wearing formal clothes others in tweeds and velvet jackets. It was an evening when social activitiy was at a minimum and genuine interest was shown in the frequently controversial exhibition.



—Staff photo by Lloyd Blackham

Examining a wood sculpture of Christ by Victor Tolgysey of Ottawa, displayed at the 77th annual spring exhibition of the Montreal Museum of Fine Arts, are, left to right: Col. Hugh Wallis, president of the museum; Dr. Evan H. Turner, director; and Hon. Maurice Custeau, Minister without Portfolio in the Provincial Government.

La Presse Mar 4/60

Pour la première fois!

## Exposition d'Arts graphiques de la T.V.

Du 4 mars au 3 avril, une exposition exceptionnelle d'arts graphiques, organisée par la JAMM et Radio-Canada, se tiendra à la galerie l'Etable, du Musée des beaux-arts de Montréal.

Pour la première fois au Canada, une exposition présentera uniquement des travaux graphiques utilisés par les caméras de télévision. On pourra voir plus de cent maquettes, illustrations, cartes, photogrammes, photo-montages.

Le Devoir Mars/60

8 11

## Exposition d'arts graphiques pour la TV

Quelque 150 gravures créées pour la télévision par des artistes de Radio-Canada seront exposées à la Galerie-Etable du Musée des Beaux-Arts de Montréal à partir du 5 mars.

Les travaux illustrent des chansons et saynètes, des génériques, des dessins animés, des diapositives publicitaires, des pauses pour identification du poste, des caricatures et diverses autres phases de l'art graphique pour la télévision.

Tous ces item ont paru à la télévision déjà mais c'est la première fois qu'on les a groupés pour constituer une exposition.

Organisée par les Jeunes Associés du Musée, cette exposition a été montée par Pierre Garneau, chef de la section des arts graphiques de Radio-Canada et l'un de ses artistes, Graeme Ross, qui est aussi membre des Jeunes Associés.

Les gravures sont tirées de programmes français et anglais, tous réalisés à Montréal.

En plus de M. Ross, citons parmi les artistes: René de Rouin, Roger Paré, Pierre Décarie, Fernand Vézina, Jacques Lamarre, Guy Gosselin, Norman Kirk, Gilles Carle, Hubert Blais, Pierre Fiore, Léonie Gervais, Guy Gaucher, Jean Dufresne, Robert Sarrazin et Pierre Boisvert.

Les maquettes sont de Jean-Paul Boileau, Paul Couture, Irène Gauthier et Pierre Desrochers.

Les photostats sont de Thomas Ludvic; les photos de Roland Truchon et les effets techniques de Gilles Pelland et Jacques Lamy.

L'exposition se continuera jusqu'au 3 avril.

Current Events Feb 17/60

February 10-25th in the Stable Gallery—"A Not Always Reverent Journey"—exhibition of photographs by Donald W. Buchanan who is the Associate Director of the National Gallery. This collection of superb photographs was taken during an extensive trip in Europe and the Middle East.

Gazette Mars/60

## TV Graphics Go On Display

871

Some 150 examples of graphics created for television by Montreal artists of the Canadian Broadcasting Corporation will go on view in the Stable Gallery of the Montreal Museum of Fine Arts beginning today.

The works will include illustrations for stories and songs, promotion slides, station breaks, caricatures and several other phases of TV graphic art.

La Presse Mar 14/60

*Musée des Beaux-Arts*

—M. Samuel L. Fahnestock donnera une conférence à l'étable du Musée des Beaux-Arts, le mardi 22 mars, à 8 h. 30.

Mont Star Mar 4/60

## TV Graphic Art Show at Museum

13 M

Some 150 examples of graphic art created for television by Montreal artists of the Canadian Broadcasting Corporation will go on view in The Stable Gallery of The Montreal Museum of Fine Arts beginning tomorrow. The exhibition will remain until April 3.

The works will include illustrations for stories and songs, titles and credits, animation, promotion slides, station breaks, caricatures and other phases of TV graphic art. All of the items have been seen on television screens at various times but it is the first time they have been assembled for public exhibition.

Gazette Mar 17/60

● SHOW BUSINESS: A large group from the Montreal Museum of Fine Arts will attend tonight's performance of Mary Stuart at Her Majesty's Theatre, in a tie-up arranged by Inge Barber's Theatre Reservations. After the show members of the cast will be entertained at a reception in the Museum's Stable Gallery. Stars of the show are Eva LeGallienne and Signe Hasso; with Montreal-born Robert Goodier a member of the cast . . . Brahm Bell, one of Mack Wein's sidemen, weds Myrna Cohen on Sunday, and the 12 men of the Wein group will play for his reception . . . Martha Schlamme, who appears at Gesu Hall Friday evening, will give free student concerts at the Centre Sociale, U. of M. at noon today; and at Redpath Hall for McGill and Sir George Williams students at 1.10 p.m.

Fitz

Star Mar 18/60

The Junior Associates of the Montreal Museum of Fine Arts held a reception last night in the Stable Gallery for the cast of "Mary Stuart." The associates attended the performance at Her Majesty's and the reception followed.

Le Devoir Mar 10/60

871 A L'ETABLE

## "Trois siècles de musique"

Maria Sandor, flutiste et Abel Nagytothi-Toti, guitariste, du Collegium Musicum de Montréal, ainsi que le danseur Yuan Fainmel donneront une représentation à la Galerie-Etable du musée des Beaux-Arts de Montréal à 8 h. 30 p.m. le 10 mars.

La représentation, sous les auspices des Jeunes Associés du musée, est intitulée "Trois Siècles de Musique".

L'entrée est libre et le public y est cordialement invité.

* * *

***Les Arts graphiques à Radio-Canada***

Les "Jamm" (Jeunes Associés du Musée), toujours à l'affût des expositions intéressantes, et la Société Radio-Canada présentent à la Galerie de l'Etable les dessins graphiques, maquettes, diapositives, photomontages, utilisés à la télévision et fabriqués par les artistes de la section des Arts graphiques de CBFT.

Je regrette vivement qu'un plus grand espace n'ait pu être

Mont Star Mar 10/60

871 FREE PERFORMANCE

Maria Sandor, flutist, Abel Nagytothi-Toti, guitarist, and dancer Yuan Fainmel will present a free public performance entitled "Three Centuries of Music" at the Stable Gallery of the Montreal Museum of Fine Arts tonight at 8.30 o'clock.

La Presse Mar 19/60

alloué à cette exposition pleine d'attrait. Elle révèle à quel point les artistes de Radio-Canada ont su plier leur art aux besoins de la télévision, mais aussi comment ils ont su se servir de ce nouveau médium pour répandre une nouvelle forme d'art. J'en sais quelque chose, car je n'ai jamais pénétré dans l'étage réservé à ces artistes sans éprouver la sensation d'entrer dans le pays des merveilles, dans la grotte des désirs inassouvis, des rêves transfigurés, des trésors inaccessibles.

Qu'il s'agisse de présentations de programmes, dont ils font souvent de véritables petits tableaux ou d'étonnantes caricatures, que ce soient ces diapositives qui ressemblent à des vitraux magiques, que ce soient ces ingénieux découpages en carton, d'animaux et de personnages, l'impression oscille entre l'humour et la poésie. Le talent, lui, est toujours présent. Beaucoup de ces artistes débouchent d'ailleurs sur des formes d'expression où ils peuvent aller au bout de leurs capacités et de leur inspiration: huile, gravure, sculpture, céramique, caricature, etc., mais tous, retenus par cet humble besoin humain de gagner leur vie, alimentent de toutes les forces de leur imagination débordante les travaux qu'ils sont chargés de faire pour notre plus grande joie à tous.

Il m'est impossible de citer au complet les noms de tous ces camarades, dont beaucoup ont rehaussé de leur talent les travaux dont j'ai été parfois chargé dans le passé. En nommer quelques-uns seulement serait injuste pour les autres, mais je sais la gratitude que tous ceux qui ont la responsabilité d'une émission leur doivent. Je regrette seulement que le manque de place ait empêché la section des maquettes de présenter plus d'objets. Je sais, pour ma modeste part, qu'ils ont réalisé, il n'y a pas si longtemps pour des émissions auxquelles je participais des maquettes construites d'après les dessins d'ingénieur de Léonard de Vinci. C'étaient de vrais petits chefs-d'oeuvre. J'ai du moins eu le plaisir de revoir la roue à aubes du même Léonard de Vinci et la maquette de la Cité radieuse de Le Corbusier. Bien souvent, hélas, ces maquettes, qui ont demandé tant d'heures de travail, sont détruites, faute de place, après un certain temps, à moins que les participants de l'émission n'en gardent quelques-unes en souvenir. Mais comment les en blâmer? C'est un hommage aux artistes . . .

**Il faudrait dire encore la modestie de ces artistes des Arts graphiques. Silencieux, on les voit rarement, on les entend encore moins. Souvent le public les ignore. Pourtant, souvent, c'est grâce à eux, comme d'ailleurs à d'autres qui sont des artistes en leur genre, les cameramen, les ingénieurs du son, les éclairagistes, qu'une émission doit d'échapper au naufrage ou à la banalité. Rendons leur cette justice et remercions-les de la féerie qu'ils font naître en nous. Et ne manquons pas d'aller visiter cette exposition unique en son genre.**

St Hyacinthe Le Soleil Mar 10/60 Clairon - Maskoutain

## Une exposition d'arts graphiques

871

Du 4 mars au 3 avril, une exposition exceptionnelle d'arts graphiques, organisée par la JAMM et Radio-Canada, se tiendra à la galerie l'Etable, du Musée des beaux-arts de Montréal.

Pour la première fois au Canada, une exposition présentera uniquement des travaux graphiques utilisés par les caméras de télévision. On pourra voir plus de cent maquettes, illustrations, cartes, photogrammes, photo-montages.

Le public est invité.

Mont-Montréal Mar 10/60

## Perform tonight in Stable Gallery

871

Maria Sandor, flutist, and Abel Nagytothi-Toti, guitarist, of the Collegium Musicum of Montreal, and dancer Yuan Fainmel will perform in the Stable Gallery of The Montreal Museum of Fine Arts tonight at 8.30 p.m.

The presentation, sponsored by the Museum's Junior Associates, is entitled "Three Centuries of Music."

There is no admission charge. The general public is invited.

La Presse Mar 19/60

8 11

***Les Arts graphiques à Radio-Canada***

Les "Jamm" (Jeunes Associés du Musée), toujours à l'affût des expositions intéressantes, et la Société Radio-Canada présentent à la Galerie de l'Etable les dessins graphiques, maquettes, diapositives, photomontages, utilisés à la télévision et fabriqués par les artistes de la section des Arts graphiques de CBFT.

Je regrette vivement qu'un plus grand espace n'ait pu être

Mont. Star Mar 21/60

The Junior Associates of the Montreal Museum of Fine Arts will hold an evening of poetry reading with Frank Scott, Irving Layton, Al Purdy and Mike Gnarowski reading from their own works on March 24 at 8:30 p.m. in the Stable Gallery.

Gazette Mar 22/60

## Recital

The Junior Associates of the Montreal Museum of Fine Arts are holding a program of Poetry Reading by Frank Scott, Irving Layton, Al Purdy and Mike Gnarowski on Thursday evening, at half-past eight o'clock, in the Stable Gallery.

The Star Mar 21/60

## *Industrial Designer To Lecture at Gallery*

Samuel L. Fahnestock, chief industrial designer, Aluminum Company of America, will deliver a lecture entitled "Design Forecast" at the Stable Gallery of the Montreal Museum of Fine Arts at 8.30 p.m. Tuesday.

The lecture, open to the public, has been arranged under the auspices of the National Industrial Design Council.

Gazette Mar 26/60

Another exhibition of graphic art but of a different kind, can be seen at the Stable Gallery

# ART

of the Montreal Museum of Fine Arts. There—to quote from the printed announcement—"we witness the development of an art specifically applied to television, an art subject to the technical requirements of that medium and extremely varied in content".

Works on view include enlarged photographs, original designs for presentation and TV illustration, for both children's and adult programs, for studio settings and other purposes. Cartoon strips, caricatures and abstractions are displayed, as well as mood paintings and

St-Jean Le Richelain Mar 10/60

UNE IMPORTANTE EXPOSITION D'ARTS GRAPHIQUES

Du 4 mars au 3 avril, une exposition exceptionnelle d'arts graphiques, organisée par la JAMM et Radio-Canada, se tiendra à la galerie l'Etable, du Musée des beaux-arts de Montréal.

Pour la première fois au Canada, une exposition présentera uniquement des travaux graphiques utilisés par les caméras de télévision. On pourra voir plus de cent maquettes, illustrations, cartes, photogrammes, photo-montages.

Le public est invité.

Gazette Mar 26

sketches in watercolors, inks and gouaches. Several beautiful and imaginative paintings on glass panels are illuminated from behind and provide a background for printed poems by Verlaine and Baudelaire. The exquisitely-painted panels are the work of Rene Derouin of Montreal.

Other TV artists and designers whose specialized talents are well-presented include J. Lamarre, Graham Ross, F. Vezina, Pierre Fiore, Jean Dufresne, Robert Sarassin, Norman Kirk, Gilles Carle, Roger Pare, Pierre Boisvert, Gaucher, Pierre Decary and Leonie Gervais.

The Junior Associates of the Museum are to be congratulated for having arranged so interesting and educational a contemporary exhibition. Montreal can be proud of its unique TV artists and embellishers of Quebec TV programs.

Le Devoir Mar 16/60

*Musée des Beaux-Arts*

871

M. Samuel L. Fahnestock, chef de la section du dessin industriel de l'"Aluminum Company of America", donnera une conférence au Musée des Beaux-Arts de Montréal, à la Galerie étable, mardi, le 22 mars, à huit heures et demie, sous le titre: "Design Forecast".

Cette soirée est sous les auspices du Conseil National du dessin industrliel et le public est invité.

Star Mar 21/60

871

The Junior Associates of the Montreal Museum of Fine Arts will hold an evening of poetry reading with Frank Scott, Irving Layton, Al Purdy and Mike Gnarowski reading from their own works on March 24 at 8:30 p.m. in the Stable Gallery.

Verdun Messenger Mar 16/60

## Graphic Arts 871 Display At Montreal Museum

Some 150 examples of graphics created for television by Montreal artists of the Canadian Broadcasting Corporation is on view in The Stable Gallery of The Montreal Museum of Fine Arts until April 3rd.

The works include illustrations for stories and songs, titles and credits, animation, promotion slides, station breaks, caricatures and several other phases of TV graphic art.

All of the items have been seen on television screens at various occasions but it is the first time they have been assembled for a public exhibition.

Staged by the Museum's Junior Associates, the exhibition was organized by Pierre Garneau, head of the CBC's graphics department here, and one of his artists, Graeme Ross, who is also a member of the Junior Associates.

The works have been drawn from English and French television programs, all of which were produced from Montreal.

Exhibiting artists, in addition to Ross, will include Rene de Rouin, Roger Pare, Pierre Decarie, Fernand Vezina, Jacques Lamarre, Guy Gosselin, Norman Kirk, Gilles Carle, Hubert Blais, Pierre Fiore, Leonie Gervais, Guy Gaucher, Jean Dufresne, Robert Sarrazin and Pierre Boisvert.

Scale-model artists represented are Jean-Paul Boileau, Paul Couture, Irene Gauthier and Pierre Desrochers.

Protostats are by Thomas Ludvic; photos by Roland Truchon, and hot press items by Gilles Pelland and Jacques Lamy.

The exhibition is on view until April 3.

JUNIOR ASSOCIATES MARCH to JULY 1960

## Une importante exposition d'arts graphiques

Du 4 mars au 3 avril, une exposition exceptionnelle d'arts graphiques, organisée par la JAMM et Radio-Canada, se tient à la *Galerie l'Etable, du Musée des beaux-arts de Montréal.*

Pour la première fois au Canada, une exposition présentera uniquement des travaux graphiques utilisés par les caméras de télévision. On pourra voir plus de cent maquettes, illustrations, cartes, photogrammes, photo-montages.

Le public est invité.

# Ugly Burnside St. Wall To Be Mural For Artist

A huge and ugly wall on Burnside St. is to be given a new life—as a massive canvas for some Quebec artist.

The wall—the side of a building at 2012 Bishop St.—is 48 feet wide by 39 feet high.

The Junior Associates of the Montreal Museum of Fine Arts hit on the idea of the king-sized mural as a means of beautifying Burnside now that it has been widened.

Michel Lortie, chairman of a special committee which will supervise the project, announced yesterday that a competition will be held among Quebec artists to find the best design for the wall.

He said it is hoped to extend the idea to other Burnside walls.

He asked artists wishing to enter the contest to submit sketches—not larger than four feet by four feet—to the Junior Associates, Montreal Museum of Fine Arts, 1379 Sherbrooke St. West, before May 31.

The winning sketch will be selected by a three-man jury. Claude Beaulieu, artistic director of the French-language art magazine Vie des Arts, will be one of the judges. The others will be announced later.

Judging is to take place early in June and entries will be exhibited in the Junior Associates' Stable Gallery.

"We expect to start work on the wall painting late in June or early July," Lortie said. "The artist may do the work himself or members of the Junior Associates are willing to do the work under his guidance."

The job is expected to take about two months.

## Exposition de 150 gravures créées pour la télévision

**Quelque 110 gravures créées pour la télévision par des artistes de Radio-Canada sont exposées à la Galerie-Etable du Musée des Beaux-Arts de Montréal depuis samedi dernier.**

Les travaux illustrent des chansons et saynètes, des génériques des dessins animés, des diapositives publicitaires, des pauses pour identification du poste, des caricatures et diverses autres phases de l'art graphique pour la télévision.

Tous ces temps ont paru à la télévision déjà mais c'est la phemière fois qu'on les a groupés pour constituer une exposition .

Organisée par les Jeunes Associés du Musée, cette exposition a été montée par Pierre Garneau, chef de la section des arts graphiques de Radio-Canada et l'un de ses artistes, Graeme Ross, qui est aussi membre des Jeunes Associés.

Les gravures sont tirées de programmes français et anglais, tous réalisés à Montréal.

En plus de M. Ross, citons parmi les artistes: René de Rouin, Roger Paré, Pierre Décarie, Fernand Vézina, Jacques Lamarre, Guy Gosselin, Norman Kirk, Gilles Carlé, Hubert Blais, Pierre Fiore, Léonie Gervais, Guy Gaucher, Jean Dufresne, Robert Sarrazin et Pierre Boisvert.

Les maquettes sont de Jean-Paul Boileau, Paul Couture, Irène Gauthier et Pierre Desrochers.

Les photostats sont de Thomas Ludvic; les photos de Roland Truchon et les effets techniques de Gilles Pelland et Jacques Lamy.

L'exposition se continuera jusqu'au 3 avril.

## A Mural For Burnside

An imaginative and interesting proposal has been made to remove some of the bleakness of Burnside street. The Junior Associates of the Montreal Museum of Fine Arts are planning to paint, after careful selection, a large mural on the side of a building at the corner of Burnside and Bishop streets.

At the present time, Burnside, in its widened form, is a dull and uninteresting thoroughfare. It performs in strictly utilitarian fashion its alloted purpose of helping to relieve traffic congestion in downtown Montreal.

Nevertheless, the street is an unattractive one. The widening took place long after buildings had been constructed in accordance with an earlier street pattern. In pushing a widened street through the area some buildings have been completely demolished. Others have been partially destroyed, and a new side built of bare, unadorned brick.

This appearance will likely remain for some time. There are no signs yet that many new buildings will be erected, as happened when Dorchester street was widened. Therefore anything that helps to ease the bleakness is a welcome measure.

There is nothing radically new in the idea of painting a mural on a building. Many villages in Switzerland, for example, contain streets of houses that have been painted with large murals. As a result the villages have virtually become treasures of art in themselves.

This type of decoration might prove to be the best solution to the unattractiveness of Burnside street. It must be hoped that the proposal proves practical.

## "Our Own Poets"

Quatre poètes canadiens bien connus participeront à une soirée de poésie qui aura lieu à la Galerie Etable du Musée des Beaux-Arts de Montréal le 24 mars à 8 h. 30 p.m.

Intitulée "Our Own Poets", cette soirée sera présentée par les Jeunes Associés du Musée.

Les artistes invités sont F.R. Scott, Irving Layton, Al Purdy et Mike Gnarowski.

## Reading session at Arts Museum

Four well - known Canadian poets will take part in an informal reading session at The Stable Gallery of The Montreal Museum of Fine Arts tonight at 8:30 p.m.

"Our Own Poets" will be presented by the Museum's Junior Associates.

## Huge Wall 'Canvas' For Mural

MONTREAL — (CP) — The huge wall of a building on Burnside St. in downtown Montreal is to become the "canvas" for a mural by a Quebec artist.

The Junior Associates of the Montreal Museum of Fine Arts announced the plan as a means of beautifying the street, being widened by the city.

The wall—48 feet wide and 39 feet high—is at the corner of Burnside, which runs parallel to St. Catherine St., one block north, and Bishop St.

The Junior Associates plan a competition for a design for the wall among Quebec artists. The judging will be done by a three-man jury headed by Claude Beaulieu, artistic director of the French language magazine Vie des Arts.

## *Industrial Designer To Lecture at Gallery*

Samuel L. Fahnestock, chief industrial designer, Aluminum Company of America, will deliver a lecture entitled "Design Forecast" at the Stable Gallery of the Montreal Museum of Fine Arts at 8.30 p.m. Tuesday.

The lecture, open to the public, has been arranged under the auspices of the National Industrial Design Council.

## Painters Eleven Exhibit Today

A representative exhibition of paintings by the Painters Eleven opens today at the Stable Gallery of the Montreal Museum of Fine Arts. Arranged by the Museum's Junior Associates, it runs to April 30.

The collection is being assembled in Toronto by Jack Bush, one of the members of the group. All are abstract painters.

## Alcoa Designer To Lecture Here

Samuel L. Fahnestock, chief industrial designer, Aluminum Company of America, will deliver a lecture entitled "Design Forecast" at the Stable Gallery of the Montreal Museum of Fine Arts at 8.30 p.m. March 22.

The lecture has been arranged under the auspices of the National Industrial Design Council.

Fahnestock and his staff are responsible for co-ordinating all Alcoa programs related to designers and the design field. The major activity of his group is to provide assistance to designers, to keep the design field up-to-date on aluminum, and to provide guidance on the use of aluminum in specific design projects.

**UNE IMPORTANTE EXPOSITION D'ARTS GRAPHIQUES**

Du 4 mars au 3 avril, une exposition exceptionnelle d'arts graphiques, organisée par la JAMM et Radio-Canada, se tiendra à la galerie l'Etable, du Musée des beaux-arts de Montréal.

Pour la première fois au Canada, une exposition présentera uniquement des travaux graphiques utilisée par les caméras de télévision. On pourra voir plus de cent maquettes, illustrations, cartes, photogrammes, photo-montafes.

Le public est invité.

## Soirée de poésie aux Beaux-Arts, le jeudi, 24 mars

Quatre poètes canadiens bien connus participeront à une soirée de poésie qui aura lieu à la Galerie Etable du Musée des Beaux-Arts de Montréal, le 24 mars, à 8 h. 30 p.m.

Intitulée "Our Own Poets", cette soirée sera présentée par les Jeunes Associés du Musée.

Les artistes invités sont F. R. Scott, Irving Layton, Al Purdy et Mike Gnarowski.

# Conférence

M. Samuel L. Fahnestock, chef de la section du dessin industriel de l'Aluminum Company of America, prononcera une conférence en anglais, intitulée "Design Forecast", à la Galerie Etable du Musée des Beaux-Arts de Montréal à 8h.30 p.m. mardi le 22 mars.

Cette conférence a lieu sous les auspices du Conseil national du dessin industriel.

M. Fahnestock est chagé de coordonner le travail des dessinateurs ainsi que tout le domaine du dessin industriel de l'Alcoa. Son équipe s'occupe principalement d'aider les dessinateurs, de les renseigner sur les progrè es plus récents dans l'exploitation de l'aluminum et de les guider sur l'emploi de ce métal dans les divers projets à l'étude.

C'est en 1936 que M. Fahnestock obtint son diplôme de l'Académie de l'Art de Cincinnati. Il fut d'abord dessinateur de plans, puis ingénieur et enfin ingénieur-dessinateur jusqu'en 1945 alors qu'il se joignit aux Harold Van Doren Associates, à Philadelphie, en qualité de dessinateur industriel.

En 1946, il passa à la section de dessin de Donald Dailey à Philadelphie. De 1951 à 1955, il fut dessinateur à la Peter Muller-Munk de Pittsburgh.

Il vint à l'Alcoa en 1955, à titre d'adjoint au gérant de l'emploitaion du marché. M. Fahnesock fut nommé à son poste actuel en 1958.

Résident de Mt. Lebanon, Pa., ses passe-temps favoris sont l'orfèvrerie et le travail sur métal et sur bois.

## 'Our Own Poets' Museum Guests

Four well - known Canadian poets will take part in an informal reading session at the Stable Gallery of the Montreal Museum of Fine Arts March 24, at 8.30 p.m.

"Our Own Poets" will be presented by the Museum's Junior Associates. The participants will be F. R. Scott, Irving Layton, Al Purdy and Mike Gnarowski.

## Le Groupe des Onze expose à l'Etable

Un choix de tableaux du "Groupe des Onze" est exposé à la Galerie-Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée jusqu'au 30 avril.

La collection a été assemblée à Toronto par Jack Bush, un des membres du groupe.

Ray Mead est le président du comité des Jeunes Associés chargé de cette exposition.

Le Groupe des Onze s'est formé en 1953, mû par "un désir d'ordre pratique, car nous avions besoin d'une cimaise commune". Leurs oeuvres ont depuis connu une grande faveur à Toronto, à New-York et outre-mer.

Les membres du groupe ont remporté plusieurs prix nationaux et internationaux.

En plus de M. Bush, les peintres actuels sont Hortense M. Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Kazuo Nakamura, Ray Mead, Harold Town et Walter Yarwood.

Tous sont des peintres abstraits.

*Galerie de l'Etable*

Les jeunes Associés du Musée des Beaux-Arts de Montréal ont organisé le vernissage de l'exposition du "Groupe des Onze", à la Galerie de l'Etable, ce soir, 8 avril, de six heures et demie et dix heures.



*Sampling the coffee of the new restaurant in The Montreal Museum of Fine Arts are, from left to right, Mme Jehane Benoit, Miss Ann Hutchison, Miss Huguette Gingras, Miss Louise Stevenson.*

Visitors to the museum will also be glad to know that they can now have luncheon or afternoon tea right on the premises. A restaurant recently opened by the Junior Associates of the Museum serves French style soups, sandwiches en baguette, coffee, cheese and pastries, all perfected by Mme Jehane Benoit of local culinary fame. Although self service is the rule, the atmosphere aimed at is of a coffee house rather than a cafeteria, and an innovation will be "Traders' Teas" in which the cuisine of different countries is featured. Open weekdays (except Mondays) and Saturdays 11 a.m. to 4.30 p.m., Wednesdays 11 a.m. to 9.30 p.m. and Sundays 2 to 4.30 p.m.

La Presse Mar 31/60



**MURALES POUR LA RUE BURNSIDE !** — Un concours de murales est ouvert par les Jeunes Associés du Musée des Beaux-Arts pour peindre une immense murale sur une maison de la rue Burnside. Déjà une autre maison s'orne d'une murale plus petite et l'on espère que tous les murs donnant sur cette nouvelle avenue pourront ainsi, dans les années suivantes, s'orner de peintures et fresque multicolores qui en feront un centre d'attraction pour les touristes et . . . les Montréalais.

# Concours de murales pour la rue Burnside

Les Jeunes Associés du Musée de Montréal invitent tous les artistes résidant dans la province de Québec à participer au concours de murales qui se tiendra en juin prochain. Les oeuvres soumises seront exposées à la Galerie de l'Etable pendant le mois de juin et les gagnants seront choisis par un jury composé de trois personnalités bien connues du monde des arts. L'esquisse qui aura obtenu le premier prix sera exécutée au cours de l'été par les membres de J.A.M.M., sous la direction de l'artiste, sur le mur de 48 pieds de large par 39 pieds de haut, situé au 2012, rue Bishop, coin Burnside. Les esquisses des deuxième et troisième gagnants seront retenues en vue d'être exécutées au cours de l'été 1961 sur d'autres murs de la rue Burnside.

Les esquisses soumises par les peintres ne devront pas excéder 4 pieds par 4 pieds. Leur échelle est laissée à l'initiative des artistes. Toutes les soumissions devront être envoyées, transport payé, au Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, Montréal, le ou avant le 31 mai 1960. Après jugement, les esquisses non retenues pour exécution seront retournées à leur auteur et ce aux frais des Jeunes Associés.

Les artistes qui désirent concourir pourront se procurer les renseignements nécessaires, ainsi qu'un relevé à l'échelle du mur en question, en s'adressant aux Jeunes Associés du Musée de Montréal, aux soins du Musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke, Montréal.

Gazette Ap 22/60

## Evening Party

The Junior Associates of the Montreal Museum of Fine Arts are featuring Galt MacDermot with his orchestra and singers doing some of his original jazz compositions, on Monday evening, at half-past eight o'clock, in the Stable Gallery.

Windsor Daily Star Ap 1/60

## Huge Mural

MONTREAL (CP)—The wall of a building on Burnside St. in downtown Montreal is to become the "canvas" for a mural by a Quebec artist. It is 48 feet wide and 39 feet high.

The junior associates of the Montreal Museum of Fine Arts announced the plan as a means of beautifying the street, which is being widened by the city. A contest will decide the artist.

Mont Star Mar 31/60

# Huge Mural To Brighten Burnside St.

A touch of color is soon to be added to downtown Montreal with the painting of a huge mural on one of the walls facing Burnside street.

The Junior Associates of the Montreal Museum of Fine Arts has invited artists residing in the province of Quebec to take part in a mural contest to cover the wall — the side of a building at 2012 Bishop street — a space of 48 feet in width and 39 feet in height. The group's aim is to beautify Burnside now that it has been widened.

Michel Lortie, chairman of a special contest committee said it is hoped to extend the idea to other Burnside walls.

"The winning sketch will be selected by a three-man jury. Entries should be not larger than four feet square and judging will take place early in June. Three winners will be selected, and the sketches for the second and third prizes will be kept to be painted during the summer of 1961 on other walls along Burnside street," Mr. Lortie explained.

Entries will be exhibited in the Stable Gallery of the Museum during June.

"We expect to start work painting the mural onto the wall in late June or early July. The artist will receive the full cooperation of the Junior Associates to help him in the mammoth task," Mr. Lortie said.

Le Devoir Ap 21/60

## Exposition du "Groupe des Il"

Un choix de tableaux du "Groupe des Onze" sera présenté à la Galerie-Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée jusqu'au 30 avril.

La collection est assemblée à Toronto par Jack Bush, un des membres du groupe.

Ray Mead est le président du comité des Jeunes Associés chargé de cette exposition.

Le Groupe des Onze s'est formé en 1953, mû par "un désir d'ordre pratique, car nous avions besoin d'une cimaise commune". Leurs oeuvres ont depuis connu une grande faveur à Toronto, à New-York et outre-mer.

Le Devoir Mar 31/60 / Le Guenement-Journal Mar 31-60

## Concours au Musée des Beaux-Arts de Montréal

Tous les artistes de la province sont éligibles pour un concours nouveau genre au Musée des Beaux-Arts de Montréal. Le concurrent qui fournira la meilleure esquisse peindra une énorme murale sur un mur de briques qui mesure 39 pieds de hauteur sur 48 pieds de largeur. Ce mur forme un des côtés d'un bâtiment situé au 2012 de la rue Bishop.

Les esquisses soumises au concours doivent parvenir au Musée avant le 31 mai.

Le comité chargé de désigner le gagnant est composé de MM. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, Claude Beaulieu, directeur artistique de la Vie des Arts et l'artiste montréalais Alfred Pinsky.

Le nom du gagnant sera annoncé vendredi le 10 juin à une soirée donnée par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

Gazette May 24/60

## French Expert To Speak Here

An international authority on art will give a lecture at the Montreal Museum of Fine Arts' Stable Gallery at 8.30 p.m., May 24.

Rene Huyghe, formerly of the Louvre, in Paris, will give an illustrated lecture in French on "La civilisation occidentale et l'art moderne."

Huyghe, now professor of the history of art at the College de France, is the author of "Ideas and Images in World Art."

< see museum lectures

La Presse May 21/60

## A l'Etable

— Une conférence prononcée par M. René Huyghe, du Collège de France, aura lieu à l'Etable du Musée des Beaux-Arts, le mardi 24 mai, à huit heures trente. M. Huyghe parlera de la civilisation occidentale et de l'art moderne.

La Presse Ap 1/60

## Le Groupe des Onze expose à l'Etable

Un choix de tableaux du "Groupe des Onze" est exposé à la Galerie-Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée jusqu'au 30 avril.

La collection a été assemblée à Toronto par Jack Bush, un des membres du groupe.

Ray Mead est le président du comité des Jeunes Associés chargé de cette exposition.

Le Groupe des Onze s'est formé en 1953, mû par "un désir d'ordre pratique, car nous avions besoin d'une cimaise commune". Leurs oeuvres ont depuis connu une grande faveur à Toronto, à New-York et outre-mer.

Les membres du groupe ont remporté plusieurs prix nationaux et internationaux.

En plus de M. Bush, les peintres actuels sont Hortense M. Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Kazuo Nakamura, Ray Mead, Harold Town et Walter Yarwood.

Tous sont des peintres abstraits.

Gaz. May 2/60

## Burnside St. Mural Contest Judges Listed

Alan Jarvis, former director of the National Gallery of Canada, Claude Beaulieu, artistic director of Vie des Arts, and Montreal artist Alfred Pinsky will form the jury which will select the best design for a Burnside St. mural.

Michel Lortie, chairman of the project for the Montreal Museum of Fine Arts' Junior Associates, said the winner of competition will have a huge brick wall on the newly-widened street as his "canvas".

The wall, measuring 39 feet high by 48 feet wide, is the side of a structure at 2012 Bishop St.

All artists living in the province are eligible to submit designs for the competition. Deadline for entries is May 31.

Winner of the contest will be announced Friday, June 10, at 9 p.m. at the Junior Associates' second annual Strawberries and Champagne party and dance.

Bugres du Saguenay Ap 21/60 / Montreal Star March /60

## 'Groupe des Onze'

Un choix de tableaux du "Groupe des Onze" sera présenté à la Galerie-Etabale du Musée des Beaux-Arts de Montréal té à la Galerie-Etable du Musée du 8 au 30 avril.

La collection est assemblée à Toronto par Jack Bush, un des membres du groupe.

Ray Mead est le président du comité des Jeunes Associés chargé de cette exposition.

Le Groupe des Onze s'est formé en 1953, mû par "un désir d'ordre pratique, car nous avions besoin d'une cimaise commune". Leurs oeuvres ont depuis connu une grande faveur à Toronto, à New York et outre-mer.

Les membres du groupe ont remporté plusieurs prix nationaux et internationaux.

En plus de M. Bush, les peintres actuels sont Hortense M. Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Kazuo Nakamura, Ray Mead, Harold Town et Walter Yarwood.

Tous sont des peintres abstraits.

Star Ap 22/60

The Junior Associates of the Montreal Museum of Fine Arts are featuring Galt MacDermot with his orchestra and singers doing some of his original jazz compositions on Monday, April 25, at 8:30 p.m., in the Stable Gallery.

Gazette Ap 26/60

## Champagne Party

The Junior Associates of the Montreal Museum of Fine Arts are holding a Champagne and Strawberry Party on Friday evening, June 10, at nine o'clock, in the Stable Gallery

L'Action Catholique May 31/60

## Président des Jeunes Associés du Musée des Beaux-Arts

**Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal. Il succède à Mlle Marie Sénécal.**



*Sampling the coffee of the new restaurant in The Montreal Museum of Fine Arts are, from left to right, Mme Jehane Benoit, Miss Ann Hutchison, Miss Huguette Gingras, Miss Louise Stevenson.*

**ON THE TOWN**

*gourmets guide*

A startling innovation on the gastronomic and cultural scene has been the opening of a restaurant in the Stable Gallery of the **Montreal Museum of Fine Arts** by the junior associates of the museum. Food for the soul is provided by the ever changing pictures on exhibition, for the stomach there are French style soups, sandwiches en baguette, coffee, cheese and pastries, all perfected by Mme. Jehane Benoit of local culinary fame. The restaurant seats 24 and although self service is the rule, the atmosphere aimed at is of a coffee house rather than a cafeteria. Open weekdays and Saturdays 11 a.m. to 4.30 p.m., Wednesdays 11 a.m. to 9.30 and Sun-

La Presse May 9/60

## Champagne et Fraises

—Les jeunes associés du Musée des Beaux-Arts donneront leur fête "Champagne et Fraises" le vendredi 10 juin, à neuf heures à l'Etable et dans les jardins du musée. MM. Paul Cappelli et Galt MacDermot dirigeront les orchestres de musique de danse sud-américaine. La présidence de l'organisation a été confiée à M. Michael Younger, Mlle Jacqueline Parent en est la secrétaire et Mlle Frances Currie la présidente du comité des billets.

Montreal Spectator Mar 31/60

## Huge Wall Of Building In Downtown Montreal To Be Canvas For Quebec

MONTREAL (CP) — The huge wall of a building on Burnside Street in downtown Montreal is to become the "canvas" for a mural by a Quebec artist.

The junior associates of the Montreal Museum of Fine Arts announced the plan yesterday as a means of beautifying the street, being widened by the city.

**THE WALL** — 48 feet wide and 39 feet high — is at the corner of Burnside, which runs parallel to St. Catherine Street one block north, and Bishop Street.

The junior associates plan a competition for a design for the wall among Quebec artists. The judging will be done by a three-man jury headed by Claude Beaulieu, artistic director of the French-language magazine Vie Des Arts.

An anonymous artist last year had the same idea. An abstract mural of considerable size appeared on a wall of a building on Burnside seemingly overnight and is still there.



GROUPE DES ONZE. WALTER YARWOOD : LE CLOWN
(Le pitre n'est pas toujours celui qu'on pense...)

Gazette June 3/60

## Mural Deadline Is Extended

Deadline for entries for the Burnside St. mural competition has been extended to June 6, the Junior Associates for The Montreal Museum of Fine Arts announced today. The former deadline was May 31.

Artists throughout the province are eligible to enter the competition. Winner of the contest will have a huge brick wall on the newly-widened street as his "canvas." The wall, measuring 39 feet high by 48 feet wide, is on the side of a structure at 2012 Bishop St.

Financial Times June 3 /60

## Cafe To Close

The Stable Gallery Coffee House of The Montreal Museum of Fine Arts will be closed beginning June 4 until August. The restaurant will be re-opened for the Montreal Festivals, a spokesman said.

Toronto Daily Star Ap 23/60

PAINTERS ELEVEN, the Toronto abstract group, was handled roughly by some of the Montreal art reviewers when its exhibition opened at the Stable Gallery of the Montreal Museum of Fine Arts last week. Some of the choicer quotes:

*Dorothy Pfeiffer, in the Montreal Gazette:* "The majority of Painters Eleven today might possibly be classed as Canadian Sensationalists. . . . Some of the work of the Painters Eleven . . . appears forced, imitative and even pretentious. Occasionally, it is also strangely dull, to those who follow contemporary art-books and publications from other cuneries. . . . Obviously based on a current trend in art, Kazuo Nakamura pushes his painting research of geometrical form still further than did surrealism. . . . Tom Hodgson evidently believes in intimidating the viewer by sheer size. His work evoked in my mind and emotion nothing more profound than a wry recollection of backstage frenzy at a fashion show." (But she liked Jock Macdonald and Harold Town).

*Robert Ayre in the Montreal Star:* "I didn't find it an attractive exhibition. . . . Jack Bush's pictures, a blot here and another blot there, are completely empty. . . . Walter Yarkwood . . . is an insensitive painter, and insensitive is the adjective that fits more than one or wo of he group. They seem to be more interested in being striking than subtle. . . . Kazuo Nakamura goes to the extreme in reticence, to the verge of nihilism." (But he, too, liked Jock Macdonald and Harold Town).

## Le Groupe des Onze

A première vue, l'exposition du Groupe des Onze, à la Galerie de l'Etable, paraît une mystification, une énorme blague, pour ne pas dire une fumisterie. Les JAMM nous ont habitué jusqu'ici à des expositions intéressantes. Disons, cette fois-ci, qu'ils n'ont pas eu la main heureuse et que leur proposé aux expositions devrait pouvoir vérifier la matière qu'on lui envoie.

Je dis bien la "matière", car je ne vois pas d'autre nom à donner à ce genre de peinture qui relève de l'école américaine. C'est exactement ce que certaines gens appellent l'art dégénéré, sans qu'on puisse leur donner tort, car c'est ce genre de peinture qui détourne tant de gens intelligents de l'art non figuratif ou le font accuser de charlatanisme.

Ce qu'on imagine de pire est là. Supposez que vous écrasez un tube de couleur pour en faire gicler la pâte, ou que vous peignez avec un guidon de bicyclette ou avec la queue d'un cheval qui se promène sur le canevas, ou encore que vous crachez votre dentifrice en pleine toile, et vous aurez une peinture du Groupe des Onze. Du moins telle qu'exposée à l'Etable. Flic flac ! De la peinture à coups de balai ou de vadrouille !

De la peinture à coups de spaghettis vomis et de flaques de confiture. Pour employer un bon vieux mot français et rabelaisien, jusqu'à quand ces peintres vont-ils se payer la "gueule" du public ? Car ils se la paient au prix fort ! Ces toiles-là se vendent $1600, $1000, $700, alors que, pour ce prix-là, on peut encore, dans une galerie sérieuse, s'offrir une toile d'une certaine valeur. Pour qui ces gens-là se prennent-ils ?

J'ai cependant appris à me méfier de mes premières impressions. Aussi suis-je retourné trois fois voir le Groupe des Onze, dont deux fois le même jour. Aucun aspect d'une oeuvre n'est jamais complètement négatif et je me disais qu'il y a sûrement une raison pour laquelle ce groupe a déjà retenu l'intérêt du public. Il y a parmi eux des peintres de talent, comme Harold Town, qui savent produire des oeuvres intéressantes, je n'en veux pour preuve que sa composition du Salon de Printemps, que j'ai beaucoup aimée. Par ailleurs, on dit que les oeuvres exposées à l'Etable ne sont pas les meilleures des membres du Groupe des Onze, et que l'ensemble en paraît plutôt médiocre. Je le crois volontiers. Disons aussi, pour être juste, qu'il y a deux ou trois oeuvres, dans cette exposition, qui ne méritent pas tout à fait d'être jetées par la fenêtre.

Ceci dit, ce qui me frappe dans le Groupe des Onze, c'est un autre phénomène. Je notais ici, il y a quinze jours, combien nos jeunes générations des "Moins de Trente ans", à Montréal, sont pleines de qualité. Le talent, ils l'ont. La technique, ils l'ont. Devant les toiles du Groupe des Onze, je m'aperçois combien les nôtres sont de solides artisans de la palette. Ce qui leur manque davantage, c'est l'inspiration, les contacts, les courants d'air qui leur permettraient de se renouveler, de ne pas tourner en rond.

Le Groupe des Onze m'amène à des réflexions contraires. La technique paraît le cadet de leur souci. Mais ils foncent. Ils sont saisis d'une fièvre d'inspiration, d'une transe, d'un désir éruptif et violent de sortir des sentiers battus, d'ouvrir des portes, de trouver de nouvelles issues. L'imagination les travaille, même si elle leur fait produire mille folies. Ils n'ont pas le temps de s'arrêter, de lécher, de fignoler. Ils projettent pêle-mêle leurs illuminations. Ils en font des incantations abracadabrantes, dont jaillira peut-être une étincelle. C'est le côté positif de leur exposition. C'est la leçon qu'ils nous apportent.

Pour le reste, allez-y, si vous voulez vous payer une pinte de bon sang . . .

La Presse ap. 16/60

gazette ap. 16/60

## Painters Eleven

By DOROTHY PFEIFFER

Known in Canada, New York and elsewhere as Painters Eleven, nine Ontario painter-members of this group which was formed in 1953, are holding an exhibition in the Stable Gallery of the Montreal Museum of Fine Arts at present.

The following painters are represented: Jack Bush, chairman of the Junior Associates committee which arranged the show, Hortense Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Roy Mead, Kazuo Nakamura, Harold Town and Walter Yarwood.

The only charter member remaining of the original group is Harold Town. The late Oscar Cahen also was an original member, although he is not represented by any painting in the exhibition. Neither is Rowell Bowles, who withdrew from Painters Eleven some time ago.

In the Oxford dictionary, a painter is defined as "one who paints pictures." Possibly it is time for the dictionary to be revised. None of the Painters Eleven can possibly be classified under that definition.

ART

They do however, "cover surface of object with paint" and frequently even "cause commotion by riotous spree" of color. In short, the majority of Painters Eleven today, might possibly be classed as Canadian Sensationalists.

The group is closely allied with some of the American painting of the nineteen-forties and 'fifties. Derivations of Willam de Koonig, William Baziotes and Loren MacIver are apparent. In addition to their lavish use of color and uninhibited design, those latter painters also were new. That factor in itself, provided a distinct advantage.

Some of the work of the Painters Eleven therefore appears forced, imitative and even pretentious. Occasionally, it also is strangely dull, to those who follow contemporary art-books and publications from other countries. To others who visit this show, the paintings may provide an effective shock-treament as well as a subject for stimulating conversation or controversy, as the case may be.

Obviously based upon a current trend in art, Kazuo Nakamura, formerly of Vancouver, pushes his painting research of geometrical form still further than did surrealism. Personally, I prefer and respect his former elegant, poetic and romantic landscape paintings to his "intellectual exercises" shown.

Born in Scotland, Jock Macdonald took an active part in the First World War. After demobilization, he studied textile design and wood-carving at the Edinburgh College of Art, coming to Canada about 1926 as head of design at the Vancouver Shcool of Art. Now resident in Toronto, Macdonald is recognized as one of Canada's mature and most gifted, sensitive and perceptive exponents of contemporary painting.

Jock Macdonald is represented in the exhibition by "Shifting Sands" — a subdued and subtly-sunny expression of slow movement and form; also by "Ethereal Dance", a large panel giving one the impression of mysterious life either of the outer atmosphere, or else many fathoms down in a tropical ocean. Jock Macdonald's work always is remarkable for its orderliness and color-sensibility.

Harold Town shows one of his intuitive Autographic Prints in gray and flame-color. His lyrical work seems to have been influenced by that of Japan and also by some sort of psychological experience. Town's magnificent collage is a truly virtuoso performance in textural color and design.

Hortense Gordon's abstractions struck me as somewhat facile and raw in color. Alexandra Luke's work is lively and rhythmic in imaginative approach.

Walter Yarwood's work is "way out." To me, it appears almost fetitious. His large painting "Clown" resembles the neck and head of a greenish-blue, scrawny, baby ostrich, newly-hatched from a purple Easter-egg. A vivid orange-colored sun dominates the painting's background. If this work was meant to express or provoke fun and laughter, then it has certainly succeeded.

If one is to judge by his enormous sugary painting in pinks and mauves, Tom Hodgson evidently believes in intimidating the viewer by sheer size. This work evoked in my mind and emotion nothing more profound than a wry recollection of backstage frenzy at a fashion show.

All in all however, this is a most interesting show. It provides an extra insight into the artistic times and worth of this crazy, mixed-up century.

L'Enseignement Journal ap 5/60

## Un concours de murales à Montréal

Les Jeunes Associés du Musée de Montréal invitent tous les artistes résidant dans la province de Québec à participer au concours de murales qui se tiendra en juin prochain. Les oeuvres soumises seront exposées à la Galerie de l'Etable pendant le mois de juin et les gagnants seront choisis par un jury composé de trois personnalités bien connues du monde des arts. L'esquisse qui aura obtenu le premier prix sera exécutée au cours de l'été par les membres de J.A.M.M., sous la direction de l'artiste, sur le mur de 48 pieds de large par 39 pieds de haut, situé au 2012 rue Bishop, coin Burnside. Les esquisses des deuxième et troisième gagnants seront retenues en vue d'être exécutées au cours de l'été 1961 sur d'autres murs de la rue Burnside.

Les artistes qui désirent concourir pourront se procurer les renseignements nécessaires, ainsi qu'un relevé à l'échelle du mur en question, en s'adressant aux Jeunes Associés du Musée de Montréal, aux soins du Musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke, Montréal.

Ottawa Citizen Ap 9 /60

## "Painters Eleven"

A representative selection of works by "Painters Eleven", the Toronto group of abstract artists, opened at The Stable Gallery of the Montreal Museum of Fine Arts. It will be on view until the end of April. Present members of the group are Jack Bush, Hortense M. Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Kazua Nakamura, Ray Mead, Harold Town and Walter Yarwood.

Star Apr 27/60



—Staff photo by Paul Lagace

## Champagne and Strawberries Party Is Fund Raising Project

Members of the Junior Associates of the Montreal Museum of Fine Arts meet in the Stable Gallery to discuss the forthcoming Champagne and Strawberries party to be held June 10. They are from left to right, Mrs. Yolande Picard, member of the Ticket Committee, Mr. Raymond Neilson, treasurer, Miss Louis de Broin, member of the Decorations Committee, Mr. Michael Younger, chairman, and Miss Terry Timmons, Ticket Committee.

Star May 3/60

## Brick 'Canvas' Contest Jury Named for Burnside Street

Plans have crystalized for a mural to dress up Burnside street, bare and bleak since it was pushed through to join St. Luc street and Western avenue.

A jury of three has been chosen to judge entries in the competition, sponsored by the Junior Associates of The Montreal Museum of Fine Arts.

The judgs are Alan Jarvis, former director of the National Gallery of Canada; Claude Beaulieu, artistic director of the Vie des Arts; and Montreal artist Alfred Pinsky.

The "canvas" will be a huge brick wall on the side of a structure at 2012 Bishop street, at Burnside. It measures 39 feet high by 48 feet wide — a size not to be sneezed at by the most ambitious artist.

(At about $4 a square yard, a canvas this size would cost the artist $832. And it would be hard to sell for living room decoration.)

All artists living in the province of Quebec are eligible to submit their designs. Deadline is May 31.

Winner of the contest will be announced Friday, June 10, at 9 p.m. at the Junior Associates' second annual strawberries and champagne party and dance. A black-tie function, admission is $10 per person.

Gazette May 9/60

## Champagne Party

Mr. Michael Younger is chairman of the Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts held on Friday evening, June 10, at nine o'clock, in the Stable Gallery and surrounding gardens. There will be two orchestras, Galt MacDermont and Paul Capelli to play swing and South American music and there will be dancing inside and outside in the garden.

L'Action Catholique May 31/60

## Président des Jeunes Associés du Musée des Beaux-Arts

Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal. Il succède à Mlle Marie Sénécal.

Star Apr 16/60

# Insensitive the Best Word For Painters Eleven New Show

$71

By ROBERT AYRE

PAINTERS Eleven (now they are Nine) are back in Montreal in a show sponsored by the Junior Associates of the Museum. Maybe the Stable isn't the best place for them; the canvases tend to be large and noisy and I have a feeling that they ought to be separated a little more from each other. Anyway, I didn't find it an attractive exhibition.

Jack Bush's pictures, a blot here and another blot there, are completely empty. Walter Yarwood collects the pieces and pulls them together in a more connected design, but to my mind he's an insensitive painter, and insensitive is the adjective that fits more than one or two of the group. They seem to be more interested in being striking than subtle. Harold Town is inventive and exciting as usual, but the collages in this show, which give you the impression of the exploitation of various fabrics, are virtuoso pieces, and I turned to his modest In Olden, Golden Days.

In the same selective spirit, I preferred Tom Hodgson's Figure With Read Hair to his vast clamorous profusions, much as I appreciated his power of organization, and Alexandra Luke's Flight appealed to me more than her extensive patchworks. Hortense Gordon is simpler, though not very stable, in structure—at her best, I thought, in her attempt to suggest sound in Music in Solution. Ray Mead's abstract landscapes I mentioned when he was in another Stable show recently.

To me there is nothing ethereal in Jock Macdonald's Ethereal Dance; the figures are like amoebas swimming in a drop of water seen through a microscope. His Clarion Call is uttered in scarlet, all the more memorable because of what is left out. While the others crowd as much in as they can, Macdonald remains reserved: Through Shifting Sands is what its title implies, an almost colorless, soundless motion in tranquility. Kazuo Nakamura goes to the extreme in reticence, to the verge of nihilism. So you see, Painters Eleven cover quite a range in the non-objective.

Gazette May 2/60



**CHAMPAGNE AND STRAWBERRY PARTY:** Members of the committee for the Champagne and Strawberry Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10, in the Stable Gallery and Gardens. Seated, **Mr. Alan Edwards.** Standing, **Miss Frances Currie,** ticket chairman; **Miss Yolande Picard** and **Miss Judy Kirkpatrick.**

(Posen photos)

## Appel aux artistes pour l'exécution d'une murale

Tous les artistes de la province sont éligibles pour un concours nouveau genre au Musée des Beaux-Arts de Montréal. Le concurrent qui fournira la meilleure esquisse peindra une énorme murale sur un mur de briques qui mesure 39 pieds de hauteur sur 48 pieds de largeur. Ce mur forme un des côtés d'un bâtiment situé au 2012 de la rue Bishop.

Les esquisses soumises au concours doivent parvenir au Musée avant le 31 mai.

Le comité chargé de désigner le gagnant est composé de MM. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, Claude Beaulieu, directeur artistique de la Vie des Arts et l'artiste montréalais Alfred Pinsky.

Le nom du gagnant sera annoncé vendredi le 10 juin à une soirée donnée par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

La Soleil May 3/60

Le Progrès du Saguenay Apr 30/60

# MM. Alan Jarvis, Claude Beaulieu et Alfred Pinsky formeront un jury

Alan Jarvis, ancien directeur de la Galerie nationale du Canada, Claude Beaulieu, directeur artistique de la Vie des Arts, et l'artiste montréalais Alfred Pinsky formeront le jury qui choisira la meilleure esquisse pour une murale à être peinte sur une maison de la rue Burnside.

Ce projet est sous la présidence de Michel Lortie, agissant au nom des Jeunes Associés du Musée des Beaux-Arts de Montréal. M. Lortie a annoncé que le gagnant de ce concours aura comme "toile" un énorme mur de briques sur la rue récemment élargie.

Le mur, qui mesure 39 pieds de hauteur sur 48 pieds de largeur, forme l'un des côtés du bâtiment situé au 2012 rue Bishop.

Tous les artistes résidant dans la province sont éligibles à soumettre leurs esquisses pour le concours. Le 31 mai est la date de clôture des envois.

Le nom du gagnant du concours sera annoncé vendredi, le 10 juin, à 9h. p.m., lors de la grande soirée annuelle des Jeunes Associés, soirée dansante au champagne et aux fraises.

L'événement aura lieu à la Galerie-Etable et dans les jardins du Musée. Une exposition de sculpture en plein air sera aussi au programme.

M. Lortie a déclaré qu'un certain nombre d'artistes ont déjà soumis leurs esquisses pour la murale. Les Jeunes Associés ont organisé ce concours afin d'embellir cette rue.

Les meilleures esquisses seront en vue durant la soirée du 10 juin. Le travail sur le mur lui-même commencera quelque temps après cette date.

Comme l'année dernière, du champagne et des fraises seront servis pendant la soirée. Deux orchestres de danse ont été retenus et Tex Lecors jouera au troubadour errant, parmi les tables dressées dans les jardins.

Le prix d'admission est de $10 par personne. La cravate noire est de rigueur.

Gazette May 31/60

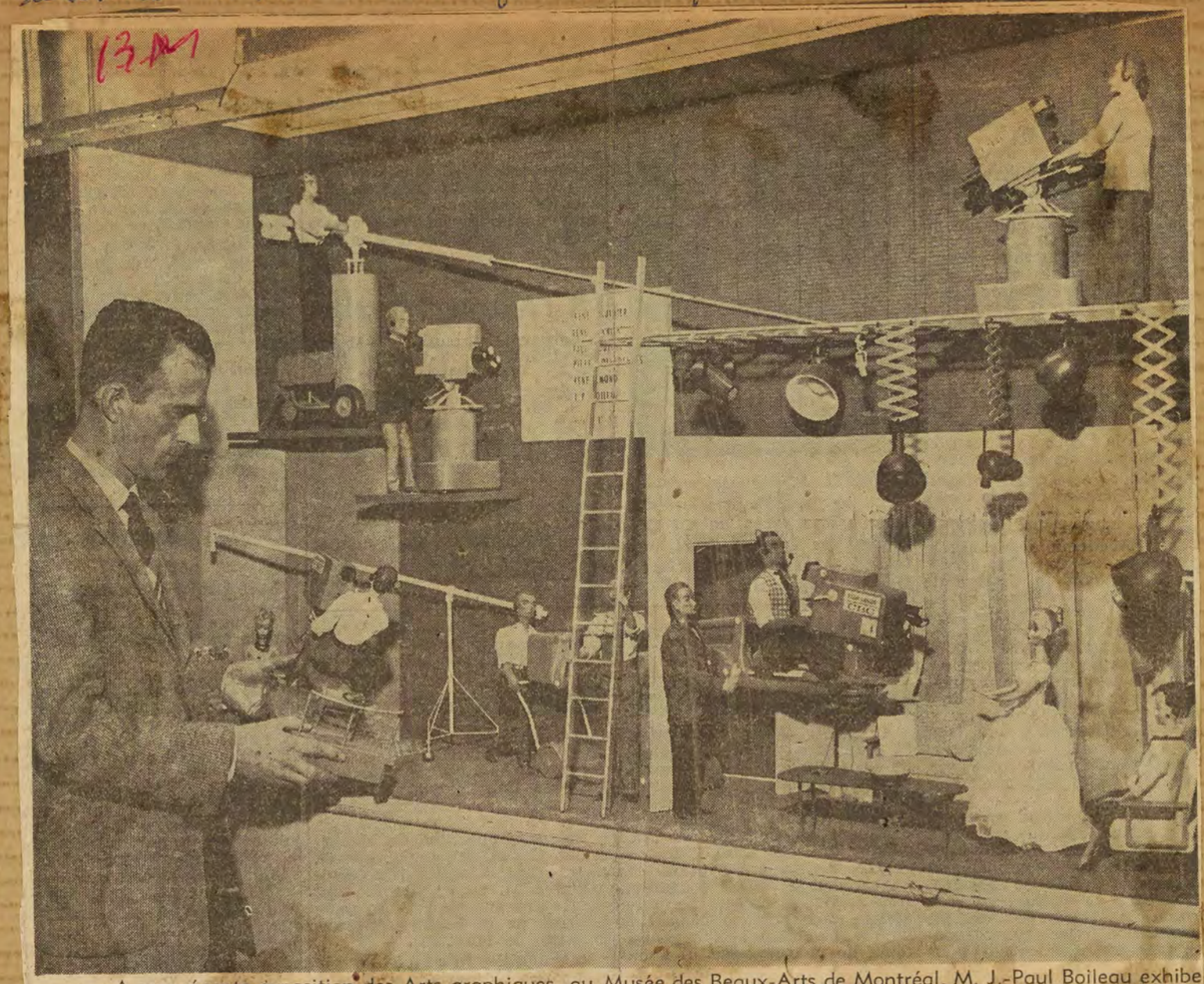
## Champagne Party

Tickets for the Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10, in the Stable Gallery and surrounding gardens, may be obtained by writing to JAMM, 1379 Sherbrooke St. W., or by notifying Miss Terry Timmins, 1227 Sherbrooke St. W.

La Presse May 21/60

**Les Jamm, les Jeunes Associés du Musée, qui ne sont jamais à court d'idées, ont pris une nouvelle initiative extrêmement intéressante en préparant l'exposition "La Physionomie changeante de Montréal". Ainsi ce mouvement dynamique, dont toutes les initiatives ont été frappées au coin de la recherche et de l'originalité, apporte au sein du musée une véritable bouffée d'air frais. Le cadre où il a installé ses pénates, cette galerie de l'Etable, est d'ailleurs particulièrement accueillant et même les quelques tables de restaurant qui y sont installées, sans recherche d'aucun profit, y sont une halte dans la ville qui n'a pas son pareil et où l'on mange de façon plaisante. Et l'activité des Jamm va plus loin : musique, théâtre, petits récitals, tout y est de qualité et fait pratiquer aux amis qui y viennent l'agrément de vivre. Ainsi se transforme peu à peu la physionomie un peu austère de cette grande maison centenaire qu'est le musée et qui éprouve le besoin de secouer sa poussière et de faire une cure de jouvence.**

La Liberté & Le Patriote St. Boniface Man. Apr 27/60



A une récente exposition des Arts graphiques, au Musée des Beaux-Arts de Montréal, M. J.-Paul Boileau exhibe les maquettes illustrant la préparation d'un programme de télévision dans les studios de Radio-Canada. On sait que tout cet outillage moderne sera mis à la disposition du nouveau poste de télévision française de Radio-Canada, à Winnipeg (CBWFT), à partir du 24 avril.

Le Devoir Apr 30/60

CONCOURS DE MURALES

# Le gagnant aura comme toile un mur de briques

Alan Jarvis, ancien directeur de la Galerie nationale du Canada, Claude Beaulieu, directeur artistique de la Vie des Arts, et l'artiste montréalais Alfred Pinsky formeront le jury qui choisira la meilleure esquisse pour une murale devant être peinte sur une maison de la rue Burnside.

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Le prix d'admission est de $10 par personne. La cravate noire est de rigueur.

Star May 4/60

# *Museum Members Plan Fete*

Dancing under the stars, a wandering troubadour along with champagne and strawberries will be highlights of the party planned by the Junior Members of the Montreal Museum in the Stable Gallery and Gardens on June 10.

Motif for the party will be giant fake strawberries done in papier-mache and whimsical line drawings in black and white. The drawings will be done by free lance designer Miss Ursula Johnston assisted by Jean Claude Beaudinet and Miss Judy Kirkpatrick. The decorations will be based on 1860, the year the Museum was founded.

The Stable Gallery will be hung with entries for a mural contest and dancing will take place in the gallery. Outside, the gardens will be lit with carriage lamps on long poles and the champagne and strawberries will be served here.

There will also be a sculpture show in the gardens.

La Presse May 26/60

## *Champagne et Fraises*

—La soirée dansante Champagne et Fraises qui aura lieu le vendredi 10 juin, à neuf heures, à la galerie de l'Etable et dans les jardins du Musée des Beaux-Arts, sous l'égide des Jeunes Associés du musée, est organisée par le comité composé de : M. Michael Younger, président; M. Alan Pratt, vice-président; Mlle Frances Currie, préposée à la vente des billets; Mlle Jacqueline Parent, secrétaire; Mlle Virginia Birks, publiciste; Mlle Ursula Wyatt Johnston, Mlle Judy Kirkpatrick et M. Jean-Claude Beaudinet, chargés de la décoration, M. Richard Hancock, M. John Gormley, M. Raymond Neilson, M. Jacques Lasnier et M. Alan Edwards prêtent leur concours.

Le Devoir May 28/60

## *"Champagne et Fraises"*

Les Jeunes associés du Musée des Beaux-Arts de Montréal, donneront leur fête "Champagne et fraises", vendredi le 10 juin, à neuf heures, à la Galerie de l'Etable et dans les jardins du Musée.

Les invités pourront danser à l'intérieur ou sous les étoiles aux accords de la musique sud-américaine des orchestres de Galt MacDermot et Paul Capelli.

Des tables seront installées dans les jardins sous les arbres, où les invités pourront savourer les fraises et déguster le pétillant Champagne.

La présidence de l'organisation est confiée à Michael Younger; Jacqueline Parent est la secrétaire, et France Currie la présidente du Comité des billets.

Gazette May 30/60

# Junior Associates Name Bruce Le Dain President

Bruce Le Dain has been elected president of the Junior Associates of the Montreal Museum of Fine Arts, succeeding Marie Senecal.

Other officers, elected at the Junior Associates' annual meeting, are:

Dimitri Cerigo and Charles Gontier, vice-presidents; Penelope Pasmore, 1st secretary; Claire Barrette, 2nd secretary, and Robert Parizeau, treasurer.

Currently showing in the Stable Gallery, set up by the Junior Associates, is an exhibition called "The Four Faces of Montreal." Shown in conjunction with the museum's exhibition "The Changing Face of Montreal," the Junior Associates show was organized by the newly-elected president.

It shows four typical routes followed by citizens living in different parts of the city as they come to downtown Montreal.

Four photographers — Sam Tata, George Fenyon, Marcel Corbeau and Ron Roth-Watts — took pictures of what the travellers see on their daily journeys.

Object of the exhibition is to show the need for better planning. It will be on view until July 17.

Gazette May 25/60

## Conversation Piece

ZONTA INTERNATIONAL'S project for World Refugee Year is to help finance the Anne Frank (of the famous Diary) Village. Cost is $80,000 and the Montreal Zonta Club will contribute $1,000. . . . Opening today at the Ritz-Carlton and running until June 2 is an exhibition of pastels done by Mrs. Lea Chapon, of Vichy, France. She is the first "pastelist" from France to come to Canada and incidentally she is a Scroptimist of Vichy. Figures are completed for our city's first Golden Age Festival—an attendance of approximately 800 oldsters representing more than 25 clubs for this age group.

An interesting collection of hand-made pottery by Reil Marcoux is now on exhibition in the window of the Montreal Potters' Club, 346 Victoria Ave. Mr. Marcoux is a native of New Brunswick. . . . The winner of the contest for a design to paint on the large blank wall at the corner of Burnside and Bishop streets will be announced at a champagne and strawberry party sponsored by the Junior Associates of The Montreal Museum of Fine Arts on June 10 at the Stable Gallery.

Star June 10/60

## Dance Tickets Still Available

Tickets for the Champagne and Strawberries dance, being held this evening at the Stable Gallery of the Montreal Museum of Fine Arts, may still be reserved for collection at the door by telephoning Miss Terry Timmins, VI. 4-3071.

Star May 4/60



— Photo by Posen.

## *Champagne and Strawberries Party Discussed*

Committee members for the Champagne and Strawberries Party which is being sponsored by the Junior Association of the Montreal Museum of Fine Arts on June 10 in the Stable Gallery and gardens, are from left to right: Jean Claude Beaudinet, Miss Judy Kirkpatrick, Miss Joan Irvine and Richard Hancock.

Gazette June 10/60

## Champagne Party

The committee for the Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts this evening in the Stable Gallery and surrounding gardens announce that tickets are still available and may be reserved for collection at the door by notifying Miss Terry Timmins, The Acadia, 1227 Sherbrooke St. West.

Gazette May 26/60

## Champagne Party

Committee members for the Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10, at nine o'clock in the Stable Gallery and surroundnig gardens, are: chairman, Mr. Michael Younger; assistant chaifman, Mr. Alan Pratt; ticket sales, Miss Frances Currie, chairman, and Miss Jacqueline Parent; publicity, Miss Virginia Birks; treasurer, Mr. Raymond Neilson; decorations, Miss Ursula Wyatt Johnston, Miss Judy Kirkpatrick and Mr. Jean Claude Beaudinet; garden planning, Mr. Richard Hancock, and Mr. John Gormley; outdoor sculpture exhibition, Mr. Jacques Lasnier, and refreshments, Mr. Alan Edwards.

La Presse May 12/60

## *Champagne et Fraises*

—C'est le 10 juin, à neuf heures, qu'aura lieu la fête "Champagne et Fraises" organisée par les Jeunes Associés du Musée des Beaux-Arts. Les décors évoqueront le Montréal de 1860 afin de commémorer le centenaire du Musée de Montréal. Les costumes de même que les habitations seront une heureuse rétrospective qui seront inspirés par des dessins exécutés plus particulièrement par Mlle Ursula Johnston, M. Jean-Claude Beaudinet et Mlle Judy Kirpatrick. Un comité a été formé pour orner les jardins. Tous les invités pourront danser en plein air, dans une ambiance du XIXe siècle. Des oeuvres d'artistes renommés de Montréal pourront être admirés par



photo Posen

Comme l'an dernier, les Jeunes Associés du Musée des Beaux-Arts organisent une fête mieux connue sous le nom de "Champagne et Fraises". Cette soirée aura lieu à l'Etable et dans les jardins du musée. Ici quelques jeunes membres qui prêtent leur concours, ce sont, de gauche à droite : Mlle Claire Dionne, Mme John Foch, Mlle Jacqueline Parent et Mlle Frances Currie.

tous et chacun. M. Jacques Lasnier a été chargé de l'exposition des sculptures.

Tex Lecors, troubadour de renom, errera de table en table et les accents de sa guitare enchanteront l'assistance.

Gazette June 3/60

## Cafe To Close

The Stable Gallery Coffee-House of The Montreal Museum of Fine Arts will be closed beginning June 4 until August. The restaurant will be re-opened for the Montreal Festivals, a spokesman said.

Le Devoir May 19/60

## *Vernissage*

A la Galerie de l'Etable, le vernissage de l'exposition : "Quatre aspects de Montréal, aura lieu ce soir, jeudi, 19 mai à huit heures et demie. Bar et café sont à la disposition des visiteurs.

Star May 30/60

## *Museum Associates Choose New Officers*

Bruce Le Dain has been named president of the Junior Associates of the Montreal Museum of Fine Arts to succeed Marie Senecal.

Other officers of the associates named at the annual meeting were Dimitri Cerigo and Charles Gontier, vice-presidents; Penelope Pasmore, first secretary; Claire Barrette, second secretary, and Robert Parizeau, treasurer.

Gazette May 31/60

## EXPOSITION DU GROUPE DES ONZE

871

Un choix de tableaux du "Groupe des Onze" sera présenté à la Galerie-Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée.

La collection est assemblée à Toronto par Jack Bush, un des membres du groupe.

Ray Mead est le président du comité des Jeunes Associés chargé de cette exposition.

Le Groupe des Onze s'est formé en 1593, mû par "un désir d'ordre pratique, car nous avions besoin d'une cimaise commune". Leurs oeuvres ont depuis connu une grande faveur à Toronto, à New-York et outre-mer.

Les membres du groupe ont remporté plusieurs prix nationaux et internationaux.

En plus de M. Bush, les peintres actuels sont Hortense M. Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Kazuo Nakamura, Ray Mead, Harold Town et Walter Yarwood.

Tous sont des peintres abstraits.

Le Devoir May 20/60

## *"Champagne et fraises" à la Galerie de l'Etable*

La fête aura lieu dans les jardins si la température le permet. Printemps dernier les Jeunes Associés du Musée des Beaux-Arts de Montréal lançaient pour la première fois cette fête "Champagne et fraises" qui a remporté un franc succès. On répète, cette année, et les bénéfices serviront à rembourser le prêt généreux du Musée de Montréal, sans lequel la galerie et son aménagement n'auraient pu voir le jour.

Deux orchestres se partageront les heures de la soirée de danse et un ménestrel ambulant apportera ses chansons et ses divertissements.

Le nombre des billets est limité et la cravate noire est de rigueur.

En cas de pluie la soirée aura lieu à l'intérieur.

Information: Jeunes Associés du Musée de Montréal, 1379 ouest, rue Sherbrooke.

Gazette May 28/60



(Posen photo)

CHAMPAGNE PARTY. Miss Jacqueline Parent, Mr. Alan Pratt and Mrs. John Foch, members of the committee for the Champagne and Strawberry Party being held by the Junior Committee of the Montreal Museum of Fine Arts on Friday evening, June 10, in the Stable Gallery.

Gazette June 2/60



(Posen photo)

Miss Terry Timmins, Mr. Bruce LeDain and Miss Virginia Birks, committee members of the Champagne and Strawberry Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday, June 10, in the Gardens of the Stable Gallery.

La Presse May 26/60



photo Posen

Mlle Claire Dionne, M. Jacques Lasnier et Mlle Ursula Wyatt Johnston font partie du comité de la fête Champagne et Fraises qui aura lieu le vendredi 10 juin à la galerie de l'Etable et dans les jardins du Musée des Beaux-Arts.

Le Devoir June 2/60



Les Jeunes associés du Musée des Beaux-Arts organisent pour la deuxième année consécutive leur fête "CHAMPAGNE ET FRAISES", vendredi, le 10 juin, à 9 heures dans les jardins de la Galerie de l'Etable. Apparaissent sur cette photo : deux membres du comité CHAMPAGNE & FRAISES : Mlles Diane Walkden et Jacqueline Parent.

Le Devoir June 1/60

I. A. M. M.

## NOMINATIONS

Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal. M. Le Dain succède à Mlle Marie Sénécal.

A la séance générale annuelle des Jeunes Associés, les officiers suivants ont été élus :

Dimitri Cerigo et Charles Gonthier, vice-présidents; Pénélope Passmore, 1ère secrétaire; Claire Barrette, 2ème secrétaire, et Robert Parizeau, trésorier.

Les Jeunes Associés présentent en ce moment à la Galerie-Etable l'exposition "Quatre parcours montréalais". Cette manifestation fait pendant à l'exposition du Musée "La physionomie changeante de Montréal" et a été organisée par le nouveau président.

L'exposition décrit quatre parcours typiques empruntés par les Montréalais de différents quartiers lorsqu'ils viennent au centre de la ville.

Quatre photographes — Sam Tata, George Fenyon, Marcel Corbeau et Ron Roth-Watts — montrent les scènes que les voyageurs rencontrent lors de leurs trajets quotidiens.

L'objectif de l'exposition est de révéler la nécessité impérieuse d'un meilleur urbanisme, ont déclaré les Jeunes Associés. Le 17 juillet est la date de clôture de l'exposition.

GALERIE DE L'ETABLE

## "Champagne et Fraises" Fantaisie 1860

Le thème de CHAMPAGNE ET FRAISES rappelle : Montréal 1860.

Les décorations seront adaptées à cette époque. L'illumination à travers les jardins et la salle de danse rappellera les réverbères de ce temps, noirs, ambrés et rouges — ceci pour établir un climat chaud.

Les panneaux, distribués dans les jardins et, la salle de danse représenteront des couples portant des toilettes du 19ième siècle.

Sous les tentes, dans les jardins, on trouvera parasols, tables illuminées par des veilleuses créant une ambiance d'intimité.

Une exposition de sculptures par des artistes canadiens ne manquera pas d'intéresser les invités de Champagne et Fraises qui peuvent se procurer les billets immédiatement au Musée des Beaux Arts, 1379 ouest, rue Sherbrooke.

La Presse June 3/60

*Champagne et Fraises*

—La fête "Champagne et Fraises" qui aura lieu le vendredi 10 juin, à neuf heures à l'Etable du Musée des Beaux-Arts évoquera le Montréal de 1860. Les décorations seront adaptées à cette époque. Les jardins et le salon où l'on dansera seront illuminés au moyen de réverbères ambre et rouges et ornés de panneaux à personnages du 19e siècle.

Une exposition de sculptures, oeuvres d'artistes canadiens, ne manquera pas d'intéresser les invités. On est prié de retenir ses billets dans le plus bref délai.

Le Devoir June 3/60

## Concours prolongé jusqu'au 6 juin

Les Jeunes associés du musée des Beaux-Arts de Montréal viennent d'annoncer aujourd'hui que la date de clôture des envois pour une murale à être peinte sur une maison de la rue Burnside a été reportée au six juin.

La date initiale de clôture avait été fixée au 31 mai.

Tous les artistes résidant dans la province sont éligibles à soumettre leurs esquisses pour le concours. Le gagnant aura comme "toile" un énorme mur de briques sur la rue récemment élargie.

Le mur, qui mesure 39 pieds de hauteur sur 48 pieds de largeur, forme l'un des côtés du bâtiment situé au 2012 rue Bishop.

La Presse June 1/60

*Au Musée*

## Bruce Le Dain, président des JAMM

Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal. M. Le Dain succède à Mlle Marie Senecal.

A la séance générale annuelle des Jeunes Associés, les officiers suivants ont été élus:

Dimitri Cerigo et Charles Gonthier, vice-présidents; Pénélope Passmore, 1ère secrétaire; Claire Barrette, 2e secrétaire, et Robert Parizeau, trésorier.

Les Jeunes Associés présentent en ce moment à la Galerie-étable l'exposition "Quatre parcours montréalais". Cette manifestation fait pendant à l'exposition du Musée "La physionomie changeante de Montréal" et a été organisée par le nouveau président.

Radio T-V Canada ap/60

AU MUSÉE DES BEAUX-ARTS DE MONTRÉAL

# EXPOSITION DE TRAVAUX GRAPHIQUES POUR LA TV

*par Arthur Lamothe*
*des Services d'information*



*Au fond, un panneau de dessins pour émissions enfantines, au premier plan, un panneau de dessins pour la projection par transparence. Travaux de Blais, Sarrazin, Lamarre, Derouin et Ross.*

Un événement d'importance nationale et même internationale s'est déroulé en la galerie l'Etable, au musée des Beaux-Arts de Montréal le mois dernier. Pour la première fois, du moins au Canada, s'est tenue une exposition de travaux graphiques exécutés pour la télévision. Cette exposition a été organisée par la Section montréalaise des arts graphiques de Radio-Canada et par la J.A.M.M. (*Junior Association of Montreal Museum*).

Vous me direz que d'autres événements peuvent... Je ne vous laisserai pas dire. C'était une belle exposition. Le Sauterne était bien, l'ambiance avait le ton, les discussions avaient une portée juste. Vous voyez, malheureux qui n'étiez pas là, que tout était parfait.

D'ailleurs, il y avait foule. Une foule non pas émue, mais respirant la santé. On reconnaissait les artistes, leurs amis, leur famille, des gens de la maison, quelques jeunes gens, fort distingués, qui devaient appartenir au J.A.M.M., mais ce n'est là que perception intuitive... La barbe rousse du directeur-alpiniste se mêlait aux conversations. On reconnut même un important leader politique.

Le public découvrait un art important; il tâchait de comprendre. Tout d'abord, les couleurs. Pourquoi les couleurs puisque, de toute façon, cela doit paraître en noir et blanc ? Et on lui disait, à ce public, qu'un gris télévision fabriqué sur un tableau avec un bleu aura plus de profondeur, plus de chaleur, qu'un gris fabriqué avec un simple gris. On lui disait aussi que travailler toujours en noir et blanc aurait peut-être des effets néfastes sur le tonus émotif des artistes. Ils deviendraient moroses...

Les artistes... A Radio-Canada, vous pouvez être classés en artistes, intellectuels, administrateurs, etc.... (pas beaucoup d'etc.) Un sociologue, utilisant les concepts fort connus de comportement, rôle, conduite, pourrait écrire un traité dissert, sinon une thèse, sur les groupes radio-canadiens, leurs rapports, leur dynamique interne, leurs inter-réactions. Les gens des Graphiques sont des artistes. On leur en a attribué le rôle. D'où les tricots, les cols roulés, un langage et une attitude "artiste". Comparez, si l'étude sociale vous amuse, avec les normes tacitement admises dans le comportement social des gens du Commercial, par exemple. Ils auront le veston et la cravate en été. Ils ne peuvent avoir la barbe. Aux Graphiques, une discrète et saine gauloiserie dans le propos ne saurait nuire à la carrière de l'homme. Il y a le passé "BeauxArts", la conscience artistique, le travail intuitif. Le joyeux drille est admis. N'était-ce pas Camus (Albert) qui prétendait préférer la compagnie des artistes à celle, pourtant auguste, des milieux qui se définissent comme intellectuels ? Ceci dit, mes propos auront plus de poids.



*Pierre Garneau, directeur de la Section montréalaise des arts graphiques et Arthur Lamothe, des Services d'information. Sur le mur, des oeuvres de Paré, Fiore, Derouin, Dufresne, Kirk, Léonie Gervais, Ross, Gosselin.*

Parlons de l'exposition elle-même. Plus de 150 oeuvres étaient exposées: dessins des poses d'identification, caricatures de Gaucher, maquettes réalisées par Jean-Paul Boileau, photos de Roland Truchon, photostats de Thomas Ludvic, dessins pour l'illustration d'émissions, travaux pour l'écran de transparence. Parmi les exposants non encore cités, signalons Hubert Blais, Gilles Carle, René Derouin, Pierre Boisvert, Graeme Ross, Roger Paré, Pierre Décarie, Fernand Vézina, Jacques Lamarre, Guy Gosselin, Normand Kirk, Pierre Fiore, Léonie Gervais, Jean Dufresne et Robert Sarrazin.



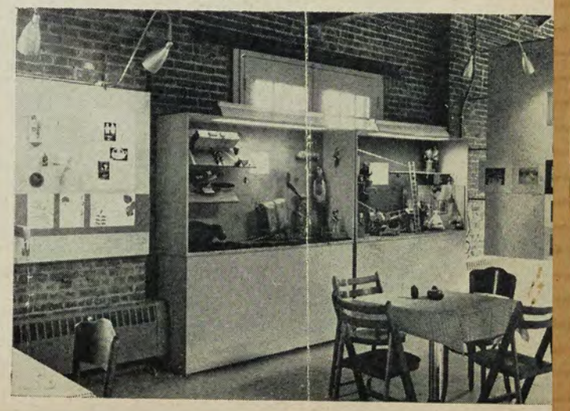
*Ce visiteur solitaire (l'heure était matinale) n'est autre que le dessinateur Jean-Paul Boileau. Sur les panneaux, des oeuvres de Gaucher, Boisvert, Carle, Ross et Derouin.*

On parla de l'appétit monstrueux de la télévision. On a déjà écrit que, pour la seule émission *Ce Soir*, Pierre Boisvert compose environ 1,800 tableaux dans l'année et que Graeme Ross a déjà exécuté 3,500 dessins pour *Speaking French*. Bernard Buffet est enterré. Même sur le plan moral, sur le plan du détachement. Car la télévision est l'art de l'éphémère par excellence. Le cinéma, lui, possède les qualités du vieillissement grâce aux cinémathèques des musées. Mais qui conservera, pour la postérité, l'image fugace d'un dessin intégré dans *Edition Spéciale ?*



*Des illustrations d'Hubert Sarrazin pour* Nursery School Time *et d'Hubert Blais pour* Fon Fon.

*Des maquettes dessinées par Jean-Paul Boileau, Irène Gauthier, Paul Couture, Pierre Desrochers René Bernier, René Emond.*



La Presse June 4/60



photo Posen

Pour la deuxième année consécutive les Jeunes Associés du Musée des Beaux-Arts organisent pour le vendredi 10 juin, à neuf heures, leur fête Champagne et Fraises qui aura lieu dans les jardins de l'Etable. On voit, assise, Mme Guy Sicotte, et, en arrière, Mlle Claire Robillard et Mlle Diane Walkden.

La Presse June 3/60

## Le concours pour la murale de la rue Burnside

Les Jeunes Associés du Musée des Beaux-Arts de Montréal viennent d'annoncer aujourd'hui que la date de clôture des envois pour une murale à être peinte sur une maison de la rue Burnside a été prolongée jusqu'au 6 juin.

La date initiale de clôture avait été fixée au 31 mai.

Tous les artistes résidant dans la province sont éligibles à soumettre leurs esquisses pour le concours. Le gagnant aura comme "toile" un énorme mur de briques sur la rue récemment élargie.

Le mur, qui mesure 39 pieds de hauteur sur 48 pieds de largeur, forme l'un des côtés du bâtiment situé au 2012 rue Bishop.

**Restaurant de l'Etable fermé**

Le restaurant de la Galerie-étable au Musée des Beaux-Arts de Montréal sera fermé à partir du 4 juin jusqu'au mois d'août.

Les Jeunes Associés, qui opèrent la Galerie-étable et le restaurant, déclarent que celui-ci, ouvert depuis un an, est fort apprécié des visiteurs du Musée.

Le restaurant rouvrira pour les Festivals de Montréal, a annoncé un porte-parole.

Gazette June 9/60

# Outdoors Sculpture By Museum

An outdoor exhibition of sculpture will be staged in the gardens of the Montreal Museum of Fine Arts for three weeks beginning June 10.

The exhibition, arranged by Jacques Lasnier, will be officially opened at the Junior Associates' second annual fund - raising "Champagne and Strawberries" party.

A decorative scheme, showing Montreal of 1860, has been designed for the gardens by Ursula Johnston.

The sculpture exhibition will include works by Soucy, Roussil, Gagne, Vaillancourt Villandry, Kahane, Smith Archambault, Jones and Schleeh.

The 1860 theme of the party is in keeping with the museum's current exhibition, "The Changing Face of Montreal," showing the city's evolution during the museum's century of existence.

La Presse June 8/60

### *Fraises et Champagne*

—La fête annuelle "Fraises et Champagne" organisée par les Jeunes Associés du Musée des Beaux-Arts, aura lieu vendredi soir, à neuf heures, à l'Etable et dans les jardins du musée. Mlle Frances Currie, présidente du comité des billets reçoit l'aide de Mme John Norris, Mlle Margaret Davidson, Mme Henri Picard, Mlles Shirley Ambridge, Diane Walkden, Judy Ogilvie, Mme John Foch, Mlle Claire Dionne, Mme Lorne C. Webster, Mme Bruce Kippen et Mme Guy Sicotte. Parmi les personnes qui ont déjà donnée leur adhésion on mentionne : M. et Mme Robert Parizeau, M. John D. Rolland, M. Robert Allard, Mme Louis Beaubien, M. et Mme Georges-Pierre Beaulieu, M. et Mme Wilfrid Major, M. Claude de La Madeleine, M. J.-René Lalancette, Mlles Danielle Chabot et Renée Barrette, le Dr et Mme Jacques Dansereau, M. et Mme Jean Ostiguy, M. et Mme Guy Sicotte, M. et Mme J.-T. Giguère, M. et Mme André Trudel, MM. Pierre Saint-Louis, Roland Dufour, Rémy Mayrand, Roland Bayard et Pierre Garneau.

Star June 8/60



## *Party Plans are Finalized*

Committee members for the Champagne and Strawberries Party discuss final arrangements for the event sponsored by the Junior Associates of the Montreal Museum of Fine Arts taking place Friday in the Stable Gallery. They are, left to right, Miss Virginia Birks, Mrs. John Foch and Miss Frances Currie.

Le Devoir June 8/60

# Des sculptures en plein air

Une exposition de sculpture en plein air aura lieu dans les jardins du Musée des Beaux-Arts de Montréal à partir du 10 juin, pour une durée de trois semaines.

L'exposition, qui est organisée par Jacques Lasnier, sera inaugurée officiellement lors du "Gala Champagne et Fraises" des Jeunes Associés.

Ursula Johnston a choisi comme thème décoratif des jardins le Montréal de 1860.

L'exposition de sculpture comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones et Schleeh.

Le thème 1860 du gala est dans le même ton que celui de l'exposition présentement en vue au Musée "La physionomie changeante de Montréal". Celle-ci retrace l'évolution de la cité depuis les 100 ans d'existence du Musée.

La Presse June 11/60

*Au Musée*

## Sulcpture au jardin

Une exposition de sculpture en plein air a lieu dans les jardins du Musée des Beaux-Arts de Montréal pour une durée de trois semaines.

L'exposition est organisée par Jacques Lasnier.

Ursula Johnston a choisi comme thème décoratif des jardins le Montréal de 1860.

L'exposition de sculpture comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt,

Gazette June 9/60



(Posen photo)

**MRS. LORNE WEBSTER,** a committee member for the Champagne and Strawberry Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening in the Stable Gallery of the Museum and the surrounding gardens.

Gaz. June 4?

* * *

Lithographs by Bellefleur, Giguere and Vanier are being exhibited at Galerie Libre until June 23. During this month, Salme Utsal, born in Estonia, is showing landscapes, flowers and figure compositions at the Avenue Theatre. Works by Soucy, Roussil, Gagne, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones and Schleeh are shown in the outdoor sculpture exhibition in the Museum gardens, for three weeks. The exhibition, under the auspices of the Junior Associates, was arranged by Jacques Lasnier, with a decorative scheme, "Montreal 1860", designed by Ursula Johnston.

Wednesday, June 8, 1960. Montreal La Presse, Que.

*Fraises et Champagne*

—La fête annuelle "Fraises et Champagne" organisée par les Jeunes Associés du Musée des Beaux-Arts, aura lieu vendredi soir, à neuf heures, à l'Etable et dans les jardins du musée. Mlle Frances Currie, présidente du comité des billets reçoit l'aide de Mme John Norris, Mlle Margaret Davidson, Mme Henri Picard, Mlles Shirley Ambridge, Diane Walkden, Judy Ogilvie, Mme John Foch, Mlle Claire Dionne, Mme Lorne C. Webster, Mme Bruce Kippen et Mme Guy Sicotte. Parmi les personnes qui ont déjà donnée leur adhésion on mentionne : M. et Mme Robert Parizeau, M. John D. Rolland, M. Robert Allard, Mme Louis Beaubien, M. et Mme Georges-Pierre Beaulieu, M. et Mme Wilfrid Major, M. Claude de La Madeleine, M. J.-René Lalancette, Mlles Danielle Chabot et Renée Barrette, le Dr et Mme Jacques Dansereau, M. et Mme Jean Ostiguy, M. et Mme Guy Sicotte, M. et Mme J.-T. Giguère, M. et Mme André Trudel, MM. Pierre Saint-Louis, Roland Dufour, Rémy Mayrand, Roland Bayard et Pierre Garneau.

# A TALE OF TWO MUSEUMS . . .



*At the Montreal Museum of Fine Arts "Champagne and Strawberries"* (*left and top right*) *and "Fete des Fleurs"*

*At the extreme right, Mr. and Mrs. Armand Vaillancourt. In the center, the Fete des Fleurs Boutique. Mrs. Peter Merrill tries on a garden hat under the admiring gaze of Mr. Patrick Plant and Mr. Leonard Burpee.*

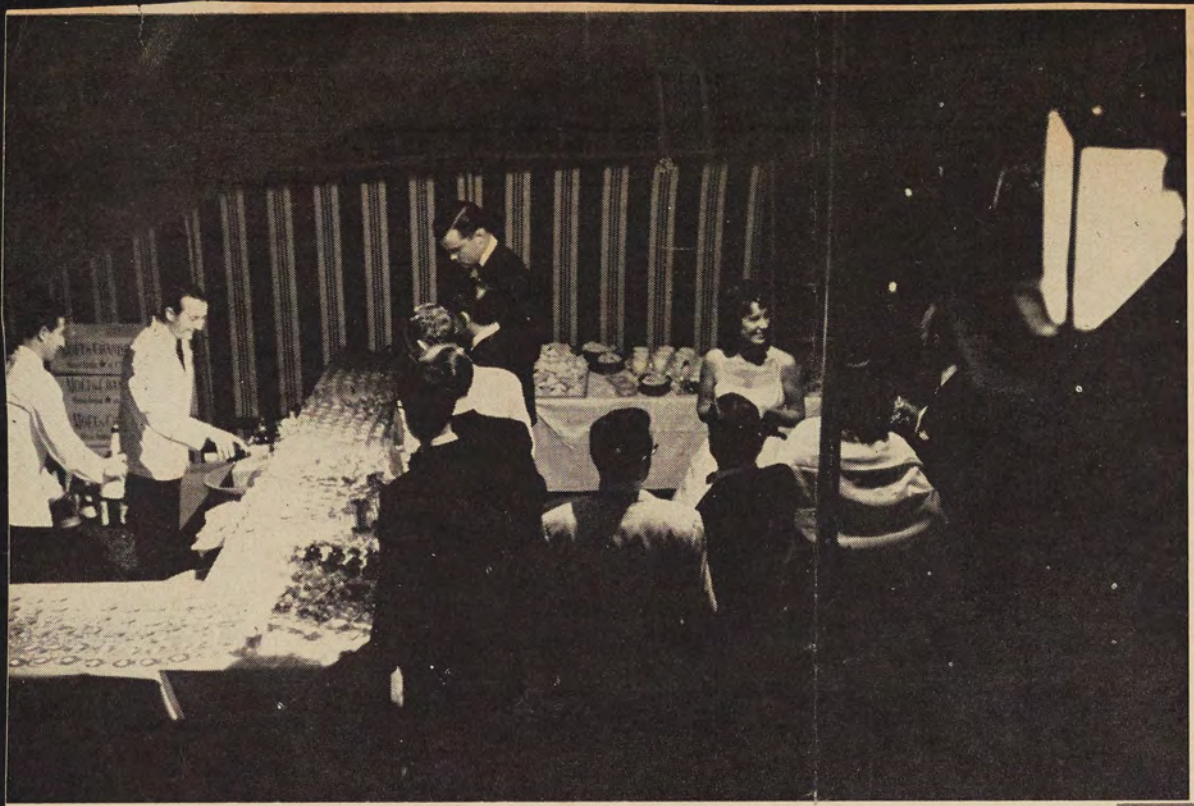


Photo — LeCoz



Photo — Posen



Photo — Posen



*At the Victorian Rose Garden of the Fete des Fleurs, the T. P. Howards, the F. W. Gross.*

Photo — Posen

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## *At the Toronto Art Gallery "The Black and White Ball"*



*Mr. J. D. L. Surgey at the mercy of Dr. Donald Bant, Mrs. Ian Fleming, Mr. and Mrs. Lewis Rogers.*

Photo — Toronto Telegram

Thursday, June 9, 1960.
Montreal Gazette, Que.

# Outdoors Sculpture By Museum

13-M

An outdoor exhibition of sculpture will be staged in the gardens of the Montreal Museum of Fine Arts for three weeks beginning June 10.

The exhibition, arranged by Jacques Lasnier, will be officially opened at the Junior Associates' second annual fund - raising "Champagne and Strawberries" party.

A decorative scheme, showing Montreal of 1860, has been designed for the gardens by Ursula Johnston.

The sculpture exhibition will include works by Soucy, Roussil, Gagne, Vaillancourt Villandry, Kahane, Smith Archambault, Jones and Schleeh.

The 1860 theme of the party is in keeping with the museum's current exhibition, "The Changing Face of Montreal," showing the city's evolution during the museum's century of existence.

L'Evenement-Journal
Quebec
June 4, 1960

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tin Asmus et Konstantin [illegible]

A Montréal

# Les jeunes associés du Musée s'intéressent à l'urbanisme

Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal. M. Le Dain succède à Mlle Marie Senecal.

A la séance générale annuelle des Jeunes Associés, les officiers suivants ont été élus: Dimitri Cerigo et Charles Gonthier, vice-présidents; Pénélope Passmore, 1ère secrétaire; Claire Barrette, 2ème secrétaire, et Robert Parizeau, trésorier.

Les Jeunes Associés présentent en ce moment à la Galerie-étable l'exposition "Quatre parcours montréalais". Cette manifestation fait pendant à l'exposition du Musée "La physionomie changeante de Montréal" et a été organisée par le nouveau président.

L'exposition décrit quatre parcours typiques empruntés par les Montréalais de différents quartiers lorsqu'ils viennent au centre de la ville.

Quatre photographes — Sam Tata, George Fenyon, Marcel Corbeau et Ron Roth-Watts — montrent les scènes que les voyageurs rencontrent lors de leurs trajets quotidiens.

L'objectif de l'exposition est de révéler la nécessité impérieuse d'un meilleur urbanisme, ont déclaré les Jeunes Associés. L'exposition se termine le 17 juillet.

Saturday, June 11, 1960.
Montreal La Presse, Que.

Au ~~Musée~~ 13-M

## Sulcpture au jardin

Une exposition de sculpture en plein air a lieu dans les jardins du Musée des Beaux-Arts de Montréal pour une durée de trois semaines.

L'exposition est organisée par Jacques Lasnier.

Ursula Johnston a choisi comme thème décoratif des jardins le Montréal de 1860.

L'exposition de sculpture comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt,

le-ci retrace l'évolution de la cité depuis les 100 ans d'existence du Musée.

Gazette June 7/60



(Posen photo)

**CHAMPAGNE PARTY:** Mrs. Bruce Kippen and Miss Margaret Davidson, members of the committee for the Strawberry and Champagne Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening at the Stable Gallery and in the surrounding gardens.

Le Soleil June 4/60

## Les jeunes associés du Musée s'intéressent à l'urbanisme

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L'objectif de l'exposition est de révéler la nécessité impérieuse d'un meilleur urbanisme, ont déclaré les Jeunes Associés. L'exposition se termine le 17 juillet.

Gazette June 11/60



**CHAMPAGNE PARTY:** Photographed at the Champagne and Strawberries Party held last night by the Junior Associates of the Montreal Museum of Fine Arts in the Stable Gallery of the Museum and surrounding garden are from left to right: **Michael Alexandor, Miss Virginia Birks, Miss Karin Bell, Ray Neilson, Miss Claude Robillard** and **Michael Younger.** (Gazette Photo Service)

Star June 11/60



Miss Sherrill Dowd and Mr. Richard Hancock chat in the garden of the Museum between dances. There was dancing both outside in the floodlit gardens and upstairs in the Stable gallery.

Sunday, June 12, 1960.
Dimanche-Matin, Montreal, P.Q.

## Le musée décernera son prix : un énorme mur de briques !

L'adjudication de la meilleure esquisse pour une murale à être peinte sur une maison de la rue Burnside aura lieu le 14 juin.

Le concours, qui est organisé par les jeunes associés du musée des Beaux-Arts de Montréal, a attiré un grand nombre de soumissions.

Le gagnant du concours aura comme "toile" un énorme mur de briques sur la rue récemment élargie.

MM. Alan Jarvis, ancien directeur de la Galerie Nationale du Canada, Claude Beaulieu, directeur artistique de la vie des arts, et l'artiste montréalais Alfred Pinsky formeront le jury.

Montreal Star, Que.
June 10, 1960

## Dance Tickets Still Available

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Tickets for the Champagne and Strawberries dance, being held this evening at the Stable Gallery of the Montreal Museum of Fine Arts, may still be reserved for collection at the door by telephoning Miss Terry Timmins, VI. 4-3071.

Star June 17/60

## Burnside St. Mural Still Under Debate

The Junior Associates of The Montreal Museum of Fine Arts are "still deliberating" over the choice of a design for the proposed Burnside street mural.

The contest was open to all artists living in the Province. The winner, judged by a three-man jury, was to have been announced Tuesday night.

However, only one of the entries was deemed worthy of the 48-by-39-foot canvas" offered by the blank side wall of the building at 2012 Bishop street. The judges have delayed decision as to whether the work will be executed pending consultation with the artist.

A JAMM spokesman said today that it is probable few established artists took the proposition seriously with the result that the entries were few and disappointing.

However, the work of transferring the design from paper to the wall was to have been carried out by JAMM members, working to scale. And it was hoped to carry such decoration further, to other blank walls on Burnside, which since it has been extended has a barren appearance devoid of charm. Work on the first mural was to have started late this month.

JAMM was also entirely serious in its desire to aid the cause of art by presenting serious work to a large public, much in the same way that large corporations have begun to decorate their buildings with modern sculpture and paintings.

Toronto Globe & Mail
June 18/60

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## Art Calendar

**Art Gallery of Toronto**—Soviet painting and graphics, to July 3.
**Here and Now Gallery**—New Talent, to June 25, when gallery closes for summer.
**Gallery Moos**—Younger artists from France and Canada, to run most of summer.
**Isaacs Gallery**—Group exhibition including Burton, Hedrick, Snow, painters; Anne Kahane, Gladstone, sculptors. To July 8.
**Upstairs Gallery**—Special shows by Dambergs and Silverburg close June 19. New Mexican batiks on view. Group shows for most of summer.
**Laing Gallery**—Old Masters show closes. General collection shown.
**Roberts Gallery**—June Group of prominent Canadian artists.
**Hyland Theatre**—Marcia Bossin, Pat Fairhead, Jean Galt, Jane Kula, Ethel Raicus.
**Clarkson**—New Art Centre of Clarkson, open house this weekend. Filipovic, sculptor, Rackus, painter.
**Montreal Museum of Fine Arts**—Outdoor sculpture exhibition.
**London, Ont**—Hart House collection through June. Plans for July and August call for showings of contemporary Greek painting, selections from permanent collection, Canadian paintings 1850-1910 lent by National Gallery, and Canadian graphic art.
**Brantford Arts Council**—Annual summer festival including demonstration of arts, crafts and hobbies, planned for June 25.

Gravity Lavoie de l'Est June 7/60

## L'exposition des jeunes associés aux Beaux-Arts

Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal. M. Le Dain succède à Mlle Marie Senécal.

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L'objectif de l'exposition est de révéler la nécessité impérieuse d'un meilleur urbanisme, ont déclaré les Jeunes Associés. Le 17 juillet est la date de clôture de l'exposition.

Star June 11/60



—Staff Photos by Paul Lagace.

## *Champagne and Strawberries Party Gala Museum Event*

The second Champagne and Strawberries party sponsored by the Junior Associates of the Montreal Museum of Fine Arts took place in the Museum gardens and the Stable Gallery last night. The gardens were decorated with decorative panels done by Ursula Johnston, lanterns, statues and papier-mache strawberries. Above left to right Mr. Alan Pratt, vice-chairman of the committee in charge of the party, Mrs. Pratt, Mr. Michael Younger, chairman of the party, and Miss Judy Kirkpatrick, decorations committee, sample the strawberries.

La Presse June 11/60

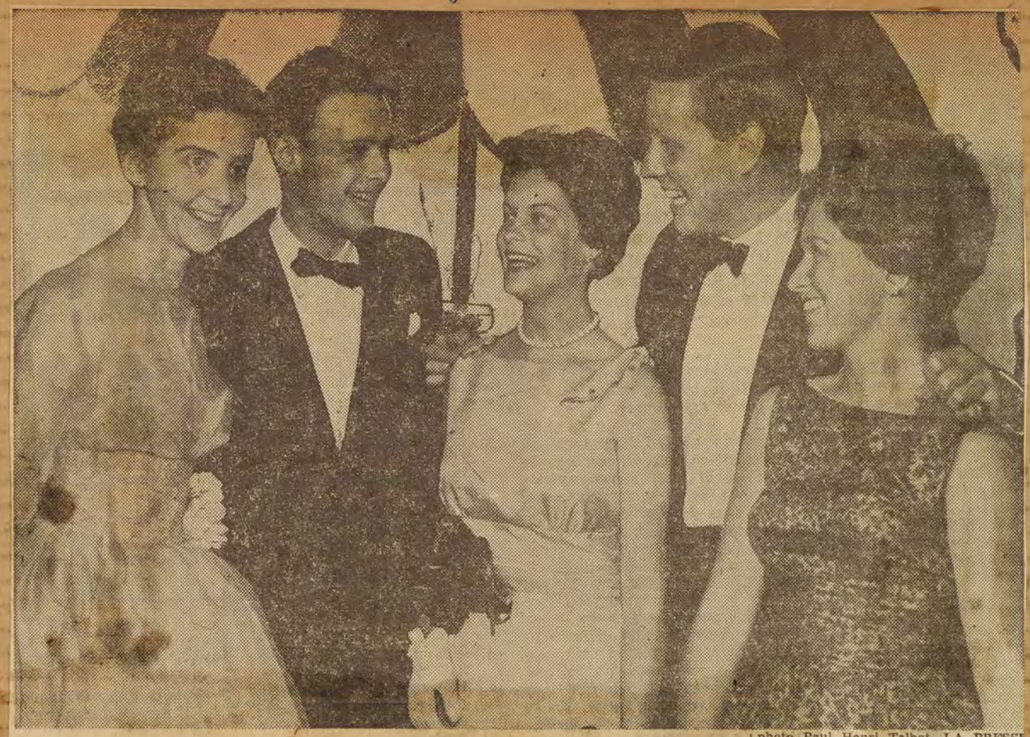

photo Paul Henri Talbot, LA PRESSE

C'est hier soir qu'avait lieu, à la galerie de l'Etable et dans les jardins du Musée des Beaux-Arts, la soirée dansante "Champagne et Fraises" organisée par les Jeunes Associés du Musée. On reconnait ici de g. à dr.: Mlle Mariette Morin, M. Charles Gonthier, Mlle Jacqueline Parent, M. Michael Younger et Mlle Marie Senécal.

Ottawa Citizen, Ont.
June 18, 1960

### Outdoor Exhibition Of Sculpture

An outdoor exhibition of sculpture is being held in the gardens of the Montreal Museum of Fine Arts through the end of the month, enhanced by a decorative scheme, showing Montreal of 1860. The exhibition includes works by Soucy, Roussil, Gagne, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones and Schlee.

Saturday, June 18, 1960.
Montreal Gazette, Que.

## Art Notes

Lithographs by Bellefleur, Giguere and Vanier, can be seen at Galerie Libre on Crescent St. until June 23.

Works by Soucy, Roussil, Gagne, Vaillancourt, Villandry, Kehane, Smith, Archambault, Jones and Schleeh are exhibited at present in the gardens of the Montreal Museum of Fine Arts. This showing of sculpture, under the auspices of the Junior Associates of the Museum, has been arranged by Jacques Lasnier. The decorative scheme, 'Montreal, 1860" was designed by Montreal artist, Ursula Wyatt Johnston.

Montreal Star, Que.
June 17, 1960

## Burnside St. Mural Still Under Debate

The Junior Associates of The Montreal Museum of Fine Arts are "still deliberating" over the choice of a design for the proposed Burnside street mural.

The contest was open to all artists living in the Province. The winner, judged by a three-man jury, was to have been announced Tuesday night.

However, only one of the entries was deemed worthy of the 48-by-39-foot canvas" offered by the blank side wall of the building at 2012 Bishop street. The judges have delayed decision as to whether the work will be executed pending consultation with the artist.

A JAMM spokesman said today that it is probable few established artists took the proposition seriously with the result that the entries were few and disappointing.

However, the work of transferring the design from paper to the wall was to have been carried out by JAMM members, working to scale. And it was hoped to carry such decoration further, to other blank walls on Burnside, which since it has been extended has a barren appearance devoid of charm. Work on the first mural was to have started late this month.

JAMM was also entirely serious in its desire to aid the cause of art by presenting serious work to a large public, much in the same way that large corporations have begun to decorate their buildings with modern sculpture and paintings.

La Presse June 11/60

La murale Burnside

## Fin du concours

Le choix de la meilleure esquisse pour une murale à peindre sur une maison de la rue Burnside aura lieu le 14 juin.

Le concours, qui est organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal, a attiré un grand nombre de soumissions.

Le gagnant du concours aura comme "toile" un énorme mur de briques sur la rue récemment élargie.

Le mur mesure 39 pieds sur 48 pieds de largeur et forme l'un des côtés du bâtiment situé au 2012 rue Bishop.

MM. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, Claude Beaulieu, directeur artistique de la Vie des Arts, et l'artiste montréalais Alfred Pinsky formeront le jury.

L'esquisse qui aura obtenu le premier prix sera exécutée en juillet. L'artiste sera aidé dans sa tâche par les Jeunes Associés.

Ce projet sous la présidence de M. Michel Lortie a pour but d'embellir la rue Burnside.

Gazette June 11/60

## Murals Judging June 14

Judging of designs for a Burnside St. mural will take place June 14. The mural competition, organized by the Junior Associates of The Montreal Museum of Fine Arts, attracted numerous entries.

Winner of the competition will have a huge brick wall on the newly-widened street as his "canvas". The wall, measuring 39 feet high by 48 feet wide, is the side of a structure at 2012 Bishop St.

Judging the entries will be: Alan Jarvis, former director of the National Gallery of Canada; Claude Beaulieu, artistic director of Vie des Arts, and Montreal artist Alfred Pinsky.

Work on the wall itself is scheduled to begin in July, with Junior Associates aiding the artist selected by the jury.

Chairman of the project, whose aim is to beautify Burnside St., is Michel Lortie.

Toronto Globe & Mail June 11/60

## Art Calendar

**Art Gallery of Toronto** — Soviet painting and graphics, to July 3. Afternoon tea available during the exhibition.
**House of Prints**—Johnny Friedlaender etchings.
**Upstairs Gallery** — One-man shows by Dambergs and Silverberg, to June 19. New batiks from Mexico. Collection including Playfair and Rix, for summer months.
**Here and Now Gallery**—New Talent (art by people who have not previously been shown in a Toronto private gallery and most of whom are under 30). Runs to June 25, when gallery closes for July and August.
**Gallery Moos**—Younger artists of France and Canada, beginning June 14, to run most of summer.
**Isaacs Gallery** — Group of painters and sculptors including Burton, Hedrick, Snow, Anne Kahane, Gladstone. Opens June 14, running to July 8.
**Toronto Public Library (Central)** — Muskoka Workshop staff exhibit, to June 15.
**Roberts Gallery** — June Group show of prominent Canadian artists.
**Laing Gallery**—Old Masters. To June 17.
**Montreal Museum of Fine Arts** — Outdoor sculpture exhibition, opens June 10 for three weeks, includes work by Soucy, Roussil, Gagne, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones, Schleeh.
**Peterborough Public Library**—Percy Tacon and Paul Tacon, to June 15.
**Kingston, Etherington Centre**—Contemporary Quebec tapestries. Canadian ceramics. Paintings by Bieler, Macdonald, Allen. All to June 17.
**London Library and Art Museum** — Paintings from the Hart House collection, through June.
**Kitchener-Waterloo Art Gallery** — Canadian Painter-Etchers exhibition, to June 26.
**Hamilton, Westdale Gallery**—Exhibition by Ross Coates and Ted Kramolc, to July 2.
**Doon, Ont.**—Doon School of Fine Art, exhibition of Hamilton collection of Canadian paintings, to June 26.

Le Devoir June 2/60

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Quatre photographes — Sam Tata, George Fenyon, Marcel Corbeau et Ron Roth - Watts — montrent les scènes que les voyageurs rencontrent lors de leurs trajets quotidiens.

L'objectif de l'exposition est de révéler la nécessité impérieuse d'un meilleur urbanisme, ont déclaré les Jeunes Associés. Le 17 juillet est la date de clôture de l'exposition.

St. Laurent News June 2/60

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June 27, 1960

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Le Petit Journ., Montreal, P.Q.
June 19, 1960

Au Musée des Beaux-Arts

# *Quand les sculptures prennent l'air...*

par Paul Gladu

Depuis quelques années, on s'intéresse de moins en moins à la sculpture. Elle fait figure de parent pauvre. Tout le monde parle de la peinture. Le genre est-il épuisé ? Les artistes manquent-ils d'inspiration ? Le phénomène est assez mystérieux.

Pourtant, les Grecs et les Romains de l'Antiquité, des civilisations entières se sont entourées de statues. Il est vrai que le collectionneur d'aujourd'hui appartient souvent à la classe moyenne : ses moyens sont limités, sa maison est moins grande qu'autrefois. Les statues, comparées aux tableaux, lui paraissent encombrantes. D'autre part, les artistes qui ont la patience nécessaire, l'habileté, la force et la conviction qu'il faut, se font de plus en plus rares. Une toile, c'est si léger, et ça se vend si bien . . .

Les doigts de vos deux mains suffisent pour compter les sculpteurs intéressants, au Canada. C'est désespérant, mais c'est ainsi. Je ne parle pas des Esquimaux, qui ont mérité une place à part et qui ont insufflé une vie nouvelle à cet art en voie de perdition.

Ces observations me sont venues à l'esprit à l'annonce d'une exposition en plein air organisée par les **Jeunes Associés** de la Galerie-étable, au **Musée des Beaux-Arts** de Montréal. Jacques Lasnier est à l'origine de cette magnifique initiative.

L'exposition comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandré, Kahane, Smith, Archambault, Jones et Schleeh.

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Je vous engage fortement à voir ce que font nos sculpteurs. L'occasion est rare.

Cette fois, je veux vous laisser le plaisir de la découverte. Votre plaisir sera peut-être inégal. Vous vous demanderez sans doute si certaines pièces ressortissent vraiment à la sculpture. Mais d'autres travaux vous communiqueront la sensation de l'originalité. Les quelques notes qui suivent ont pour but de vous renseigner un peu sur quelques-uns des exposants.

Anne Kahane est une jeune femme au grand talent et l'une des fleurs les plus remarquables qui soient dans le jardin de la sculpture canadienne. A ses débuts, elle se livrait à toutes sortes d'expériences avec plusieurs matières. Elle goûta à plusieurs genres, toujours avec simplicité et sincérité. Depuis quelques années, elle a surtout travaillé le bois. L'humain est sa constante préoccupation et, avant tout, le sentiment de fraternité qui rapproche les vivants. Quatre ou cinq personnes sur un banc, une femme et son enfant, un attroupement de gens, tels sont ses sujets habituels. Sans prétention et sans effort apparent, elle atteint à des effets très purs et très puissants.

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Robert Roussil est le François Villon de notre sculpture. Il a le don de scandaliser nos petits esprits. Il lui est arrivé plusieurs aventures : une de ses figures fut détruite à coups de madrier par un fanatique; un autre groupe sculpté fut recouvert d'un vêtement et emporté au poste de police, pour indécence; une troisième oeuvre fut refusée par les directeurs du **Musée des Beaux-Arts** de Montréal, pour la même raison; l'an dernier, une de ses statues teintée de rouge le fit passer pour communiste, etc. Il vit présentement en deux pas d'Antibes et de la Méditerranée. Il fréquente Picasso, France, à Tourrette-sur-Loup, à Sa maison est un vieux moulin transformé, qui date de plusieurs siècles. Une de ses plus récentes oeuvres, qui mesure huit pieds de hauteur et pèse 200 livres, fait maintenant partie de la collection permanente du **Musée des Beaux-Arts** de Montréal. Elle lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des Arts du Canada. Roussil, un Montréalais de 34 ans, dit qu'elle représente **"l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive."**

Louis Archambault a son atelier à Saint-Lambert. Il est professeur aux Beaux-Arts, de Montréal. C'est un artiste original et indépendant, qui a remporté toutes sortes d'honneurs, et qui nous a représentés avec succès à travers le monde entier. Expert en céramique et virtuose du métal, on lui doit de nombreuses figures inusitées ou brille un sens de l'humour. Avec Roussil, il fut l'un de nos premiers sculpteurs à collaborer étroitement avec les architectes. Il a pour principe de se taire et de laisser ses oeuvres parler pour lui et transmettre son message.



Le sculpteur LOUIS ARCHAMBAULT dans la maison qu'il habitait il y a quelques années à Vence, en France.

### Un original

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Smith et Schleeh sont les seuls qui ne soient pas nés au Canada. Le premier est né à Londres, le second est Allemand de naissance. Smith a gagné le Grand Prix du Centenaire de $1,000, au Salon annuel du Printemps du **Musée des Beaux-Arts de Montréal** Schleeh est l'auteur très talentueux de figures isolées et de groupes de grosseur moyenne des plus gracieux.

La Presse, Montreal, Que.
June 28, 1960

## Le concours de la murale Burnside prendra bientôt fin

Le gagnant du concours organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal pour une murale à être peinte sur une maison de la rue Burnside sera annoncé le 30 juin.

Le choix de la meilleure esquisse aurait dû avoir lieu le 14 juin mais, vue de l'absence de l'un des membres du jury, elle fut ajournée.

Quarante-six envois ont été soumis. Le gagnant du concours aura comme "toile" un énorme mur de briques mesurant 39 pieds de hauteur sur 48 pieds de largeur.

Le Petit Journal June 19, 1960

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): exposition: "La physionomie changeante de Montréal". Jusqu'au 17 juillet. *Galerie-Etable*: exposition: "Plan d'urbanisme" organisée en relation avec la précédente. Aussi jusqu'au 17 juillet. *Salles des conférences*: exposition des directeurs des Cercles artistiques de Montréal. Jusqu'au 26 juin. *Dans les jardins du musée*: exposition de sculpture en plein air comprenant des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones et Schleech. Jusqu'au 1er juillet.

GALERIE LIBRE (2100 Crescent): exposition des lithographies de Bellefleur, Giguère et Vanier. Jusqu'au 23 juin. Du lundi au vendredi, de 11 h. du matin à 6 h. du soir.

GALERIE DENYSE DELRUE (2080 Crescent): exposition (200 tableaux) des peintres qui ont exposé à la galerie pendant la saison 59-60. Jusqu'au 30 juin.

CHEZ ROBERT ULRICH (5660 boul. Gouin): grande exposition en plein air: "Evolution des arts". De 10 h. a.m.

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Il y a une ressemblance pl que entre Vaillancourt et So Mais c'est tout. Soucy s'ad surtout à la sculpture sur bo possède un style personnel.

Villandré est un person extravagant et sympathique, dont la sculpture bouleverse toutes les règles. Vous le trouverez dans l'atmosphère enfumée et exotique du café **El Cortijo**, en train de jouer aux échecs et de rêver aux prochaines formes tourmentées qu'il créera dans le ciment.

Smith et Schleeh sont les seuls qui ne soient pas nés au Canada. Le premier est né à Londres, le second est Allemand de naissance. Smith a gagné le Grand Prix du Centenaire de $1,000, au Salon annuel du Printemps du **Musée des Beaux-Arts de Montréal** Schleeh est l'auteur très talentueux de figures isolées et de groupes de grosseur moyenne des plus gracieux.

La Presse, Montreal, Que.
June 28, 1960

## Le concours de la murale Burnside prendra bientôt fin

Le gagnant du concours organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal pour une murale à être peinte sur une maison de la rue Burnside sera annoncé le 30 juin.

Le choix de la meilleure esquisse aurait dû avoir lieu le 14 juin mais, vue de l'absence de l'un des membres du jury, elle fut ajournée.

Quarante-six envois ont été soumis. Le gagnant du concours aura comme "toile" un énorme mur de briques mesurant 39 pieds de hauteur sur 48 pieds de largeur.

Le Petit Journal June 19, 1960

## LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke) : exposition : "La physionomie changeante de Montréal". Jusqu'au 17 juillet. *Galerie-Etable*: exposition : "Plan d'urbanisme" organisée en relation avec la précédente. Aussi jusqu'au 17 juillet. *Salles des conférences*: exposition des directeurs des Cercles artistiques de Montréal. Jusqu'au 26 juin. *Dans les jardins du musée*: exposition de sculpture en plein air comprenant des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones et Schleech. Jusqu'au 1er juillet.

GALERIE LIBRE (2100 Crescent) : exposition des lithographies de Bellefleur, Gigière et Vanier. Jusqu'au 23 juin. Du lundi au vendredi, de 11 h. du matin à 6 h. du soir.

GALERIE DENYSE DELRUE (2080 Crescent) : exposition (200 tableaux) des peintres qui ont exposé à la galerie pendant la saison 59-60. Jusqu'au 30 juin.

CHEZ ROBERT ULRICH (5660 boul. Gouin) : grande exposition en plein air : "Evolution des arts". Jusqu'au 30 juin. De 10 h. a.m. à 9 h. 30 p.m.

Montreal Gazette, Que.
July 6, 1960

# Burnside St. Mural Plan Is Dropped

There will be no brick wall mural on downtown Montreal's newly-widened Burnside St. Not this year, anyway.

A jury of three found none of the 46 entries in the mural competition quite suitable.

Sponsors of the contest, the Junior Associates of the Montreal Museum of Fine Arts, have decided to postpone the project until next year.

However, Montreal will not be entirely "muralless."

The associates have announced plans to go ahead with a similar project on one of the back walls of the museum itself.

Chosen for the mural, which will be almost as large as that proposed for the 39 by 48 feet Burnside and Bishop Sts' wall, was the entry by Romeo Bukauskas of La Salle.

The associates have volunteered to do the actual wall painting. They hope to have the project finished by mid-August.

"It will be a test project," said Michel Lortie, chairman of the mural competition committee.

Sunday, June 5, 1960.
Dimanche-Matin, Montreal, P.Q.

*Au Musée des Beaux-Arts*



● Bruce Le Dain a été nommé président des Jeunes Associés du Musée des Beaux-Arts de Montréal, succédant à Mlle Marie Sénécal. Les autres directeurs élus sont Dimitri Cerigo et Charles Gonthier, vice-présidents, Pénélope Passmore et Claire Barrette, secrétaires et Robert Parizeau, trésorier.

Montreal Star, Que.
July 6, 1960

# Jury Decides Art Entries Are 'Lacking'

The jury which considered entries for the Burnside street mural competition sponsored by The Junior Associates of the Montreal Museum of Fine Arts has decided that none of the designs submitted is suitable for the project, it was disclosed yesterday.

In view of the jury's decision, the Junior Associates have delayed the Burnside project until next year.

However, they will go ahead shortly with a similar project on one of the back walls of the museum using as model the entry they considered best from among last year's submissions.

Entry chosen by the committee for the museum mural is by Romeo Bukauskas, of 798 Fortieth avenue, LaSalle.

The project is scheduled for completion by mid-August.

Dimanche-Matin, Montreal, P.Q.
Sunday, July 10, 1960.

## Aucune esquisse n'est "convenable"

Le jury qui a examiné les envois au concours organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal pour la murale de la rue Burnside a décidé qu'aucune des esquisses soumises ne convient au projet.

En vue de la décision du jury, les Jeunes Associés ont remis le projet à l'année prochaine.

Cependant, ils iront de l'avant avec un projet similaire et décoreront l'un des murs situés à l'arrière du Musée en utilisant l'esquisse qu'ils ont jugée la meilleure parmi les soumissions de cette année.

Après avoir examiné les 46 soumissions reçues, le jury décida unanimement qu'aucun des envois "n'arrivait à résoudre l'intégration d'une peinture murale avec l'architecture de la rue."

M. Lortie a déclaré :

"Les Jeunes Associés pensent encore qu'un tel projet est réalisable. Nous espérons avoir l'an prochain une plus grande participation des artistes montréalais et aussi un plus grand choix de murs".

Le Devoir, Montreal, Que.
July 11, 1960

CONCOURS DE MURALES

## Aucune des esquisses soumises ne convient

Le jury qui a examiné les envois au concours organisé par les Jeunes Associés du musée des Beaux-Arts de Montréal pour la murale de la rue Burnside a décidé qu'aucune des esquisses soumises ne convient au projet.

En conséquence, les Jeunes Associés ont remis le projet à l'année prochaine.

Cependant, ils iront de l'avant avec un projet similaire et décoreront l'un des murs situé à l'arrière du Musée en utilisant l'esquisse qu'ils ont jugé la meilleure parmi les soumissions de cette année.

"Ce sera un projet d'essai," a dit M. Michel Lortie, président du comité organisant le concours. "Nous serons en mesure de juger de l'effet et des problèmes techniques. Il sera plus facile d'élaborer le projet pour le concours de l'an prochain."

Le jury était formé de M. Claude Beaulieu, architecte et directeur artistique de Vie des Arts; de M. Alfred Pinsky, artiste montréalais et professeur des beaux-arts à l'université Sir George Williams, et de Jacques Floch, architecte. Ce dernier remplaçait M. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, qui ne put, au dernier moment, être présent.

Après avoir examiné les 46 soumissions reçues, le jury décida unanimement qu'aucun des envois "n'arrivait à résoudre l'intégration d'une peinture murale avec l'architecture de la rue.

M. Lortie a déclaré:

"Les Jeunes Associés pensent encore qu'un tel projet est réalisable. Nous espérons avoir l'an prochain une plus grande participation des artistes montréalais et aussi un plus grand choix de murs".

Cette année, le gagnant du concours avait "comme toile" un énorme mur de briques sur la rue Burnside récemment élargie.

Le mur, qui mesure 39 pieds de hauteur sur 48 pieds de largeur, forme l'un des côtés d'un édifice au 2012 rue Bishop. Le projet avait comme but d'embellir la rue.

Le mur du Musée, aussi en briques, est presque de la même largeur. C'est l'arrière-mur vu de l'avenue Ontario lorsqu'on se dirige vers la rue Sherbrooke. Le mur est situé à droite de la Galerie-étable et des jardins du Musée où a lieu en ce moment une exposition de sculpture en plein air.

L'esquisse choisie pour la murale du Musée est de Roméo Bukauskas résidant au 798, 40ème avenue, La Salle.

La Patrie, Montreal, Que.
July 10, 1960

# Pas de gagnant, pas de murale!

Le jury qui a examiné les envois au concours organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal pour la murale de la rue Burnside a décidé qu'aucune des esquisses soumises ne convient au projet.

En vue de la décision du jury, les Jeunes Associés ont remis le projet à l'année prochaine.

Cependant, ils iront de l'avant avec un projet similaire et décoreront l'un des murs situé à l'arrière du Musée en utilisant l'esquisse qu'ils ont jugée la meilleure parmi les soumissions de cette année.

"Ce sera un projet d'essai", a dit M. Michel Lortie, président du comité organisant le concours. "Nous serons en mesure de juger de l'effet et des problèmes techniques y attachés. Il sera ainsi plus facile d'élaborer le projet pour le concours de l'an prochain.

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L'esquisse choisie pour la murale du Musée est de Roméo Bukauskas, résidant au 798 40e avenue, La Salle.

Les Jeunes Associés ont offert volontairement de peindre le mur. Ils espèrent que le projet sera complété vers la mi-août.

Toronto Daily Star, Ont.
Saturday, July 9, 1960.

# Rule Out Murals

MONTREAL — (CP) — There will be no brick wall mural on downtown Montreal's newly-widened Burnside St. it has been announced. Not this year, anyway.

A jury of three this week found none of the 46 entries in the mural competition quite suitable.

Sponsors of the contest, the junior associates of the Montreal Museum of Fine Arts, have decided to postpone the project until next year.

The jury consisted of architect and artistic director of Vie des Arts, Claude Beaulieu; architect Jacques Folch; and Alfred Pinsky, Montreal artist and professor of fine arts at Sir George Williams university here.

Journal Metropole, Montreal, Que.
Semaine du 13 au 20 Juillet 196

*Projet d'essai*

Le jury qui a examiné les envois au concours organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal pour la murale de la rue Burnside a décidé qu'aucune des esquisses soumises ne convient au projet.

En vue de la décision du jury, les Jeunes Associés ont remis le projet à l'année prochaine.

Cependant, ils iront de l'avant avec un projet similaire et décoreront l'un des murs situé à l'arrière du Musée en utilisant l'esquisse qu'ils ont jugée la meilleure parmi les soumissions de cette année.

"Ce sera un projet d'essai", a dit M. Michel Lortie, président du comité organisant le concours. "Nous serons en mesure de juger de l'effet et des problèmes techniques y attachés. Il sera ainsi plus facile d'élaborer le projet pour le concours de l'an prochain."

Le jury était formé de M. Claude Beaulieu, architecte et directeur artistique de Vie des Arts; de M. Alfred Pinsky, artiste montréalais et professeur des beaux-arts à l'Université Sir George Williams, et de Jacques Floch, architecte. Ce dernier remplaçait M. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, qui ne put, au dernier moment, être présent.

*Musée des Beaux-Arts*

Pour la première fois dans son histoire, le Musée des Beaux-Arts de Montréal restera ouvert les dimanches durant les mois d'été.

Précédemment, en juillet et en août, le Musée était fermé tous les dimanches et les lundis. A présent, le Musée sera fermé les lundis seulement.

Montreal Star, Que.
July 6, 1960

# No Winner In Museum's Wall Contest

The jury which considered entries for the Burnside St. mural competition sponsored by the Junior Associates of The Montreal Museum of Fine Arts has decided that none of the designs submitted is suitable for the project, it was disclosed today.

In view of the jury's decision, the Junior Associates have delayed the Burnside project until next year.

However, they will go ahead shortly with a similar project on one of the back walls of the museum, using as model the entry they considered best from among this year's submissions.

Entry chosen for the Museum mural is by Romeo Bukauskas, of 798 40th Avenue, La Salle.

"It will be a test project," said Michel Lortie, chairman of the mural competition committee. "We will be able to judge the effect and the technical problems involved. In this way, it will be easier to work out plans for next year's competition."

Junior Associates have volunteered to do the actual wall painting. They hope to have the project finished by mid-August.

Winner of the competition this year was to have had a huge brick wall on newly-widened Burnside as his "canvas."

The wall, measuring 39 feet high by 48 feet wide, is the side of a structure at 2012 Bishop St. The purpose of the project was to beautify the street.

The Museum wall is almost as large and also of brick. It is the rear wall of the Norton wing, seen from Ontario Ave. while walking or driving towards Sherbrooke St. The wall is situated immediately to the right of The Stable Gallery, operated by the Junior Associates, and the outdoor garden, where an outdoor sculpture exhibition is now on view.

"The Junior Associates still feel that the original project is valid," Mr. Lortie declared "Next year, we hope to have a greater participation by Montreal artists and also a wider selection of walls."

(CONTINUED)

Verdun Guardian, Que.
July 6, 1960

# LaSalle artist chosen to paint huge mural

A LaSalle artist, Romeo Bukauskas, of 798 40th avenue, LaSalle, has the distinction of having been chosen to paint a large mural on one of the back walls of the Montreal Museum of Fine Arts following the decision of a jury which picked his work as the best submitted from among 46 received.

The jury considered entries for the Burnside street mural competition sponsored by the Junior Associates of The Montreal Museum of Fine Arts and decided that none of the designs submitted were suitable for the project.

In view of the jury's decision, the Junior Associates have delayed the Burnside project until next year.

**However, they decided to go ahead shortly with a similar project on one of the back walls of the Museum, using as model the entry they considered best from among this year's submissions, and Bukauskas' work was chosen.**

**"It will be a test project," said Michel Lortie, chairman of the mural competition committee. "We will be able to judge the effect and the technical problems involved. In this way, it will be easier to work out plans for next year's competition."**

The jury was made up of Claude Beaulieu, architect and artistic director of Vie des Arts; Alfred Pinsky, Montreal artist and professor of fine arts at Sir George Williams University, and Jacques Folch, architect. The latter replaced Alan Jarvis, former director of the National Gallery of Canada, when, at the last moment, Mr. Jarvis was unable to be present as originally arranged.

The jury, after studying the 46 submissions received, decided unanimously that none of the entries were "completely successful in solving the problem of integrating a wall painting with the architecture of the street."

Mr. Lortie declared:

"The Junior Associates still feel that such a project is valid. Next year, we hope to have a greater participation by Montreal artists and also a wider selection of walls."

**Winner of the competition this year was to have had a huge brick wall on newly-widened Burnside as his "canvas."**

**The wall, measuring 39 feet high by 48 feet wide, is the side of a structure at 2012 Bishop street. Purpose of the project was to beautify the street.**

The Museum wall, on which Mr. Bukauskas will work, is almost as large and also of brick. It is the rear wall of the Norton wing, seen from Ontario avenue, while walking or driving towards Sherbrooke street. The wall is situated immediately right of The Stable Gallery, operated by the Junior Associates, and the Museum garden, where an outdoor sculpture exhibition is now on view.

Junior Associates have volunteered to do the actual wall-painting. They hope to have the project finished by mid-August.

1502. Verdun, Que., The Guardian
Wednesday, July 6, 1960.

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Junior Associates have volunteered to do the actual wall-painting. They hope to have the project finished by mid-August.

Le Progres Du Saguenay
Chicoutimi, Que.
July 9, 1960

Murale de la rue Burnside

# Projet remis à l'an prochain

**Le jury qui a examiné les envois au concours organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal pour la murale de la rue Burnside a décidé qu'aucune des esquisses soumises ne convient au projet.**

**En raison de la décision du jury, les Jeunes Associés ont remis le projet à l'année prochaine.**

**Cependant, ils iront de l'avant avec un projet similaire et décoreront l'un des murs situé à l'arrière du Musée en utilisant l'esquisse qu'ils ont jugée la meilleure parmi les soumissions de cette année.**

"Ce sera un projet d'essai," a dit M. Michel Lortie, président du comité organisant le concours. "Nous serons en mesure de jouer de l'effet et des problèmes techniques y sont attachés. Il sera ainsi plus facile d'élaborer le projet pour le concours de l'an prochain."

Le jury était formé de M. Claude Beaulieu, architecte et directeur artistique de "Vie des Arts", de M. Alfred Pinsky, artiste montréalais et professeur des beaux-arts à l'Université Sir George Williams, et de Jacques Floch, architecte. Ce dernier remplaçait M. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, qui ne put, au dernier moment, être présent.

Après avoir examiné les 46 soumissions reçues, le jury décida unanimement qu'aucun des envois "n'arrivait à résoudre l'intégration d'une peinture murale avec l'architecture de la rue."

M. Lortie a déclaré:

"Les Jeunes Associés pensent encore qu'un tel projet est réalisable. Nous espérons avoir l'an prochain une plus grande participation des artistes montréalais et aussi un plus grand choix de murs".

Cette année, le gagnant du concours avait "comme toile" un énorme mur de briques sur la rue Burnside récemment élargie.

Le mur, qui mesure 39 pieds de hauteur sur 48 pieds de largeur, forme l'un des côtés d'un édifice au 2012 rue Bishop. Le projet avait comme but d'embellir la rue.

Le mur du Musée, aussi en briques, est presque de la même largeur. C'est l'arrière-mur vu de l'avenue Ontario lorsqu'on se dirige vers la rue Sherbrooke. Le mur est situé à droite de la Galerie-étable et des jardins du Musée où a lieu en ce moment une exposition de sculpture en plein air.

L'esquisse choisie pour la murale du Musée est de Roméo Bukauskas, résidant au 798 40ème avenue, La Salle.

Les Jeunes Associés ont offert volontairement de peindre le mur. Ils espèrent que le projet sera complété vers la mi-août.

La Presse, Montreal, Que.
July 2, 1960

# LES BEAUX-ARTS

## ILLUSTRATIONS EN TOUS GENRES..

*par* **JEAN SARRAZIN**

murale en question aurait la hauteur d'une maison de trois étages et servirait à agrémenter cette percée urbaine qui a l'air d'avoir été découpée au rasoir, de la rue Drummond à la rue Guy. Que plusieurs murales ornent ainsi les murs [illegible] fenêtres de cette [illegible]side de- [illegible]ttraction [illegible]n genre. [illegible]te tenta- [illegible]e tout ce [illegible]M d'ail-

[illegible] "mais", [illegible]dée n'est [illegible] nos cli- [illegible] faire à [illegible]rcément [illegible]ontréal. [illegible]peinture, [illegible]; intem- [illegible]ige, les [illegible]ce, l'hi-

courants d'air de glace, l'hiver . . . la chaleur à faire craquer les briques, l'été . . . auront vite fait d'altérer la matière employée, les couleurs les plus voyantes. La murale en question risque, au bout de quelques années, de ressembler à quelque publicité délavée et informe. Témoin, cette petite murale, ce bout d'essai, près de la rue Bishop qui a déjà triste mine !

Un autre écueil est la composition de la murale. On s'aperçoit vite en jetant un coup d'oeil sur les cinquante envois exposés au Musée des Beaux-Arts. La plupart sont conçus comme des peintures de chevalet. Rares sont celles qui ont été esquissées en fonction de ce qu'elles donneraient, aperçues subitement d'un coin de rue ou du bout d'une enfilade de maisons. Il semble qu'aucun des artistes n'a fait mentalement l'effort d'intégrer son projet dans le paysage urbain auquel il est destiné, cette vaste avenue au toit débordant de ciel, où les façades de briques se lèvent comme pour le passage de la mer Rouge. Aucun ou presque n'a tenu compte des lignes particulières la rue Burnside, lignes, angles et plans qui s'entrecoupent de manière différente des autres rues, nécessitant de la murale en question qu'elle s'intègre à ce "montage".

Remarquez que tout semble ici avoir été essayé. Les artistes ont pensé que n'importe quel art abstrait pouvait convenir. Peu d'entre eux ont fait cette tentative d'intégration (après coup, il est vrai) de la peinture à l'architecture qui excite l'imagination de tant d'autres, de Mexico à Brasilia. Toutes les erreurs semblent s'être données rendez-vous.

La plus commune erreur est celle qui consiste à recréer une façade fantaisiste sur une vraie façade, avec fausses fenêtres, etc. L'autre est de coller le tableau d'une ville imaginaire sur une façade, au milieu de la vraie ville. Ce n'est qu'un mauvais trompe-l'oeil.

Une abstraction qui pourrait être intéressante est celle d'un camouflage bleu, rouge, blanc, vert, mais évoquant des fuites de ciel, des velutes de fumée, l'ombre des nuages. Hélas, en deux saisons, on croira à des traces de vieil incendie sur la maison ! Certaines maquettes sont valables, mais leur multiplicité de dessins s'estompera comme ceux de ce plan d'une ville inventée qui déroule son labyrinthe à travers de vieux souvenirs du surréalisme. D'autres encore suggèrent les disques, engrenages, pylones, de la ville au travail; rythme irréel et présent.

J'avoue pourtant qu'aucune de ces maquettes exposées au Musée ne me semble vraiment réalisable sauf celle de Mario Mérola qui, lui, a l'expérience de la murale et qui a conçu le seul projet qui plaise à l'oeil dans la perspective de la rue Burnside. Ensemble géométrique, simple, cadencé, reprenant comme sur d'immenses portées de musique le rythme des carrés et des parallépipèdes de toutes les façades de la rue emprisonnant des bleus, des verts, avec des taches de jaune qui semblent des langues de soleil léchant la brique avant de disparaître au coin du der-

* * *

La Presse, Montreal, Que.
July 9, 1960

# LES BEAUX-ARTS

## Peintres en plein air

*par Jean Sarrazin*

Les Jeunes Associés du Musée des Beaux-Arts, après avoir eu beaucoup de mal à mettre sur pied leur concours de murales pour la rue Burnside, se sont finalement résignés à ne pas désigner de gagnant ! Aucun des projets présentés, a souligné le jury, ne parvient à résoudre l'intégration d'une peinture murale à l'architecture.

Par contre, faute de désigner un gagnant, les JAMM ont décidé de tenter une expérience sur le mur arrière du musée (donnant sur le jardin de l'avenue Ontario) avec la murale de M. Roméo Bukauskas. Ce sera un essai. Mais l'erreur est de choisir, pour cet essai, un projet destiné, dans l'esprit de son auteur, à cette rue Burnside aux façades nues et aux espaces sans imagination ! L'arrière du musée, le jardinet, les maisons de l'avenue Ontario, ont un embryon d'architecture anglaise, un style déterminé, romantique et vieillot qui risquent de faire apparaître comme criarde et de mauvais goût la murale sélectionnée. On a envie de crier aux JAMM : "Prenez garde à la peinture !"

Ceci dit, j'ai été revoir ce projet de M. Bukauskas et je lui trouve des qualités de fraîcheur, de joie, de poésie, qui en feraient une murale idéale pour la façade, côté cour (de récréation), d'un jardin d'enfant.

A quoi fait-elle encore penser A ces dessins de villes merveilleuses, des villes persanes, où la pointe d'un minaret accroche la lune au passage, et que l'artiste a simplifiés jusqu'à l'abstraction. Cette stylisation presque abstraite de la ville n'empêche pas qu'il s'agisse là du pire trompe-l'oeil, dont l'effet est encore augmenté du fait que la couleur de fond est plus claire dans le haut de la composition, faisant ressortir davantage les structures de cette ville de rêve. Les couleurs, par contre, en sont intelligemment choisies, bleu ardoise, blanc, jaune moutarde; assez gaies pour attirer l'oeil, assez subtilement sélectionnées pour supporter la poussière et les intempéries sans paraître trop vite défraîchies. De toutes façons, l'expérience doit se révéler instructive.

Square des Arts

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Montreal La Presse, Que.
Wednesday, July 6, 1960.

*La murale Burnside*

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Cependant, ils iront de l'avant avec un projet similaire et décoreront l'un des murs situé à l'arrière du Musée en utilisant l'esquisse qu'ils ont jugé la meilleure parmi les soumissions de cette année.

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Le jury était formé de M. Claude Beaulieu, architecte et directeur artistique de Vie des Arts; de M. Alfred Pinsky, artiste montréalais et professeur des beaux-arts à l'Université Sir George Williams, et de Jacques Floch, architecte. Ce dernier remplaçait M. Alan Jarvis, ancien directeur de la Galerie nationale du Canada, qui ne put, au dernier moment, être présent.

Après avoir examiné les 46 soumissions reçues, le jury décida unanimement qu'aucun des envois "n'arrivait à résoudre l'intégration d'une peinture murale avec l'architecture de la rue."

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L'esquisse choisie pour la murale du Musée est de Roméo Bukauskas; résidant au 798 40ème avenue, La Salle.

Les Jeunes Associés ont offert volontairement de peindre le mur. Ils espèrent que le projet sera complété vers la mi-août.

La Presse, Montreal, Que.
July 2, 1960

# LES BEAUX-ARTS

## ILLUSTRATIONS EN TOUS GENRES..

*par* ***JEAN SARRAZIN***

murale en question aurait la hauteur d'une maison de trois étages et servirait à agrémenter cette percée urbaine qui a l'air d'avoir été découpée au rasoir, de la rue Drummond à la rue Guy. Que plusieurs murales ornent ainsi les murs clos et sans fenêtres de cette artère, et la rue Burnside deviendrait un centre d'attraction touristique unique en son genre. Tel était le sens de cette tentative intelligente (comme tout ce que font les JAMM d'ailleurs . . .)

Mais . . . car il y a un "mais", la réalisation de cette idée n'est pas de tout repos sous nos climats ! Ce qu'on peut faire à Mexico n'est pas forcément voué au succès à Montréal. Quel enduit, quelle peinture, peuvent résister à nos intempéries ? Le gel, la neige, les courants d'air de glace, l'hiver . . . la chaleur à faire craquer les briques, l'été . . . auront vite fait d'altérer la matière employée, les couleurs les plus voyantes. La murale en question risque, au bout de quelques années, de ressembler à quelque publicité délavée et informe. Témoin, cette petite murale, ce bout d'essai, près de la rue Bishop qui a déjà triste mine !

Un autre écueil est la composition de la murale. On s'aperçoit vite en jetant un coup d'oeil sur les cinquante envois exposés au Musée des Beaux-Arts. La plupart sont conçus comme des peintures de chevalet. Rares sont celles qui ont été esquissées en fonction de ce qu'elles donneraient, aperçues subitement d'un coin de rue ou du bout d'une enfilade de maisons. Il semble qu'aucun des artistes n'a fait mentalement l'effort d'intégrer son projet dans le paysage urbain auquel il est destiné, cette vaste avenue au toit débordant de ciel, où les façades de briques se lèvent comme pour le passage de la mer Rouge. Aucun ou presque n'a tenu compte des lignes particulières la rue Burnside, lignes, angles et plans qui s'entrecoupent de manière différente des autres rues, nécessitant de la murale en question qu'elle s'intègre à ce "montage".

Remarquez que tout semble ici avoir été essayé. Les artistes ont pensé que n'importe quel art abstrait pouvait convenir. Peu d'entre eux ont fait cette tentative d'intégration (après coup, il est vrai) de la peinture à l'architecture qui excite l'imagination de tant d'autres, de Mexico à Brasilia. Toutes les erreurs semblent s'être données rendez-vous.

La plus commune erreur est celle qui consiste à recréer une façade fantaisiste sur une vraie façade, avec fausses fenêtres, etc. L'autre est de coller le tableau d'une ville imaginaire sur une façade, au milieu de la vraie ville. Ce n'est qu'un mauvais trompe-l'oeil.

Une abstraction qui pourrait être intéressante est celle d'un camouflage bleu, rouge, blanc, vert, mais évoquant des fuites de ciel, des velutes de fumée, l'ombre des nuages. Hélas, en deux saisons, on croira à des traces de vieil incendie sur la maison ! Certaines maquettes sont valables, mais leur multiplicité de dessins s'estompera comme ceux de ce plan d'une ville inventée qui déroule son labyrinthe à travers de vieux souvenirs du surréalisme. D'autres encore suggèrent les disques, engrenages, pylones, de la ville au travail; rythme irréel et présent.

J'avoue pourtant qu'aucune de ces maquettes exposées au Musée ne me semble vraiment réalisable sauf celle de Mario Mérola qui, lui, a l'expérience de la murale et qui a conçu le seul projet qui plaise à l'oeil dans la perspective de la rue Burnside. Ensemble géométrique, simple, cadencé, reprenant comme sur d'immenses portées de musique le rythme des carrés et des parallépipèdes de toutes les façades de la rue emprisonnant des bleus, des verts, avec des taches de jaune qui semblent des langues de soleil léchant la brique avant de disparaître au coin du der-

nier toît de l'alignement. C'est à notre avis la seule solution, jeune, gaie, dynamique et surtout logique.

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La Presse, Montreal, Que.
July 9, 1960

# LES BEAUX

## Peintres en avance

*par Jean Sarrazin*

Les Jeunes Associés du Musée des Beaux-Arts, après avoir eu beaucoup de mal à mettre sur pied leur concours de murales pour la rue Burnside, se sont finalement résignés à ne pas désigner de gagnant ! Aucun des projets présentés, a souligné le jury, ne parvient à résoudre l'intégration d'une peinture murale à l'architecture.

Par contre, faute de désigner un gagnant, les JAMM ont décidé de tenter une expérience sur le mur arrière du musée (donnant sur le jardin de l'avenue Ontario) avec la murale de M. Roméo Bukauskas. Ce sera un essai. Mais l'erreur est de choisir, pour cet essai, un projet destiné, dans l'esprit de son auteur, à cette rue Burnside aux façades nues et aux espaces sans imagination ! L'arrière du musée, le jardinet, les maisons de l'avenue Ontario, ont un embryon d'architecture anglaise, un style déterminé, romantique et vieillot qui risquent de faire apparaître comme criarde et de mauvais goût la murale sélectionnée. On a envie de crier aux JAMM : "Prenez garde à la peinture !"

Ceci dit, j'ai été revoir ce projet de M. Bukauskas et je lui trouve des qualités de fraîcheur, de joie, de poésie, qui en feraient une murale idéale pour la façade, côté cour (de récréation), d'un jardin d'enfant.

A quoi fait-elle encore penser A ces dessins de villes merveilleuses, des villes persanes, où la pointe d'un minaret accroche la lune au passage, et que l'artiste a simplifiés jusqu'à l'abstraction. Cette stylisation presque abstraite de la ville n'empêche pas qu'il s'agisse là du pire trompe-l'oeil, dont l'effet est encore augmenté du fait que la couleur de fond est plus claire dans le haut de la composition, faisant ressortir davantage les structures de cette ville de rêve. Les couleurs, par contre, en sont intelligemment choisies, bleu ardoise, blanc, jaune moutarde; assez gaies pour attirer l'oeil, assez subtilement sélectionnées pour supporter la poussière et les intempéries sans paraître trop vite défraîchies. De toutes façons, l'expérience doit se révéler instructive.

Square des Arts

a joué les neuf premiers trous de sa ronde d'hier pour la normale. Il a commencé à mal jouer au 11e trou, à par cinq, où, il a pris un coup de plus que la normale.

A son premier drive, la balle est allée se loger dans des arbustes au pied d'une colline. A son deuxième, la balle a roulé dans une autre touffe d'arbustes juste en avant d'une trappe de

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Montreal La Presse, Que.
Wednesday, July 6, 1960.

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Montreal Star, Que.
August 1, 1960

# Local Festival to Mark Anniversary This Week

On Wednesday the curtain goes up at La Comedie Canadienne on the presentation of Georges Feydeau's "Le Dindon" by Le Theatre du Nouveau Monde, heralding the opening of the quarter century season of The Montreal Festivals Society.

This 25th anniversary marks a milestone in Canadian culture. The Montreal Festivals Society is the oldest continuing festival movement in this country.

Through the past twenty-five years, the Society has endeavoured to present the finest representations in many fields of the arts. Founded primarily to present a festival of music, the society today pays equal tribute to the fields of drama, painting, sculpture — and this year, for the first time, films. The Montreal International Film Festival makes its debut as part of the Society's activities at a most appropriate moment; the film industry is today considered as an art and part of the cultural life of any country.

This year the Montreal Festivals Society once again presents an outstanding and varied program in many fields. Recognition of Le Theatre du Nouveau Monde as the finest troupe of French actors on this continent, and one of the finest in the world, is made quite clear by the Festivals Society decision to invite them to present the opening production. Later in the Festival they will once again present Moliere's "Les Femmes Savantes".

In the field of dance, two foreign groups of dancers will be seen in this year's festival. On Friday and Saturday evenings at La Comedie Canadienne, Indrani Rahman and her group of Indian musicians and dancers will present a program of classical dances from India.

Later in the festival, with five performances commencing August 19, the Society will present seventy Spanish dancers and musicians in a program of Spanish songs and folk dances.

The opening concert of the Festivals this year will be held in Plateau Hall on August 9. Maurice Le Roux, conductor of L'Orchestre National de France, will lead a symphonic concert with the young Turkish pianist, Idil Biret, as guest soloist.

Other musical attractions during this year's programme include concerts by the C.B.C. Little Symphony Orchestra with Rafael Masella as solo clarinet, the Montreal Chamber Music Orchestra, solo concerts by pianists Idil Biret and Regina Smedzianka, of Poland, and "Seranade by Candlelight", presented by the Junior Associates of the Montreal Museum of Fine Arts, and featuring the Masella Woodwind Group.

"Les Disciples de Massenet" will be presented under the direction of Charles Goulet in Notre Dame Church on August 31, and one of the outstanding features of this year's festival is Mozart's "Abduction from the Seraglio" which will open on August 16 at La Comedie Canadienne.

When Senator and Madame Athanase David with their group of supporters opened the first festival in June 1936, there was hope and enthusiasm in their minds for the future of their venture.

Dr. Wilfrid Pelletier, who will be guest of honor at the opening night this year, was the first musical director of the festivals. For him, and for the many who still remember the first festival in Montreal, Wednesday evening at La Comedie Canadienne will certainly bring back many memories.

The Elizabethan
Montreal, P.Q.
August, 1960

**Montreal Museum of Fine Arts**—During August, the Museum will show its permanent collection of old masters, contemporary works, sculpture, ceramics and furniture. On August 22 and 24 the Junior Associates will present two evenings entitled "Serenade by Candlelight" in the gardens of the Museum. The Museum is open daily from 10 to 6, at 1379 Sherbrooke Street West. Closed Monday during the summer.

Montreal Star, Que.
August 6, 1960

# Montreal Festivals Musical Events Listed

The opening musical event of the 25th season of the Montreal Festivals Society is a concert to be given next Tuesday, August 9, in Plateau Hall. The orchestra will be under the direction of Maurice Le Roux and the soloist will be the young Turkish pianist, Idil Biret.

Le Roux is conductor of L'Orchestre National de France and makes his Canadian debut with this concert.

The program for the concert includes Ravel's Alborada del Grazioso, Concerto No. 2 in B flat by Brahms, Rondes de Printemps by Debussy and Symphony No. 2 in C major, op. 61, by Schumann.

On Thursday, August 11, Maurice Le Roux will conduct a Mozart Concert with the "C.B.C. Little Symphonies Orchestra." On this occasion the soloist will be the well-known clarinet player, Rafael Masella. This concert will take place at 9 p.m. at La Comedie Canadienne.

Works by Mozart to be performed on that evening will be: Symphony No. 19 in E flat, K 132; The Serenade Nocturne K 239; Concerto in A major for clarinet, K 622; and Symphony No. 40 in G major, K 550.

Idil Biret will be heard in a solo recital in Plateau Hall on August 12 at 9 p.m.

Her program will consist of works of Bach, Beethoven, Brahms, Schumann and Prokofieff.

Other musical events during the Festival this year include a concert in Plateau Hall on August 17 with the Montreal Chamber Orchestra under the direction of Laszlo Gati. This concert will feature as guest soloist Regina Smendzianka of Poland. Works by Britten, Chopin and Beethoven's Second Symphony are among the works to be performed on this occasion.

Miss Smendzianka will give a solo recital in Plateau Hall on August 19 of works by Chopin and Paderewski.

"Serenade by Candlelight" is the title taken for two performances of The Masella Woodwind Group in the gardens of the Montreal Museum of Fine Arts.

These two concerts are being given on August 22 and 24 in co-operation with the Junior Associates of the Montreal Museum of Fine Arts.

Major musical event of the festival is "The Abduction from the Seraglio." This opera, by Mozart, is to be performed eight times at La Comedie Canadienne opening August 16.

Under the musical direction of Roland Leduc and directed by Jacques Letourneau, those taking part are Leopold Simoneau, Pierrette Alarie, Jan Rubes, Marguerite Gignac, Jean-Louis Pellerin and George Bloomfield.

"Les Disciples de Massenet" under the direction of Charles Goulet will give a performance in Notre Dame Church on August 31. Soloists on this occasion will be Yolande Dulude, Rejane Cardinal, Leopold Simoneau and Jan Rubes.

Montreal Gazette, Que.
August 13, 1960

# 'Serenade By Candlelight' Arranged For Aug. 22, 24

Two unique musical evenings will be held in the gardens of the Montreal Museum of Fine Arts later this month in conjunction with the Montreal Festivals.

The evenings, called "Serenade by Candlelight," were arranged by the Museum's Junior Associates for Aug. 22 and 24 beginning at 9 p.m.

Peter Quinlan, organizer of the events, said that in case of rain, the serenade will be held in the museum's Lecture Hall.

The Masella Woodwind Group and John Newmark, pianist, will be the featured artists at the serenades, which are under the patronage of Francis Lacoste, French Ambassador to Canada, and Mme. Lacoste.

Tickets for the evenings are available through the Montreal Festivals Society, 754 Sherbrooke St., West.

Montreal (N.D.G.) Monitor
Quebec
August 11, 1960

**Around the theatres**

# Letourneau to direct Mozart opera Aug. 16

By VERONICA SINEL

The Montreal Festivals Society continues its month long festivities of national and international attractions with a program of musical events, including a concert in Plateau Hall on August 17 with the Montreal Chamber Orchestra under the direction of Laszlo Gati. This concert will feature as guest soloist pianist Regina Smendzianka of Poland. Works by Britten and Chopin and Beethoven's Second Symphony will be performed. Miss Smendzianka will give a solo recital in Plateau Hall on August 19 of works by Chopin and Paderewski.

Two performances of "Serenade by Candlelight" will be given by the Masella Woodwind Group in the gardens of the Montreal Museum of Fine Arts on August 22 and 24 in co-operation with the Junior Associates of the Montreal Museum of Fine Arts.

The major musical event of the Festival is "The Abduction from the Seraglio" by Mozart. Eight performances of the opera are scheduled at La Comedie Canadienne opening August 16, under the musical direction of Roland Leduc, and directed by Westender Jacques Letourneau who lives at 4499 Sherbrooke St. W. Included in the cast are Leopold Simoneau, Pierrette Alarie, Jan Rubes, Marguerite Gignac, Jean-Louis Pellerin and George Bloomfield. George, a resident of 4951 Kent avenue, is cast as Pasha.

**The International Film Festival, which opens at Loew's on Friday, August 12, offers an armchair tour of the world. England, France, Italy, Mexico, Japan, India, Poland, Israel, Holland and Czechoslovakia are all represented among the three dozen award winning short films to be shown. Six of the National Film Board's best documentaries are on the program, including the highly acclaimed "Universe" which won prizes at Festivals in Cannes and Vancouver this year. The Film Festival will run for a full week at Loew's, with a different film shown each evening. All foreign language films will have English sub-titles.**

The Film Festival has also remembered the children. A special 10 a.m. showing of "Ali and the Camel" will take place at Loew's on Monday and Wednesday, August 15 and 17. This is an adventure story about a Lybian boy and his talking camel who outwit a notorious jewel thief. This feature, in color, was produced especially for children by the Children's Film Foundation. Tickets are fifty cents each, with special rates for advance group bookings for children only. Apply at VI. 2-5887.

The exciting success of the Stratford Festival this year topped its eight year history. Across the country to the west the Vancouver International Festival combined

Montreal (N.D.G.) Monitor
Quebec
August 11, 1960

# Le Roux conducts Mozart in Festival concert tonight

The opening musical event of the 25th season of the Montreal Festivals Society was a concert given Tuesday in Plateau Hall. The orchestra was under the direction of Maurice Le Roux and the soloist was the young Turkish pianist, Idil Biret.

Maestro Le Roux is conductor of L'Orchestre National de France and made his Canadian debut with this concert.

**Tonight Maurice Le Roux will conduct a Mozart Concert with the "CBC Little Symphonies Orchestra". On this occasion the soloist will be the well-known clarinet player, Rafael Masella. This concert will take place at 9 p.m. at La Comedie Canadienne.**

Works by Mozart to be performed on that evening will be: Symphony No. 19 in E flat, K 132; The Serenade Nocturne K 239; Concerto in A major for clarinet K 622; and Symphony No. 40 in G major, K 550.

Idil Biret will be heard in a solo recital in Plateau Hall on August 12 at 9 p.m.

Her programme will consist of works of Bach, Beethoven, Brahms, Schumann and Prokofieff.

Other musical events during the Festival this year include a concert in Plateau Hall on August 17 with the Montreal Chamber Orchestra under the direction of Laszlo Gati. This concert will feature as guest soloist Regina Smendzianka of Poland. Works of Britten, Chopin and Beethoven's Second Symphony are among the works to be performed on this occasion.

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formances at Christ Church Cathedral.

**The trend of the Festivals in Canada this year would seem to indicate that Canada is attaining an artistic maturity, and the prediction that this country would take its place in line with other countries with centuries of cultural tradition behind them, is fast becoming a realization.**

A Festival of another kind across the border of interest to Canadians is Swanton's Second Annual Summer Festival, which runs from Friday, August 12, until Sunday, August 14. The program of events suggests all the old fashioned flavor of an old-time which starts at 2 p.m. with a Grand Parade, includes a Summer Buffet on the Green, and ends with a Military Ball at the Armory at 9 p.m.

On Sunday all events will be held at Fournier Farm, West Swanton, on beautiful Lake Champlain — arrows point the way — and an entertainment group from N.D.G. will be on the program at 4.30. This is the Dawn Wayne Group which provides free entertainment for charitable purposes, hospitals, etc., in Montreal, and when requested by the Swanton Chamber of Commerce to appear on the Festival program were only too happy to consent. Other events on Sunday will be Boat Races, Square Dancing Contest, Chicken Barbeque, Crowning of the Festival Queen, Prize Drawing, a Giant Fireworks Display, and one full hour of Ground and Aerial Spectaculars.

Le Devoir, Montreal, Que.
August 13, 1960

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AU MUSEE DES BEAUX-ARTS

# Deux concerts de Newmark avec l'ensemble Masella

Deux soirées musicales d'un caractère unique auront lieu dans les jardins du Musée des Beaux-Arts de Montréal en coopération avec La Société des Festivals de Montréal vers la fin de ce mois.

"Les Sérénades" ont été arrangées par les Jeunes Associés du Musée pour les 22 et 24 août à 9h.p.m.

M. Peter Quinlan, l'organisateur de ces manifestations, a déclaré qu'en cas de pluie le concert aurait lieu dans la salle des conférences du musée.

Les concerts qui sont sous le patronage de Son Exc. M. Francis Lacoste, ambassadeur de France au Canada, et de Mme Lacoste, seront donnés par l'ensemble Masella et le pianiste John Newmark.

Le 22 août, le programme comprendra le Trio Pathétique de M. Glinka; une première exécution de Sonata a Quattro d'Emilien Allard; la Petite Suite de Jean Rivier; le Trio de Francis Poulenc et le quintette en mi bémol majeur, opus 16, de Beethoven.

Le 24 août, le programme comprendra la Pièce Concert no 1 en fa mineur, opus 113, de Mendelssohn; les Cinq Pièces en Trio de Jacques Ibert; le quatuor en mi bémol majeur de Frans Berwald; la Suite en Trio de Noël-Gallon, et le quintette en mi bémol majeur Koechel no 452 de Mozart.

Les billets pour ces deux soirées musicales sont en vente à la Société des Festivals de Montréal, 754 ouest rue Sherbrooke.

Montreal Gazette, Que.
August 22, 1960

# Group In Concert At Museum Tonight

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The Masella Woodwind Group opens the fourth week of the 1960 Montreal Festival tonight at 9 p.m. with the first of two concerts being given under the title of Serenade by Cadlelight in the garden of the Montreal Museum of Fine Arts. Other events of the week include performances of Mozart's Abduction From The Seraglio at the Comedie Canadienne tomorrow, Thursday and Saturday, and apperances on Monday, Wednesday and Friday at the same theatre of the troupe of Spanish Singers and Dancers.

At their first concert this evening, Rafael Masella and his musicians with John Newmark as guest pianist will be heard in chamber music by Beethoven, Glinka, Poulenc, Rivier and Allard. Emilien Allard's Sonata a Quattro will be performed for the first time. Beethoven's rarely heard Quintet in E flat is scored for piano, oboe, clarinet, bassoon and French horn.

On Wednesday the group will offer music by Mozart, Mendelssohn, Berwald, Noel-Gallon and Jacques Ibert.

Masellas on tonight: Trio Pathetique (Glinka): Sonata a Qauttro (Allard); Petite Suite (Rivier); Trio (Poulenc); Quintet, Opus 16 (Beethoven).

If raining these concerts will be held inside the Museum of Fine Arts.

La Presse, Montreal, Que.
August 15, 1960

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# Cette semaine au Festival de Montréal

C'est demain soir que l'opéra de Mozart "L'Enlèvement au Sérail" prendra l'affiche au théâtre de la Comédie-Canadienne pour une carrière de huit représentations. C'est l'un des événements de la 25e saison des Festivals de Montréal. Pour réaliser ce spectacle, on a fait appel aux ressources d'une foule de talents. Dans le rôle de Constanze, la belle fiancée de Belmonte, le soprano Pierrette Alarie charmera encore une fois les auditeurs par sa voix souventes fois comparée à un enchantement printanier. Le personnage de Belmonte ne pouvait trouver meilleur interprète que le ténor Léopold Simoneau, 1er ténor de La Scala de Milan. Marguerite Gignac, Jan Rubes, Jean-Louis Pellerin et George Bloomfield complètent la distribution. La direction musicale est de Roland Leduc et la mise en scène, de Jacques Létourneau. L'opéra en trois actes de Mozart sera présenté les 16, 18, 20, 23, 25, 27, 30 août et le 1er septembre.

Mercredi soir, l'Orchestre de Chambre de Montréal, dirigé par Laszlo Gati, offrira un concert au Plateau. Le soliste de cette soirée sera le pianiste virtuose canadien Ronald Turini. M. Gati, fondateur de l'Orchestre de Chambre de Montréal, a récemment été invité par Yehudi Menuhin à diriger des Festivals en Suisse et en Angleterre. Ronald Turini remplace la pianiste polonaise Regina Smendzianka pour ce concert. A 26 ans, il est déjà en possession de plusieurs grands prix de piano, dont un au dernier concours international Reine Elisabeth de Belgique.

Dans le Jardin du Musée des Beaux-Arts de Montréal, les 22 et 24 août, le Masella Woodwind Group présentera "Serenade by Candlelight", avec la coopération des Junior Associates du Musée de Montréal. Les talentueux frères Masella, Rafael (clarinette), Pietro (hautbois), Rodolfo (basson) et Joseph (cor), ainsi que le pianiste réputé John Newmark offriront deux programmes différents au public : le 22 août, des oeuvres de Glinka, E. Allard, Jean Rivier, Francis Poulenc et Beethoven ; le 24, de F. Mendelssohn, Jacques Ibert, F. Berwald, Noël-Gallon et Mozart.

Au théâtre du parc Lafontaine, ce soir, demain et après demain, la Fanfare de l'Armée Américaine (United States Army Field Band) donnera des concerts gratuits. Continuellement en tournée dans le monde, cette fanfare est dirigée par le lieutenant-colonel Chester E. Whiting. La fanfare a un choeur de trente des plus belles voix de l'Armée.

La Presse, Montreal, Que.
August 15, 1960

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# Les Sérénades au Musée des B.-A.

Deux soirées musicales auront lieu dans les jardins du Musée des Beaux-Arts de Montréal en coopération avec la Société des Festivals de Montréal vers la fin du mois.

"Les Sérénades" ont été arrangées par les Jeunes associés du Musée pour les 22 et 24 août, à 9 h. p.m.

M. Peter Quinlan, l'organisateur de ces manifestations, a déclaré qu'en cas de pluie, le concert aurait lieu dans la salle des conférences du Musée.

Les concerts qui sont sous le patronage de S. E. M. Francis Lacoste, ambassadeur de France au Canada, et de Mme Lacoste, seront donnés par l'ensemble Masella et le pianiste John Newmark.

Le 22 août, le programme comprendra le trio "Pathétique" de Glinka; une première exécution de "Sonata a Quattro" d'Emilien Allard; la "Petite Suite" de Jean Rivier; le Trio de Francis Poulenc et le Quintette en mi bémol majeur, opus 16, de Beethoven.

Le 24 août, le programme comprendra la Pièce Concert no 1 en fa mineur, opus 113, de Mendelssohn; les Cinq Pièces en Trio de Jacques Ibert; le quatuor en mi bémol majeur de Frans Berwald; la Suite en Trio de Noël-Gallon, et le Quintette en mi bémol majeur K 452, de Mozart.

Le Devoir, Montreal, Que.
August 16, 1960

AUJOURD'HUI, A LA COMEDIE CANADIENNE

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# "L'enlèvement au sérail"

Le mardi 16 août, l'opéra de Mozart "L'Enlèvement au Sérail" prendra l'affiche au théâtre de la Comédie Canadienne pour une carrière de huit représentations. C'est l'un des grands événements de la 25e saison des Festivals de Montréal. Pour réaliser ce spectacle, on a fait appel aux ressources d'une foule de talents. Dans le rôle de "Constanze", la belle fiancée de Belmonte, notre célèbre compatriote, le soprano Pierrette Alarie charmera encore une fois les auditeurs par sa voix souventes fois comparée à un enchantement printanier. Le personnage de "Belmonte" ne pouvait trouver meilleur interprète que le ténor Léopold Simoneau, époux de Pierrette Alarie et premier ténor de La Scala de Milan.

Marguerite Gignac, Jan Rubes, Jean-Louis Pellerin et George Bloomfield complètent la distribution. La direction musicale est de Roland Leduc et la mise en scène de Jacques Létourneau. L'opéra en trois actes de Mozart sera présenté les 16, 18, 20, 23, 25, 27, 30 août et 1er septembre.

Mercredi 17 août, "L'Orchestre de Chambre de Montréal", dirigé par l'éminent chef Laszlo Gati, offrira un concert au Plateau. Le soliste de cette belle soirée musicale sera le pianiste virtuose canadien Ronald Turini. M. Gati, fondateur de l'Orchestre de Chambre de Montréal a récemment été invité par M. Yehudi Menuhin pour diriger les Festivals de Suisse et d'Angleterre. Résidant au Canada depuis 1957, Laszlo Gati a pris part à de nombreuses manifestations musicales en notre pays. C'est un chef d'orchestre renommé qui a dirigé dans plusieurs pays européens. Le pianiste canadien Ronald Turini a été appelé à remplacer la pianiste polonaise Regina Smendzianka pour ce concert. Relativement peu connu dans son propre pays, Turini est un brillant pianiste dont le nom sera demain sur toutes les lèvres. A 26 ans, il est déjà en possession de plusieurs grands prix de piano, dont un au dernier concours International Reine Elisabeth de Belgique.

Dans le Jardin du Musée des Beaux-Arts de Montréal les 22 et 24 août, "The Masella Woodwind Group" présentera "Serenade by Candlelight" avec la coopération des Junior Associates of The Montreal Museum. Les talentueux frères Masella, Rafael (clarinette) Pietro (hautbois) Rodolfo (basson) et Joseph (cor) et le pianiste réputé John Newmark offriront deux programmes différents au public: le 22 août, des oeuvres de Glinka, E. Allard, Jean Rivier, Francis Poulenc et Beethoven et le 22 août de F. Mendelssohn, Jacques Ibert, F. Berwald, Noel-Gallon et W. A. Mozart.

Au théâtre du Parc Lafontaine les 15, 16 et 17 août "La Fanfare de l'Armée Américaine" (The United States Army Field Band) donnera des concerts gratuits. Continuellement en tournée dans le monde, la Fanfare de l'Armée Américaine est dirigée par le Lt. Col. Chester E. Whiting. Accueillie partout en triomphe, cette fameuse fanfare a un choeur de 30 des plus belles voix de l'Armée. Ces trois concerts gratuits attireront au Parc Lafontaine des foules considérables qui jouiront d'une féerie musicale sous les étoiles grâce au Festival de Montréal.

Montreal Gazette, Que.
August 22, 1960

# 'Serenades' Open Today

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When fine music is played in Montreal, it isn't unusual to find that at least one of the persons responsible is a man named Masella.

Tonight and Wednesday night, Montrealers will have an opportunity to hear four of the musical Masellas at the same time.

Rafael, clarinet, Pietro, oboe, Rodolpho, basson, and Joseph, French horn, will be performing together at the Montreal Museum of Fine Arts' "Serenade by Candlelight."

The two unique musical evenings have been arranged by the Junior Associates, in conjunction with the Montreal Festivals.

Montreal La Patrie, Que.
Sunday, July 31, 1960.

# Pour les 25 ans des festivals de Montréal



*Idil Biret, jeune pianiste turque, donnera un récital au Plateau le 12 août. Elle jouera également avec l'Orchestre Symphonique de Montréal que dirigera le maître français Maurice Leroux, au Plateau, le 9 août.*



*M. Jacques Létourneau, comédien et directeur du Théâtre Club, fera la mise en scène de "L'Enlèvement au Sérail", opéra-comique en trois actes de Mozart.*

*Costume réalisé par Robert Prévost pour "L'Enlèvement au Sérail", que portera Pierrette Alarie dans le rôle de Constanze.*





*Jean-Louis Roux, c sera en vedette da Molière à l'affiche d et 29 août, et dans le té à la Comédie Ca*

**LE QUINZE JUIN 1936** marquait la naissance des Festivals de Montréal et d'une ère nouvelle pour les mélomanes et les fervents des arts. Depuis ce jour sont offertes annuellement à notre public, des représentations grandioses des chefs-d'oeuvre de l'opéra, de l'oratorio, du théâtre. Spectacles reconnus pour leur haute tenue artistique et dont nous avons raison de nous enorgueillir.

LA SOCIETE DES FESTIVALS DE MONTREAL est la réalisation du rêve d'une femme, qui mit au service de la musique et de l'art dramatique, tout son amour et tout son enthousiasme, feu madame Athanase David. Secondée par le célèbre chef d'orchestre, Wilfrid Pelletier, elle organise le premier festival de Montréal, sous les auspices de la Société des Concerts Symphoniques, les 15 et 17 juin 1936, en la chapelle du Collège St-Laurent.

Le programme comprend, le premier soir, la Passion de St-Mathieu, de Bach, sous le bâton du chef d'orchestre Wilfrid Pelletier et le second soir, des oeuvres de Bach et la Neuvième Symphonie de Beethoven.

Des artistes renommés y participent, entre autres, Rose Bampton, contralto, Nicolas Massue, ténor, Joseph Bentonelli, ténor, Muriel Dickson, soprano, Georges Britton, baryton, Gene Greenwell, basse. Egalement le choeur des Cathedral Singers, dirigé par Alfred Whitehead, et les Disciples de Massenet sous la direction de Charles Goulet. Les Festivals de Montréal sont nés! Le public leur fait alors un accueil chaleureux et ils ne cessent depuis, de grandir.

La Société des Festivals de Montréal est particulièrement fière du programme élaboré à l'occasion de son 25e anniversaire, qui débutera le 3 août pour se terminer le 4 septembre.

**COMEDIE CANADIENNE**
**AOUT — 16, 18, 20, 23, 25, 27, 30**
**SEPTEMBRE — 1**

"L'ENLEVEMENT AU SERAIL", de Mozart, sous la direction de Roland Leduc, mise en scène de Jacques Létourneau et décors de Robert Prévost. Les principaux interprètes seront Pierrette Alarie, Léopold Simoneau, Jean Rubes, Marguerite Gignac, Jean-Louis Pellerin.

**COMEDIE CANADIENNE**
**AOUT — 3, 4, 8, 9, 10**

"LE DINDON", de G. Feydeau, présenté par le Théâtre du Nouveau-Monde, avec mise en scène de Jean Gascon et décors de Aras. La distribution comprend Jacques Auger, Roger Garceau, Jean Gascon, Guy Hoffman, Jean Dalmain, Gabriel Gascon, Victor Désy, Lise LaSalle, Monique Lepage, Monique Leyrac, Denyse St-Pierre, Janine Sutto, Jean-Louis Roux et Jean-Louis Millette.

**COMEDIE CANADIENNE**
**AOUT — 28 et 29**
**THEATRE DU NOUVEAU-MONDE**

"Les FEMMES SAVANTES" de Molière, mettront en vedette Charlotte Boisjoli, Denyse St-Pierre, Olivette Thibault, Lise LaSalle, Jean Daigle, Gabriel Gascon, Nicole Filion, Roger Garceau, Victor Désy, Gaétan Labrèche, Guy Hoffman, Jean-Louis Roux, Marc Olivier.

**PLATEAU**
**AOUT — 9**

Le maître français Maurice Leroux, directeur de l'Orchestre National de France, dirigera l'Orchestre Symphonique de Montréal. L'artiste invitée sera Idil Biret, jeune pianiste turque.

**COMEDIE CANADIENNE**
**AOUT — 11**

Maurice Leroux dirige l'Orchestre des Petites Symphonies de Radio-Canada dans un programme entièrement consacré à Mozart. L'artiste invité sera Rafaële Masella, clarinettiste.

**PLATEAU**
**AOUT — 12**

Récital Idil Biret, pianiste turque.

**CINEMA LOEW'S**
**AOUT — 12 au 18**

Festival International du Cinéma comprenant des primeurs de sept pays différents.

**COMEDIE CANADIENNE**

Indrani Rahman et son groupe de 7 danseurs et musiciens donneront deux spectacles de danses classiques régionales des Indes.

**ERMITAGE**
**AOUT — 17**

M. Laszlo Gati, jeune chef d'orchestre hongrois, maintenant établi à Montréal, dirigera l'ensemble du Montreal Chamber Orchestra qu'il a fondé, dans des oeuvres de Bach et Bartok.

**COMEDIE CANADIENNE**
**AOUT — 19, 21, 22, 24 et 26**

Spectacles de danses espagnoles donnés par des danseurs espagnols; ces danses très variées et très colorées révéleront l'âme espagnole des différentes provinces d'Espagne.

**COMEDIE CANADIENNE**
**AOUT 29 — SEPTEMBRE 2, 3, 4**

Un groupe de danseurs de Tchécoslovaquie présentera des danses de folklore tchèque.

**MUSEE DES BEAUX-ARTS**
**AOUT — 22 et 24**

L'ensemble MASELLA donnera deux concerts de musique de chambre avec le concours de John Newmark, pianiste canadien.

**THEATRE DU PARC LAFONTAINE**
**AOUT — 15, 16 et 17**

La UNITED ARMY FIELD BAND donnera trois concerts gratuits.

**EGLISE NOTRE-DAME**
**AOUT — 31**

LES DISCIPLES DE MASSENET, sous la direction de Charles Goulet, présenteront un concert avec le concours des musiciens de l'Orchestre de Montréal. La première partie du concert comprendra des oeuvres a capella et avec orgue, tandis que dans la seconde partie, l'Orchestre et les solistes: LEOPOLD SIMONEAU, Jan Rubes, Yolande Dulude, Réjane Cardinal, se joindront au choeur pour l'interprétation du Gloria, de Vivaldi, et le Te Deum, de Bruckner.

L'extraordinaire qualité de ce vaste programme des FESTIVALS DE MONTREAL 1960 atteint l'idéal qui a inspiré la fondatrice de cette société, Mme Athanase David, à savoir: "Etablir à Montréal l'équivalent des Festivals Internationaux et faire de cette ville un grand centre culturel canadien et même l'un des principaux du continent nord-américain".



*Yolande Dulude, dist l'une des solistes au c de Massenet le 31 a*

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Verdun Messenger, Que.
August 17, 1960

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## AUX FESTIVALS DE MONTREAL

Les manifestations des Festivals de Montréal se continuent sous le signe d'un immense succès. Les salles combles font comprendre que la population est fière d'un tel déploiement en même temps qu'heureuse de se prévaloir d'une aussi belle occasion de voir de beaux spectacles et d'entendre de magnifiques concerts. Tel qu'annoncé la semaine dernière, nous donnons la suite du programme varié offert pour l'agrément des intéressés.

Les 16, 18, 20, 23, 25, 27, 30 août et le 1er septembre, sera présenté au Théâtre de la Comédie Canadienne, à 8.30 p.m., "L'Enlèvement au Sérail" de Bretzner, opéra en 3 actes, dirigé par Roland Leduc, mettant en vedette Pierrette Alarie, Marguerite Gignac, Léopold Simoneau, Jean-Louis Pellerin, Jan Rubes et George Bloomfield. L'intrigue qui se passe au 16e siècle se déroule au palais enchanteur du Pasha Selin, lequel a acheté comme esclave la belle Constanze (Pierrette Alarie) enlevée par des pirates turcs et que son fiancé Belmonte (Léopold Simoneau) recherche activement. Vous aimerez cet opéra dont la musique est de W. A. Mozart.

Mercredi, le 17 août, ce soir, à la salle du Plateau, concert avec l'Orchestre de la Chambre de Montréal, sous la direction du réputé Laszlo Gati et comme soliste Ronald Turini, jeune pianiste virtuose canadien. Premier prix du Conservatoire de la Province à 16 ans, M. Turini compte maintenant 26 ans et possède les plus belles qualités qui font de lui un excellent interprète. Les 19-22 et 26 août, au Théâtre de la Comédie Canadienne: Chansons et danses populaires d'Espagne. Les ballets espagnols ont toujours retenu notre admiration et il n'est pas fréquent que nous puissions nous accorder l'avantage de les voir. Nous reviendrons enchantés d'un spectacle grandiose avec musique et danses enlevantes, costumes attrayants, chants si pittoresques de l'envoûtante Espagne.

Les jeunes Associés du Musée de Montréal en coopération de la Société des Festivals présenteront dans le Jardin du Musée des Beaux-Arts de Montreal (en cas de pluie le concert aura lieu dans la salle de conférence du même musée) présenteront le lundi 22 août, à 9 h. p.m. "Serenade by Candlelight" avec "The Masella Woodwind Group" et John Newmark, pianiste. Soirée poétique en perspective en compagnie des compositeurs Mendelssohn, Beethoven, Mozart.

Les 28 et 29 août, au Théâtre de la Comédie Canadienne, à 8 h. 15 p.m., le Théâtre du Nouveau-Monde offrira à l'appréciation de l'auditoire une pièce de Molière "Les Femmes Savantes". On connaît la finesse de Molière, sa piquante ironie qui sait si bien nous amuser tout en prodiguant une salutaire leçon à ces pauvres mortels que nous sommes. Charlotte Boisjoli, Olivette Thibault, Nicole Filion, Jean-Louis Roux, Roger Garceau, Guy Hoffman et autres sauront comma d'habitude nous enchanter par leur brillante interprétation d'un auteur qu'ils comprennent si bien.

Mercredi, le 31 août, à l'église Notre-Dame, "Les Disciples de Massenet", sous la direction de Charles Goulet avec les solistes Yolande Dulude, Réjane Cardinal, Léopold Simoneau, Jean Rubes présenteront des oeuvres de Lotti, Gevaert, Koplow. Ce choeur de réputation mondiale revient d'une récente tournée en Europe où son interprétation fut applaudie par tous les amateurs de chant à grand déploiement. Les critiques furent unanimes à lui accorder une super-mention dans leurs éditoriaux. Donc, un rendez-vous qu'il ne faut pas manquer, chers lecteurs.

N'oublions pas qu'il y aura concerts gratuits au Théâtre du Parc Lafontaine, les 15, 16 et 17 août par la Fanfare de l'Armée Américaine, sous la direction du Lt. Col. C. E. Whiting. D'agréables soirées vous attendent. Programmes différents à chacune de ces dates.

**Voilà les grandes lignes du programme des Festivals 1960. Le choix des événements artistiques fut des plus heureux. Il est encore temps de prouver votre intérêt en assistant aux diverses activités mentionnées. Sachez bien que la Société des Festival de Montréal devra sa survivance à votre présence...**

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Ottawa Le Droit, Ont.
August 19, 1960

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# Soirée musicale unique au Musée des beaux-arts

Deux soirées musicales d'un caractère unique auront lieu dans les jardins du Musée des beaux-arts de Montréal en coopération avec la Société des festivals de Montréal vers la fin de ce mois.

"Les Sérénades" ont été arrangées par les Jeunes associés du musée pour les 22 et 24 août à 9 heures du soir.

M. Peter Quinlan, l'organisateur de ces manifestations, a déclaré qu'en cas de pluie le concert aurait lieu dans la salle des conférences du musée.

Les concerts qui sont sous le patronage de Son Exc. M. Francis Lacoste, ambassadeur de France au Canada, et de Madame Lacoste, seront donnés par l'ensemble Masella et le pianiste John Newmark.

Le 22 août, le programme comprendra le "Trio Pathétique", de M. Glinka; une première exécution de "Sonata a Quattro", d'Emilien Allard; la "Petite Suite", de Jean Rivier; le "Trio", de Francis Poulenc et le "Quintette en mi bémol majeur, opus 16", de Beethoven.

Le 24 août, le programme comprendra la "Pièce Concert no 1 en fa mineur, opus 113", de Mendelssohn; les "Cinq Pièces en Trio", de Jacques Ibert; le "Quatuor en mi bémol majeur", de Frans Berwald; la "Suite en Trio de Noël-Gallon" et le "Quintette en mi bémol majeur Koechel no 452", de Mozart.

Montreal (N.D.G.) Monitor
Quebec
August 18, 1960

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# Museum will sponsor two Festival musicals

Two unique musical evenings will be held in the gardens of The Montreal Museum of Fine Arts later this month in conjunction with the Montreal Festivals, it was announced today.

The evenings, called "Serenade by Candlelight," were arranged by the Museum's Junior Associates for Aug. 22 and 24 beginning at 9 p.m.

Peter Quinlan, organizer of the events, said that in case of rain, the serenade will be held in the Museum's Lecture Hall.

**The Masella Woodwind Group and John Newmark, pianist, will be the featured artists at the serenades, which are under the patronage of Francis Lacoste, French Ambassador to Canada, and Mme Lacoste.**

**On Aug. 22, the Masellas and Newmark will perform M. Glinka's Trio Pathétique; Emilien Allard's Sonata a quattro, a premiere; Jean Rivier's Petite Suite; Francis Poulenc's Trio, and Beethoven's Quintet in E flat major, opus 16.**

On Aug. 24, the program consists of Mendelssohn's Concert Piece No. 1, in F minor, opus 113; Jacques Ibert's Cinq Pieces en Trio; Frans Berwald's Quartet in E flat major; Noel-Gallon's Suite en Trio, and Mozart's Quintet in E flat major Koechel No. 452.

Tickets for the evenings are available through the Montreal Festivals Society, 754 Sherbrooke street W.

MISSOURI CATTLE

Ottawa Citizen, Ont.
August 20, 1960

# Candlelight Serenade In Museum Garden

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The idyllic atmosphere of a night serenade in baroque Salzburg will be re-echoed in connection with the Montreal Festivals.

Two chamber music evenings will be held in the gardens of the Montreal Museum of Fine Arts in conjunction with the Montreal Festivals.

The concerts, called "Serenade by Candlelight," have been arranged by the Museum's Junior Associates for August 22 and 24, beginning at 9 p.m. In case of rain the serenade will be held in the Museum's lecture hall.

The Masella Woodwind Group and John Newmark, pianist, will be the featured artists at the serenades.

On August 22, the Masellas and Newmark will perform Glinka's Trio Pathetique; Emilien Allard's Sonata a quattro, a premiere; Jean Rivier's Petite Suite; Francis Poulenc's Trio, and Beethoven's Quintet in E flat major, opus 16.

On Aug. 24, the program consists of Mendelssohn's Concert Piece No. 1, in F minor, opus 113; Jacques Ibert's Cinq Pieces en Trio; Frans Berwald's Quartet in E Flat major; Noel-Gallon's Suite en Trio, and Mozart's Quintet in E flat major Koechel No. 452.

STAR AUGUST 23, 1960.

# Candlelight Concert By Woodwind Group

SERENADE by Candlelight, in the garden of the Museum of Fine Arts, by the Masella Woodwind Group with John Newmark, pianist. Concert organized by the Junior Associates of the Montreal Museum in conjunction with the Montreal Festivals:

| | |
|---|---|
| Trio Pathetique | Glinka |
| Sonata a quattro (premiere) | Emilien Allard |
| Petite Suite | Jean Rivier |
| Piano Trio | Francis Poulenc |
| Quintet in E flat, opus 16 | Beethoven |

By ERIC McLEAN

A PROGRAM of chamber music for woodwinds and piano was played last night in the garden of the Museum of Fine Arts as a part of the Montreal Festivals, and to my mind it was one of the few successful outdoor concerts we have heard this summer. The sound of most instruments suffers drastically when taken out of the controlled acoustics of a hall. Woodwinds are among the few exceptions, and it is this fact which led the eighteenth century composers to write so many of their cassations and serenades for wind combinations. Not only did the music carry farther, but the instruments seemed to have a better chance in competition with the audience chatter which most outdoor concerts seem to inspire.

Last night, however, the lawn of the former Hickson house was filled with a large and attentive audience, which showed great enthusiasm for the work of the Masella Woodwind Group and the pianist, John Newmark.

The Masella family is one of the most important musical forces in Canada, with eight members in key positions in the Montreal Symphony. Four of them took part in last night's concert: the clarinettist, Rafaello, the oboist, Pietro, the bassoonist, Rodolpho, and the hornist, Joseph.

The pianist John Newmark joined the group in the trios by Glinka and Poulenc, and in the most important work of the program, the Quintet by Beethoven.

It was an evening of pleasant surprises. The Beethoven Quintet was not only the most substantial work, but it was probably the only item on the program which might be familiar to a chamber music audience. The other pieces, in spite of their obscurity, were more than worthy of the occasion and at least one of them, the Sonata a quattro by the Canadian Emilien Allard, was a Montreal premiere.

One of the most gratifying discoveries, for me at least, was the early Trio for oboe, bassoon, and piano, by Francis Poulenc. Composed when he was only twenty-five, the work already contains many of the characteristics we associate with his later music: the ingratiating melodic line, and the use of a romantic French harmonic scheme while seeming to make fun of it.

A contemporary of Poulenc's, Jean Rivier, was represented by a playful, but skilfully constructed suite for oboe, clarinet and bassoon — perfect music for a summer night.

The Sonata a quattro of Emilien Allard employs a strongly contrapuntal language which is almost baroque in character. The principal things which stamp it as music of our time are the odd metrical combinations and the occasional off-centre harmonies. The three brief movements are the work of an accomplished musician, however, and they hold together as a piece.

The concert opened with Glinka's youthful trio for clarinet, bassoon and piano. Although the composer has allowed the piano to dominate the proceedings, the easy flow of the melodic material accounts for the new interest the work has attracted in recent years.

But the peak of the concert was to be found in the final item, the Beethoven Quintet. Here the sustained quality of the sounds produced by the Masella group combined with the excellent playing of John Newmark to give us a first-rate performance of the work.

A second program along these lines, made up of music by Mendelssohn Ibert, Berwald, Noel Gallon, and Mozart, will be heard tomorrow evening in the Museum garden.

Music

STAR AUG. 25, 1960.

# Open Air Serenade By Woodwind Group

SERENADE by Candlelight by the Masella Woodwind Group with John Newmark, pianist, in the garden of the Museum of Fine Arts. Program organized by the Junior Associates of the Montreal Museum of Fine Arts in co-operation with the Montreal Festivals Society.

Concert Piece No. 1 in F minor, opus 113 Mendelssohn
Five Trio Pieces Jacques Ibert
Woodwind Quartet in E flat Berwald
Suite en Trio Noel Gallon
Quintet in E flat, K. 452 Mozart

By ERIC McLEAN

THE garden of the Museum of Fine Arts was again filled for the second of the two concerts offered by the Masella Woodwind Group last night. Along with John Newmark, the ensemble offered a program which not only exhibited the skills of the musicians but which was also perfectly adapted to the open air.

Mozart inevitably dominated the program in the great E flat quartet but besides this there were a variety of other things to keep both the ear and the intellect busy.

There was, for instance, the Quartet of the early 19th century Swedish composer, Franz Berwald, whose capricious and multi-sided personality has been neglected until the last few years. Perhaps the most striking characteristic of this quartet was the complexity of its contrapuntal writing which was expertly unravelled by the musicians in this performance.

Knowing Noel Gallon only as the author of a number of very ordinary songs and a bad string quartet, it was a surprise to find that he had composed a quartet for winds and piano of more than considerable quality. It was further distinguished last night by the particularly fine work of the bassoonist, Rodolpho Masella, whose beautifully controlled tone and elegant phrasing was brought to the fore.

Another novelty on this unusual program was the collection of five concise and skilfully balanced pieces for clarinet, oboe, and bassoon by Jacques Ibert. While the music was hardly intended for the category of masterpiece, it contains the wit and elegance which is to be found in so much of Ibert's work.

The Quintet in E flat was one of Mozart's favorite works at the time of its composition, and he spoke of it with great enthusiasm in his correspondence with his father. In planning this concert, the Masella Woodwind Group placed the quintet in the same position in relation to the rest of the program as that held by the Beethoven Quintet on Monday night. But considering the strength and personality of the piece, it was only logical that it should close the performance. Any other arrangement would have been unfair to the rest of the composers represented.

The quintet provided the perfect close to these two delightful evenings of music al fresco, a formula which deserves to become a permanent part of the plans of the Museum and the Montreal Festivals.

Montreal Star, Que.
August 20, 1960

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# Local Scene In Brief

The Honourable Jean Lesage, Prime Minister of Quebec, will attend the official inauguration ceremonies of the Jeunesses Musicales' new concert hall at their summer camp in Mt. Orford Park tomorrow evening. A new work for tenor and orchestra by Clermont Pepin, entitled "A l'Ombre de l'Orford," will be performed by the JMC orchestra under Sir Ernest MacMillan, with Raoul Jobin as the soloist. Others taking part in the opening concert will be the conductor, Sylvio Lacharite, Victor Bouchard and Renee Morisset, duo pianists, and Ronald Turini, the young Montrealer who won second prize in the recent Queen Elizabeth of Belgium contest for pianists.

* * *

Two unusual musical evenings are on the schedule of the Montreal Festivals in the next week. The Masella Woodwind Group, in conjunction with the Montreal pianist John Newmark, will be heard in two outdoor performances in the garden of the Museum of Fine Arts on Monday and Wednesday. The woodwind ensemble, made up exclusively of members of the Masella family, will be heard in a variety of chamber works ranging from Mozart and Beethoven to such modern composers as Ibert and Poulenc. In the event of rain, the concerts will be given in the Museum's lecture hall. Details of the programs are listed on this page.

* * *

The next program of stereophonic recordings in the music room of the Jewish Public Library will be held on Monday, August 22, at 8.55 p.m. Clarence Fink will again be the commentator.

* * *

On Saturday, August 27, the Canadian violinist Arthur Leblanc will give a concert at the "Rabaska International Youth Centre," near St. Agathe. The performance will climax a week of concerts and musical lectures in which Andre Asselin, Louise Millet, the musicians of Ste. Croix College, and Charles Reiner will take part.

* * *

Auditions for the Montreal Ladies Choir are now being held for all sections. Those interested should contact the director, Rod W. McIver at RE. 3-1316. Opening date of the choir's activities will be September 13.

* * *

The National Festival of Music of Quebec is now planning to enlarge the categories of participants for the 1961 session. For the first time, each category will include a Canadian music class for piano, voice, choir, winds, strings, organ, and chamber music. The festival organizers invite all Canadian composers to send their work to the secretariat in order to help the contestants in their choice.

## From Other Parts

The concert-master of the recently reorganized Quebec Symphony Orchestra will be the American violinist Stuart Fastofsky from Plain View, N.Y. The orchestra has now been placed on a permanent footing.

* * *

Three concerts of Baroque music will be featured in the next week of the Seagle Music Colony, Schroon Lake, N.Y. The performances will take place on August 25, 26, and 27, and the soloists with the Colony Orchestra will be Robert Conant, harpsichordist, Renato Bonacini, violinist, and Frank Carver, flautist.

* * *

On Tuesday, September 27, the New York Philharmonic will open its 119th season with a special non-subscription concert at Carnegie Hall for the benefit of the Orchestra's Pension Fund. The gala opening night, to be conducted by Leonard Bernstein with Isaac Stern as soloist, will be the first such non-subscription opening in the Philharmonic's history.

* * *

The noted Austrian musicologist Professor Otto Deutsch, was recently given an honorary Doctorate of Philosophy by one of West Germany's oldest academic institutions, the University of Tubingen.



# Spectacles et Concerts

*Dans le cadre du Festival*

# 1er concert aux chandelles dans les jardins du Musée

**Hier soir a eu lieu le premier des deux concerts aux chandelles donnés dans les jardins du Musée des Beaux-Arts par le Quatuor à vent Masella et le pianiste John Newmark, dans le cadre du vingt-cinquième Festival de Montréal.**

**C'est la température qui fait le succès d'une telle soirée. Or, il faisait très beau hier soir et il y avait beaucoup de monde, et tout ce que l'on espère, c'est que le ciel soit aussi clément au deuxième concert, demain soir (car s'il pleut il faudra se réfugier dans la salle étouffante du Musée).**

**Cette initiative conjointe de la Société des Festivals et de la direction du Musée est l'une des plus originales qui soient dans les annales musicales de la métropole. Juste devant cet édifice situé derrière le Musée et appelé "L'Etable" (où sont exposées de vieilles sculptures canadiennes), on a installé les musiciens sur une petite estrade et des rangées de chaises sur les pelouses ; des chandelles sous verre donnent un éclairage discret et plein de charme . . . L'air est bon, on voit et surtout on entend bien, la rue est éloignée et les seuls bruits qui peuvent déranger notre audition sont ceux des criquets et des oiseaux . . .**

* * *

**Le programme d'hier soir comportait le Quintette pour piano, cor, basson, clarinette et hautbois, en mi bémol, op. 16, de Beethoven; une "Sonata a quattro" (en création), pour le quatuor à vent, du compositeur montréalais Emilien Allard; ainsi que des oeuvres pour quelques instruments de l'ensemble en diverses combinaisons.**

**Il est intéressant de savoir que le Quintette de Beethoven, joué en plein air hier soir, fut effectivement composé pour être joué à l'extérieur et qu'il fut créé en 1797 dans le célèbre Augartan de Vienne, avec le jeune compositeur au piano. Il est également à noter que la partie de piano y a une importance qu'elle n'a pas d'ordinaire en musique de chambre. C'est d'ailleurs le piano qui expose les divers thèmes de l'oeuvre. On pourrait y voir une sorte de concerto pour cinq instruments, les quatre vents faisant office d'orchestre. C'est plutôt dans cet esprit que les musiciens montréalais ont joué hier soir, et nous n'aurions pas de raisons de nous en plaindre. M. Newmark a magnifiquement joué cette importante partie de piano où le jeune compositeur de 27 ans fait déjà sentir toute sa science et son tempérament. De leur côté, les quatre frères Masella se "passaient" la musique avec aisance et dialoguaient aimablement avec le pianiste.**

**Le Quintette de Beethoven, l'oeuvre la plus importante au programme, terminait le concert. En guise d'ouverture, nous entendions le "Trio pathétique", pour piano, clarinette et basson, de Glinka — oeuvre assez dépourvue d'intérêt mais bien jouée.**

**Venait ensuite l'oeuvre précitée de M. Allard. Cette "Sonata a quattro" comporte trois mouvements : une sorte de fugue où entrent successivement le cor, le basson, la clarinette et le hautbois; un adagio pour hautbois accompagné par des effets sonores des autres instruments; enfin un allegro moderato où brillent à la fois l'ensemble et chacun des instruments à tour de rôle. L'oeuvre de M. Allard a sûrement de la valeur : elle est bien écrite, elle est très difficile à jouer et, pour l'auditeur, elle n'est pas trop longue et offre assez de variété.**

**Deux oeuvres françaises — deux trios — complétaient le programme. (Et le consul était là, naturellement). L'innocent Trio "à la Mozart", pour hautbois, basson et piano, de Poulenc, est, après le Beethoven, l'oeuvre la plus substantielle du programme. Et avec quel esprit, quel "humour sec", elle fut jouée ! La "Petite Suite" de Jean Rivier est écrite pour les anches (clarinette, hautbois, basson). Les titres des mouvements donnent une idée de la matière que l'oeuvre contient : "Humoresque", "Idylle", "Valse", "Départ".**

Claude Gingras

Le Nouvelliste
Trois Rivieres, Que.
August 20, 1960

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# Les frères Masella animent la vie musicale montréalaise

Lorsqu'à Montréal, les mélomanes écoutent de la bonne musique, il n'est point étonnant de découvrir que cela est dû à la participation d'un Masella.

Cependant, lundi et mercredi soirs prochains, les Montréalais auront le plaisir d'entendre jouer ensemble quatre des Masella.

Rafael Masella, clarinettiste, Pietro Masella, haut bois, Rodolphe Masella, basson, et Joseph Masella, cor, formeront l'ensemble musical des "Sérénades" données au Musée des Beaux-Arts de Montréal.

Ces deux soirées musicales d'un caractère unique ont été organisées par les Jeunes Associés du Musée en coopération avec La Société des Festivals de Montréal.

Les Masella seront accompagnés au piano par John Newmark. Ce sera leur premier concert ensemble.

Les frères Masella—il y en a huit, tous des musiciens de grande classe—donneront leurs concerts dans les jardins du Musée à 9 hres p.m. ou, en cas de pluie, dans la Salle des conférences.

"Les Sérénades" sont sous le patronage de Son Excellence M. Francis Lacoste, ambassadeur de France au Canada, et de Mme Lacoste.

Le 22 août, le programme comprendra le Trio Pathétique de M. Glinka; une première exécuté de Sonata Quattro d'Emilien Allard; la Petite Suite de Jean Rivier; le Trio de Francis Poulenc et le quintette en mi bémol majeur, opus 16, de Beethoven.

Le 24 août, le programme comprendra la Pièce Concert n° 1 en fa mineur, opus 113, de Mendelssohn; les Cinq Pièces en Trio de Jacques Ibert; le quatuor en mi bémol majeur de Frans Berwald; la Suite en Trio de Noël-Gallon, et le quintette en mi bémol majeur de Koechel n° 452 de Mozart.

Montreal Star, Que.
July 16, 1960

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# Roster of Attractions For Montreal Festivals

Theatre, music and films will be presented next month by the Montreal Festivals Society as its 25th anniversary program.

The opening of the festival will take place at La Comedie Canadienne on August 3. The Theatre du Nouveau Monde will present "Le Dindon" by G. Feydeau. Members of the cast will be Jean Gascon, Guy Hoffman, Lise La Salle, Monique Lepage, Jean-Louis Millette, Roger Garceau, Jacques Auger, Jean Dalmain, Victor Desy, Gabriel Gascon, Monique Leyrac, Jean-Louis Roux, Denyse St. Pierre and Janine Sutto. Other performances of this production will take place at the theatre on August 4, 8, 9 and 10.

On August 5 and 6, at La Comedie Canadienne the well-known Indian dancer Indrani Rahman and her troupe will perform traditional dances of India.

The first musical presentation of the festival will take place at Plateau Hall when Maurice Le Roux, director of the National Orchestra of France, will conduct a symphonic concert with the young pianist Idil Biret. This 17-year-old Turkish pianist will also give a solo concert at Plateau Hall on August 12.

On August 11, at La Comedie Canadienne, a concert of the works of Mozart will be given by The C.B.C. Little Symphony under the direction of Maurice Le Roux. The soloist of the evening will be the well-known Canadian clarinet player, Rafael Masella.

For the first time the Montreal Festivals Society are including the art of films into their program. The First Montreal International Film Festival will be held August 12 until 18 at Loew's Theatre. Among the films which will be shown during this festival are: "La Forteresse brisee" in color and cinemascope, from Japan; "Jazz on a Summer Day" from the United States, in color; a Mexican prize winning film at the Cannes Festival last year, "Nazarin"; "Pick Pocket", the last film made in France by Robert Bresson; "La Terra Trema", an Italian premier for North America; "We are the Lambeth Boy's" from the United Kingdom and "The World of Apu" from India.

Highlight of the festival will be the production of Mozart's opera "The Abduction from the Seraglio", under the direction of Roland Leduc. Among the cast will be Leopold Simoneau and Pierrette Alarie, Jan Rubes, Marguerite Gignac, Jean-Louis Pellerin and George Bloomfield. This will be presented at La Comedie Canadienne on August 16, 18, 20, 23, 25, 27, 30 and September 1st.

Three open air concerts, free, will be given in the theatre in Lafontaine Park by the United States Army Field Band under the direction of Major Chester Whiting. These will be on August 15, 16 and 17.

At Plateau Hall on August 17, "The Chamber Music Orchestra" of Montreal, under the direction of Laszlo Gati, will give a concert. Soloist of the evening will be the Polish pianist Regina Smendzianka, playing a concerto by Chopin.

At the same place, on August 19, Regina Smendzianka will give a recital of the works of Chopin and Paderewski.

Spain will also be represented in the festival when on August 19, at La Comedie Canadienne, a group of Spanish dancers will perform. They will be accompanied by instrumentalists and singers from Spain. Perform-

See FESTIVALS—Page 23, C. 4

## ...ALS

(...ued from Page 22)

ances will also be held on August 21, 22, 24 and 26.

The Masella Woodwind Group will present "Serenade by Candlelight" in the gardens of the Montreal Museum of Fine Arts on August 22 and 24. This program, which will include the famous Canadian pianist John Newmark, will be presented in co-operation with the Junior Associates of the Museum.

A further production of The Theatre du Nouveau Monde will take place on August 28 and 29, when they will present Moliere's "Les Femmes Savantes".

Les Disciples de Massenet, following their return from a European tour, will present an oratorio in Notre-Dame Church under the direction of Charles Goulet on August 31. Soloists for the performance will be Leopold Simoneau, Yolande Dulude, Rejane Cardinal and Jan Rubes.

This program will honor the quarter century of work which the Montreal Festivals Society has done in the field of arts in this cosmopilitan city.

par Claude Gingras

# Musique pour vents et plein air au Festival

LA PRESSE LE 20 AOUT 1960

Les amateurs de musique rare seront bien servis cette semaine, par les deux concerts que le Quatuor de vents Masella présentera dans les jardins de l'Ermitage, sous les auspices des Festivals de Montréal.

Cet ensemble réunit quatre instrumentistes membres de l'Orchestre Symphonique de Montréal et issus de cette fameuse famille montréalaise qui a donné tant de musiciens à la ville: Raphaël à la clarinette, Pietro au hautbois, Rodolfo au basson et Joseph au cor. Les oeuvres choisies (programmes différents les deux soirs) permettront d'entendre le quatuor au complet ou dans diverses combinaisons avec ou sans piano (qui en l'occurrence sera joué par John Newmark).

Deux des plus importantes oeuvres écrites pour la combinaison clarinette-hautbois-basson-cor-piano seront inscrites au programme de chaque concert : lundi soir, on entendra le Quintette op. 16 de Beethoven et mercredi soir, le Quintette K. 452 de Mozart. Les deux oeuvres sont dans la même tonalité : mi bémol majeur. Le Quintette de Mozart est l'une des meilleures oeuvres de jeunesse du compositeur et l'une des oeuvres les plus difficiles et les plus marquantes du genre. Le Quintette de Beethoven est plus léger, il est quelque peu inférieur à celui de Mozart dont il s'inspire un peu d'ailleurs, mais néanmoins l'oeuvre est injustement négligée. C'est également une oeuvre de jeunesse du compositeur, et celui-ci en fit une version pour quatuor piano-violon-alto-violoncelle. A noter que cette oeuvre fut écrite pour le plein air et créée au célèbre Augarten de Vienne, et que c'est dans ces mêmes circonstances qu'on l'entendra lundi.

Le concert de lundi s'ouvrira par le "Trio pathétique", de Glinka, pour piano, clarinette et basson. C'est une oeuvre de jeunesse, en quatre courts mouvements, et qui, a vrai dire, est plus occidentale que russe.

Au même programme figure une création, une "Sonata a quattro" du Canadien Emilien Allard, carillonneur de l'Oratoire Saint-Joseph. L'oeuvre est en trois mouvements, appelés par le compositeur "mutos". Le premier est une sorte de fugue développée, très difficile à jouer. Le second est un adagio où la mélodie est chantée par le hautbois accompagné par des effets sonores de la clarinette, du basson et du cor (notamment le cor bouché). Le troisième mouvement est une danse vive. L'oeuvre de M. Allard a été écrite à l'intention du Quatuor Masella, il y a quelques années, mais elle n'a jamais été jouée en public.

Le compositeur contemporain Jean Rivier est également représenté à ce concert, par une "Petite Suite" humoristique, en quatre mouvements pour trio d'anches (clarinette, basson, hautbois). L'oeuvre date de 1946.

L'amusant Trio de Poulenc complète le programme de lundi. Pour hautbois, basson et piano, cette oeuvre à la Mozart, datant de 1925, est remplie d'effets très caractéristiques du compositeur. Un critique a parlé à son endroit d'"humour sec".

Mercredi soir, le concert débutera par l'une des deux 'Pièces de concert" que Mendelssohn destina au trio clarinette-basson-piano. Oeuvres un peu négligeables musicalement, elles n'en restent pas moins d'une grande difficulté d'exécution ; la "Pièce" au programme mercredi comporte notamment une partie de basson d'une exceptionnelle difficulté.

Deux compositeurs français figurent également au programme de mercredi: Jacques Ibert et Noël Gallon, le premier avec cinq "Pièces en trio" et le second avec une Suite. Toutes ces oeuvres sont destinées au trio d'anches, comme l'était l'oeuvre de Rivier. Le groupe Ibert est, comme tout ce qu'écrit le compositeur, malicieux et spirituel. La Suite de Gallon, en quatre mouvements, date de 1933. Le style de Gallon, professeur de fugue et de contrepoint, n'est pas sans rappeler celui de Roussel et de Honegger.

Pour compléter le programme de mercredi, on entendra un Quatuor pour piano, cor, clarinette et basson de Franz Berwald, compositeur romantique suédois révélé à nous il y a quelques années grâce à une "Symphonie singulière" découverte et dirigée par Markevitch.

# LA SOCIETE DES FESTIVALS DE MONTREAL

LE DEVOIR LE 19 AOUT 1960

La Société des Festivals de Montréal fête dignement ses 25 ans ! Les spectacles de qualité se succèdent et il en sera de même jusqu'au premier septembre.

La semaine prochaine, les 22 et 24 août, les "Frères Masella", groupés sous le nom de "The Masella Woodwind Group", offriront des programmes de musique intitulés "Serenade by Candlelight" aux Jardins du Musée, 3410 avenue Ontario, (au nord de Sherbrooke).

Avec la coopération des Junior Associates of the Montreal Museum et le concours du populaire pianiste John Newmark, Rafael, Pietro, Rodolfo et Joseph Masella présenteront des oeuvres de plusieurs auteurs, dont Beethoven et Mozart.

Les mélomanes noteront que le programme présenté le 24 août sera entièrement différent de celui qui sera offert le 22 août. Le public aura donc deux occasions d'applaudir cet excellent groupe musical.

Dans le domaine théâtral, le Théâtre du Nouveau Monde de Jean Gascon reprendra l'un de ses grands succès les 28 et 29 août au théâtre de La Comédie Canadienne. Après la réussite du "Dindon" de Feydeau, nul doute que les acteurs du TNM seront accueillis avec enthousiasme dans "Les Femmes Savantes", comédie en 5 actes de Molière.

Le TNM qui est considéré comme la première compagnie théâtrale du Canada, présentera l'oeuvre dans la meilleure tradition avec une distribution vraiment exceptionnelle, comprenant plusieurs grands noms de notre théâtre, dont Charlotte Boisjoli, Denyse St-Pierre, Guy Hoffmann, Jean-Louis Roux et Roger Garceau. Les décors et les costumes sont signés Robert Prévost, boursier du Conseil des Arts du Canada. La mise en scène est de Jean Gascon.

Soulignons aussi que c'est le 19 août, au théâtre de la Comédie Canadienne que "Chansons et Danses d'Espagne" a pris l'affiche pour 5 représentations. La troupe de ballet qui porte le nom "Coros y Danzas de Espana" est composée d'une centaine de chanteurs, danseurs et instrumentaistes, et présente un des programmes variés et très colorés des danses des différentes régions de l'Espagne.

Le monde entier a acclamé ce groupe unique et extraordinaire qui porte l'âme, l'amour de la danse et qui sait si bien l'extérioriser. Richesse de couleur et de mouvement, beauté, grâce et charme des femmes, castagnettes, guitare et tambourins, tout concorde pour faire de ce spectacle grandiose un délice pour la vue et l'ouïe.

Pour permettre au public de les revoir, les Ballets Espagnols ont préparé deux programmes. Les 21 et 24 août, les danses seront différentes de celles présentées les 19, 22 et 26 août.

Voilà deux magnifiques occasions de contempler un monde différent plein de poésie, de candeur et d'harmonies.

Toutes ces manifestations sont offertes dans les cadres du Festival de Montréali.

Montreal Gazette, Que.
Saturday, August 20, 1960.

13-M



CHAMBER MUSIC: Raphael Masella heads his chamber music group in tw Festival concerts in the Ontario Avenue Annex of the Montreal Museum of Fine Arts on Monday and Wednesday evenings. John Newmark is the assisting artist.

Montreal La Presse, Que.
Monday, August 22, 1960.

13-M



**L'ENSEMBLE A VENTS MASELLA,** qui donnera deux concerts (deux programmes différents), dans les jardins du Musée des Beaux-Arts, lundi soir et mercredi soir, sous les auspices des Festivals de Montréal. Le groupe est formé des quatre frères Masella : Pietro, hautbois, Raphaël, clarinette, Rodolfo, basson et Joseph, cor.

Montreal Gazette, Que.
Tuesday, August 23, 1960.

# 'Serenade By Candlelight' At Museum Is Popular

13-M

by
Frances Goltman

Devotees of chamber music were introduced to "Serenade By Candlelight" last evening by the Montreal Festivals in a unique setting. The Masella Woodwind Group, with Pianist John Newmark, played to a large audience on the terrace behind the Montreal Museum of Fine Arts.

Classical and modern works balanced each other on a program that was striking by the fact that each artist was an expert on his instrument. The four Masella brothers Rafael, clarinet, Pietro, oboe, Rodolpho, bassoon, and Joseph, French horn — with John Newmark gave a superb demonstration of smoothness in ensemble playing that is rarely heard in this unusual combination.

Russian, French and German works made the fare extremely interesting and the three schools showed the artists to great advantage. The concert began with Glinka's Trio Pathetique for clarinet, bassoon and piano. The beautiful calm night and the ideal setting almost made one forget reality since the charm of the music blended with the atmosphere. Of the four movements of the Russian composition, the last, Allegro con Spirito was eloquent in its descending sequences, that chased down the instruments like gusts of perfumed breezes, each instrument complementing the other.

Emilien Allard, a composer who has something to say, was indeed fortunate in having four experts presenting the premiere of his Sonata for Wind instruments. His themes are well connected by episodes. The Moderato which opened the work was the least interesting of the three. The Adagio had many pleasant moments and for modern music the melody was very coherent. The Allegro Moderato was well planned by this contemporary craftsman.

The Petite Suite which followed was by a composer new to me. Jean Rivier named the movements, Humeresque, which was ideal, Idylle, Valse and Depart. His style was modernistic but to be truthful the work did not appeal to this reviewer.

A Trio by Francis Poulenc, which came next was a chamber work for oboe, bassoon and piano. It opened oddly with many discords but immediately changed into a melodious display of technical artistry. It was an excellent showpiece for the players. The oboe performance of Pietro Masella was really superb.

In the half hour intermission, the audiences was invited to view Quebec Master Sculptors — and it is a splendid exhibition. I am quite sure I saw some of these art treasures last year at the Quebec Display in the Vancouver Art Gallery in conjunction with their Music Festival. The carvings, statues and various other exhibits were loaned from private collections as well as galleries and certainly are worth seeing.

One could not have wished for a finer performance of the majestic Quintet in E flat major by Beethoven, a masterpiece for the wind instruments and piano. Each speaks so eloquently in music language, the winds were smooth mellowness with the sparkling piano playing of John Newmark.

There could be no distinction in reviewing the three movements of the Beethoven, each was delivered with the composer's wishes. The Grave-Allegro was notable for the elan, the second movement, Andante Cantable, brought out all the melody intended and the last section, Rondo-Allegro, ma non troppo, made a grand finale to the chamber event.

After great applause, everyone left in a happy frame of mind looking forward to the next concert by the same group of artists on Wednesday evening in the same delightful surroundings.

# Spectacles et Concerts

*Dans le cadre du Festival*

## 2e "concert aux ch andelles"

Malgré le froid, le deuxième et le dernier "concert aux chandelles" a été donné, tel qu'annoncé, dans les jardins du Musée et a attiré une foule encore plus nombreuse que lundi soir, alors qu'il faisait si beau.

En dépit des conditions atmosphériques, la musique a suivi son cours sans trop de difficultés : les instruments sont très capricieux dans ces cas-là, mais les instrumentistes, eux, ne le sont pas et ils ont fait des efforts surhumains pour nous faire oublier les conditions terribles dans lesquelles ils devaient jouer.

Le public les en a d'ailleurs remerciés par des applaudissements chaleureux et prolongés (et qui parvenaient même des balcons avoisinants d'où il était possible de suivre le concert gratuitement).

Tout comme lundi, une grande oeuvre classique terminait la soirée et en constituait le plat de résistance. Hier soir, c'était le Quintette en mi bémol (K. 452), pour piano, hautbois, clarinette, basson et cor, de Mozart, que nous écoutions. Cette oeuvre a d'ailleurs un peu servi de modèle au Quintette de Beethoven, pour la même formation, joué lundi.

John Newmark au piano et le Quatuor de vents Masella en ont donné une interprétation très remarquable, bien équilibrée, bien timbrée, pleine de finesse.

De la première partie du programme, il faut surtout retenir la "Suite en trio", pour les anches (hautbois, clarinette, basson), de Noël Gallon. On y devine le professeur de contrepoint et de fugue. C'est très difficile à jouer . . . et ce fut joué parfaitement !

Les cinq "Pièces en trio", de Jacques Ibert, pour la même combinaison d'instruments, est un oeuvre habilement écrite et modérément intéressante.

La première des deux "Pièces de concert" de Mendelssohn (piano, clarinette, basson), qui ouvrait la soirée, vaut surtout par la difficulté de sa partie de basson.

Un Quatuor pour piano, cor, clarinette et basson de Franz Berwald complétait le programme. Il était évidemment intéressant d'entendre cette page et de faire connaissance avec ce compositeur (dont les abonnés de l'Orchestre Symphonique ont entendu il y a quelques saisons une certaine "Symphonie singulière"). Toutefois, il ne semble pas que ce quatuor ait laissé une très forte impression. L'oeuvre est bien écrite, mais elle est très longue et comporte bien peu d'idées. Les musiciens montréalais y ont toutefois apporté le soin qu'ils auraient donné au plus grand des chefs-d'oeuvre.

On aura noté une très grave lacune (parmi tant d'autres) dans le programme de ce 25e Festival de Montréal : l'absence totale d'annotations musicales, Ce qui fait que de nombreux auditeurs, j'en suis sûr, auraient aimé savoir, par exemple, que ce Franz Berwald est un compositeur suédois romantique (1796-1868), qu'il étudia en Allemagne, qu'il écrivit six Symphonies (entre autres une "Symphonie sérieuse" et une "Symphonie capricieuse" en plus de celle mentionnée plus haut), qu'il composa également un opéra, un concerto pour violon (il était lui-même violoniste), et beaucoup de musique de chambre . . . qu'enfin il fut très peu apprécié de son vivant.

Claude Gingras

GAZETTE AUG 25, 1960.

## Second Candlelight Concert Duplicates Earlier Success

By Frances Goltman

The elements were kind last evening for "Serenade By Candlelight," the second outdoor chamber music event of the 1960 Montreal Festivals when the Masella Woodwind Group with Pianist John Newmark duplicated their success of Monday evening with some of the most elegant ensemble playing heard in Montreal.

The audience packed the terrace behind the Museum of Fine Arts and hundreds of people listened with rapture to a program of classics and two contemporary composers.

Men who are such dedicated members of their profession as the Masella brothers Rafael, clarinet; Pietro, oboe; Rodolpho, bassoon; and Joseph, French horn — with the added artistry of John Newmark gave another program that combined musicianship of the highest order.

Once again the selections were chosen with a view to interest everyone. German, Swedish, French and Austrian composers made varied fare. Piece de Concert, Opus 113, by Mendelssohn opened the program. A combination of clarinet, bassoon and piano showed this composer in a typically happy mood.

The clarinet dominated in the Allegro con Fuoco and the Andante was an enchanting song for the three instruments. The final movement, Presto, had a section to let Rodolpho Masella show his virtuosity on the bassoon.

For a contemporary composer, Jacques Ibert has enjoyed popularity for many years. Having been a winner of the Prix de Rome in 1919, he established his importance in his early thirties. Of the Five Pieces for trio (oboe, clarinet and bassoon) the third number, Allegro, was particularly interesting and the next, an Andante, was a plaintive movement with a running melody. The last was rhythmic and jolly.

Some of the most beautiful music of the evening was a presentation of a Quartet in E flat major by a Swedish composer, Franz Berwald. A friend of Mendelssohn, he composed much chamber music and his compatriot, Jenny Lind, sang many of his songs. In this number, the ensemble reached as much perfection as one could possibly wish to hear and Montreal should be proud of such assets as these wonderful musicians. The work showed each artist to great advantage but John Newmark had some piano parts that were so exciting that he seemed to dominate. He is as fine a chamber musician as there is before the public.

The second movement of this quartet was filled with colorfully blended harmonies and elaborations that enhanced the simple themes. Why is this composer not played more often? The finale, Allegro, was played with such finesse, such rhythm, such phrasing!

A Suite for Trio (oboe, clarinet and bassoon) by another winner of the Prix de Rome in 1910, Noel Gallon, was another demonstration of superlative playing in which the composer gave much scope for display of every type of technical virtuosity. It began with a fast movement, Presto, followed by an Andante which showed what perfect legato woodwinds can produce when played by experts. These masters of the French school of composition make us realize there are still many melodious writers even though they are modernists.

Again the members of the audience were privileged o visit the display of Quebec Master Sculptors during intermission.

The last work on the program, Mozart's Quintet in E flat major, brought the evening to a triumphant close. Everything in his famous chamber number had been perfectly prepared and the three sections were again another display of their remarkable teamwork.

It was indeed an evening of superb music that should be repeated.



# LES DISQUES

## Musique de chambre: Beethoven et Mozart

Par une heureuse coïncidence, le disque nous apporte cette semaine une oeuvre rare qui fut jouée lundi dernier au premier "concert aux chandelles" donné dans le cadre du Festival, dans les jardins du Musée.

Il s'agit du Quintette pour piano, cor, basson, clarinette et hautbois, op. 16, de Beethoven, qui est une oeuvre de jeunesse où néanmoins se devinent déjà la science et la maturité du compositeur. Celui-ci donne évidemment la part du lion au piano et le résultat donne l'impression d'une sorte de petit concerto pour clavier accompagné de quatre instruments à vent. C'est dans cet esprit que les musiciens groupés ici jouent l'oeuvre, tout en en faisant ressortir les qualités d'écriture et la profondeur d'expression. Le pianiste est Walter Panhoffer et ses quatre collègues sont des membres du célèbre Octuor de Vienne.

Le Quintette de Beethoven occupe une face et demie. Le disque est complété par une oeuvre de Mozart, le délicieux Divertimento en mi bémol majeur pour deux clarinettes, deux cors et cordes (K. 113).

Deux inoubliables interprétations, au même diapason. Exemplaire, utilisation de la stéréophonie : beaucoup d'illusion d'espace sans "séparation" exagérée, riche reproduction de chacun des instruments et de l'ensemble. (London, CS-6063, en stéréo seulement).

C. G.

Ottawa Le Droit, Ont.
July 19, 1960

# Barbe-Bleue dans les jardins du Musée des Beaux-Arts

La Roulotte, le théâtre de Montréal, présentera un programme de mimes avec musique, parmi lesquels "La légende de Barbe Bleue", le vendredi 22 juillet, à 8 h. 30 dans les jardins du Musée des Beaux-Arts de Montréal.

Cette représentation théâtrale qui durera environ une heure est sous la présidence des Jeunes associés du Musée. L'entrée en est libre et le public y est cordialement invité.

La Roulotte se déplace chaque été avec une troupe de jeunes comédiens qui non seulement jouent mais aussi enseignent à jouer aux enfants qui viennent se divertir à leurs représentations. Ce théâtre se compose, comme son nom l'indique, d'une roulotte comportant une scène avec rideaux, décors et éclairages, une loge d'acteurs et une salle de contrôle, équipée d'un système sonore.

L'un des objectifs de la Roulotte est d'offrir aux enfants une vraie scène où leur imagination et leur génie créateur puissent s'y développer librement.

Pour couronner les efforts des enfants, la troupe professionnelle de la Roulotte met en scène un numéro final qui sert de dénouement au programme.

Les productions sont réalisées par Paul Buissonneau, un jeune acteur et metteur en scène de Paris d'un grand talent. Depuis la création de la Roulotte en 1953, il est responsable du théâtre dans le programme des loisirs du Service des parcs.

M. Buissonneau et sa troupe, composée surtout d'adolescents qui sont ravis d'expérimenter avec le théâtre, organisent aussi des ateliers durant l'automne et l'hiver. Ces dernières années, ils furent très actifs sous le nom du "Théâtre du Quat'Sous" au Festival national d'art dramatique. Ils remportèrent les plus grands prix avec leur représentation si imaginative de la "La Tour Eiffel Qui Tue".

La production de cette année est une reprise de "Barbe-Bleue" avec une nouvelle interprétation et de nouveaux décors. La musique est d'Offenbach. M. Buissonneau en est le directeur et metteur en scène, Yvon Deschamps le régisseur et M. Jean-Marie Cloutier l'accompagnateur au piano.

La Roulotte joue à chaque saison, devant un public d'environ 75,000 à 100,000 personnes. Sa construction a coûté $18,000.

L'Action Catholique
Quebec
July 18, 1960

# "La Légende de Barbe-Bleue"

La Roulotte, le théâtre ambulant de Montréal, présentera un programme de mimes avec musique, parmi lesquels "La Légende de Barbe-bleue", vendredi,le 22 juillet, à 8.30 p.m. dans les jardins du Musée des Beaux-Arts de Montréal.

Cette représentation théâtrale qui durera environ une heure est sous la présidence des Jeunes Associés du Musée. L'entrée en est libre et le public y est cordialement invité.

La Roulotte se déplace chaque été avec une troupe de jeunes comédiens qui non seulement jouent mais aussi enseignent à jouer aux enfants qui viennent se divertir à leurs représentations. Ce théâtre se compose, comme son no ml'indique, d'une roulotte comportant une scène avec rideaux, décors et éclairages, une loge d'acteurs et une salle de contrôle, équipée d'un système sonore.

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Ils remportèrent les plus grands prix avec leur représentation si imaginative de "La Tour Eiffel Qui Tue".

La production de cette année est une reprise de "Barbe-bleue" avec une nouvelle interprétation et de nouveaux décors. La musique est d'Offenbach. M. Buissonneau en est le directeur et metteur en scène, M. Yvon Deschamps le régisseur et M. Jean-Marie Cloutier l'accompagnateur au piano.

La Roulotte joue à chaque saison, devant un public d'environ 75,000 à 100,000 personnes. Sa construction a coûté $18,000.

Le Devoir, Montreal, Que.
July 18, 1960

# La légende de "Barbe bleue" dans les jardins du Musée

La Roulotte, le théâtre ambulant de Montréal, présentera un programme de mimes avec musique, parmi lesquels "La Légende de Barbe-Bleue", vendredi, le 22 juillet, à 8.30 p.m. dans les jardins du Musée des Beaux-Arts de Montréal.

Cette représentation théâtrale qui durera environ une heure est sous la présidence des Jeunes Associés du Musée. L'entrée en est libre et le public y est cordialement invité.

La Roulotte se déplace chaque été avec une troupe de jeunes comédiens qui non seulement jouent mais aussi enseignent à jouer aux enfants qui viennent se divertir à leurs représentations. Ce théâtre se compose, comme son nom l'indique, d'une roulotte comportant une scène avec rideaux, décors et éclairages, une loge d'acteurs et une salle de contrôle, équipée d'un système sonore.

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La Roulotte joue, à chaque saison, devant un public d'environ 75,000 à 100,000 personnes. Sa construction a coûté $18,000.

Montreal Gazette, Que.
July 18, 1960

# La Roulotte Will Present Museum Program Friday

La Roulotte, Montreal's seven-year-old theatre-on-wheels, will present an hour-long program of mime and music, including "The Legend of Bluebeard," Friday, July 22, at 8.30 p.m. in the gardens of the Montreal Museum of Fine Arts.

There will be no admission charge to the presentation, which is being sponsored by the Museum's Junior Associates. The general public is invited.

A large trailer, which contains a stage, lighting, curtains, settings, a dressing room and a control room with sound equipment, La Roulotte travels the playground circuit each summer with a troupe of young trained actors and actresses who not only perform themsleves, but also teach the playground children how to perform.

Main purpose of La Roulotte is to assist children to develop their creative and imaginative powers by supplying them with a real stage for their make-believe.

The productions are worked out by Paul Buissonneau, the Parisian actor - director - producer, in charge since La Roulotte was started in 1953.

Buissonneau and his troupe also conduct theatre workshops each fall and winter and have been active under the name "Theatre de Quat' Sous" in Dominion Drama Festivals in recent years.

They won the top awards in 1957 with their imaginative presentation of "La Tour Eiffel Qui Tue".

La Roulotte, which plays to between 75,000 and 100,000 persons each season, cost $13,000 to build.

Montreal Star, Que.
July 18, 1960

## Theatre on Wheels At Museum Friday

La Roulette, Montreal's seven-year-old theatre on wheels, will present an hour-long program of mime and music Friday at 8:30 p.m. in the gardens of the Montreal Museum of Fine Arts.

There will be no admission charge for the presentation, a highlight of which is The Legend of Bluebeard. The evening is sponsored by the junior associates of the museum and the public is welcome.

Montreal Gazette, Que.
July 23, 1960

## La Roulotte Too Large, So Show Off

A performance of La Roulotte, Montreal's seven-year-old theatre on wheels, was scheduled last night at the Montreal Museum of Fine Arts, one of the very few times the theatre, which usually performs before children on Montreal playgrounds, had been called upon to do its stuff for adults.

La Roulotte is made up of a large trailer, which contains a stage, lighting, curtains, settings, a dressing-room and a control room with sound equipment.

For the museum's facilities, the trailer was too large. Because of low-hanging tree boughs, it couldn't get into the area in which the performance was supposed to be given.

The show was cancelled.

St. Laurent News, Que.
July 21, 1960

# Theatre on wheels at Museum tomorrow

La Roulotte, Montreal's seven-year-old theatre-on-wheels, will present an hour-long program of mime and music, including "The Legend of Bluebeard", tomorrow at 8.30 p.m. in the gardens of The Montreal Museum of Fine Arts.

There will be no admission charge to the presentation, which is being sponsored by the Museum's Junior Associates. The general public is invited to attend.

**A large trailer which contains a stage, lighting, curtains, settings, a dressing room and a control room with sound equipment, La Roulotte travels the playground circuit each summer with a troupe of young trained actors and actresses who not only perform themselves but teach the playground children how to perform.**

Main purpose of La Roulotte is to assist children to develop their creative and imaginative powers by supplying them with a real stage for their make-believe.

To cap the children's performance, La Roulotte's professional troupe stages a number as windup of the program.

The productions are worked out by Paul Buissonneau, the talented young Parisian actor-director-producer who has been in charge of dramatics in the parks recreation program since La Roulotte was started in 1953.

**Buissonneau and his troupe, comprising mainly teenagers who delight in experimenting in various sorts of theatre, also conduct theatre workshops each fall and winter and have been active under the name "Theatre de Quat'Sous" in Dominion Drama Festivals in recent years.**

They won the top awards in 1957 with their imaginative presentation of "La Tour Eiffel Qui Tue".

The 1960 production is a revival of "Bluebeard" with Offenbach music and new interpretation, new players and new decor. Buissonneau is director-producer, Yvon Deschamps is stage manager and Jean Marie Cloutier is piano accompanist.

La Roulotte, which plays to between 75,000 and 100,000 persons each season, cost $18,000 to build.

Montreal (N.D.G.) Monitor
Quebec
July 21, 1960

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Canadian Jewish Chronicle, Montreal, Que.
Friday, July 22, 1960.

## THEATRE-ON-WHEELS

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Buissonneau and his troupe, comprising mainly teen-agers who delight in experimentating in various sorts of theatre, also conduct theatre workshops each fall and winter and have been under the name "Theatre of Quat'Sous" in Dominion Drama Festivals in recent years.

The Star Mar 1/60

# Film Series Planned by Art Gallery

This month the Montreal Museum of Fine Arts will present on its regular Wednesday evening film program a series of films produced by the National Film Board, several of which are being shown for the first time in Montreal.

An idea of the varied interests covered in this series can be had from the following list of titles: City Out Time; A Is For Architecture; Glenn Gould; High Arctic; Correlieu; John Lyman, Peintre; and Marius Barbeau et le folklore canadien-francais.

"City Out Of Time" which is having its Montreal premiere is a portrait of the ageless city of Venice as seen through the great pictures of Canaletto, which although painted over 200 years ago still evoke the magic of this timeless city which always mingled art with living so harmoniously. This discerning colour film was made to commemorate the inauguration of the Canadian Pavilion at the Venice Biennale and here the camera examines the works of modern painters which in their own way reflect the enduring spirit of Venice. The Canalettos upon which this picture was based were loaned by the National Gallery, the Art Gallery of Toronto and Mrs. Howard Pillow of Montreal.

"A Is For Architecture," also having its Montreal premiere, is a glowing tribute to man as builder. Recreated in brilliant colour through the skill of the animation artist, great buildings of the past fill the screen - Egyptian tombs, the temples of Greece and Rome — and echo the glories of their time. The connection between the modern city of to-day and the heritage of the past is revealed very clearly.

"Glenn Gould" shows the talented young Canadian pianist on a trip to New York to make a recording. This informal half hour portrait presents an intensely human and intelligent young man and during the final moments there is a playback of Bach's Italian Concerto played in Gould's inimitable style.

"High Arctic" is a colour film which probes the mysteries of life in the Queen Elizabeth Islands in the northernmost part of Canada and reveals a rugged beauty of its own.

These films will be shown in the Lecture Hall of the Museum tomorrow at 6.30 p.m. and at 8.30 p.m.

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On March 16, three recent French productions of the National Film Board will be shown, the first two of which are having their first public showing in Montreal.

The first of these is "Correlieu" which was the name given his studio by Ozias Leduc, the famous French Canadian painter who lived in St. Hilaire from 1864-1955 and whose work bridged the gap between the early classic epoch in French Canadian painting and the modern work of Borduas and others.

Also to be shown is a new film entitled "John Lyman, Peintre" in which this well known contemporary Canadian painter is interviewed by Guy Viau. Lyman, who once studied with Matisse and who founded the Society of Contemporary Art in Montreal and has written extensively on art, reminisces on his teachers, his early beginnings and talks about his aesthetic ideas.

Finally there will be "Marius Barbeau et le folklore canadien-francais," a film of exceptional interest on the artistic heritage of French Canada.

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Mont. Monitor Feb 18/60

## 'Artists in Action'

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts, Wed., Feb. 24 at 8 p.m.

Materials, instruction and models will be provided for the audience to try its hand at drawing and modelling in clay. The members of the audience will be the "Artists in Action."

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Westmount Examiner Feb 19/60

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An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts, Wed., Feb. 24 at 8 p.m.

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Points Claire Lakeshore Feb 17/60

## 'Artists in Action' at Montreal Museum

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Le Devoir Mar 1/60

AU MUSEE

## FILMS D'ART

**Mercredi 2 mars 1960**

Quatre courts métrages (en anglais) d'un intérêt tout particulier.

**"City out of Time".** Splendide histoire graphique de Venise, vue à travers les oeuvres de Canaletto. Ce film **pour la première fois à Montréal** a été tourné spécialement pour l'inauguration du pavillon canadien à la Biennale de Venise.

**"A is for Architecture".** Production **également donnée pour la première fois** à Montréal est l'histoire de l'architecture à travers les âges, décrite par des dessins et des photographies de l'Office national du film.

**"Glenn Gould"**, nous fait voir ce grand pianiste canadien durant un voyage à New - York.

"High Arctic", nous révèle les mystères de la vie dans les îles Reine-Elisabeth, au nord du Canada.

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Current Events Feb 19/60

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La Presse Mar 8/60

*Musée des Beaux-Arts*

—La conférencière au thé demain après - midi, à trois heures, au Musée des Beaux-Arts, sera Mlle Chaycle Greber, qui prononcera en anglais une causerie intitulée : "Stanislavsky, maitre de l'art dramatique". Le thé sera servi par Mme R. F. Elliot et les membres de son comité. Le public est invité.

Ce soir le conseil féminin de la Chambre de Commerce fera une visite au Musée où une causerie avec film sera prononcée par le R. P. Aubry, S.J. Mme Alice-L. Saint-Arnaud et Mme Marguerite Germain de Lom recevront les invites.

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Verdun Guardian Feb 17/60

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts, Wednesday, Feb. 24 at 8 p.m. Materials, instruction and models will be provided for the audience to try its hand at drawing and modelling in clay. The members of the audience will be the "Artists in Action".

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Verdun Guardian Feb 24/60

## Four fine films at Art Museum

13 M

Four films from the National Film Board will be shown on the regular Wednesday evening program at the Montreal Museum of Fine Arts on Wednesday evening, March 2, in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

Two of these will be having their Montreal premiere. They are **'City Out of Time,"** a portrait of Venice made to commemorate the inauguration of the Canadian Pavilion at the Venice Biennale and **'A Is For Architecture"** which desribes architecture through the ages depicted in drawings and photographs by the animation department of the National Film Board.

Also to be shown are **"Glenn Gould"** which shows the young pianist on a trip to New York to make a recording of Bach's Italian Concerto and **"High Arctic"** which describes the mysteries of life in northernmost Canada.

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Current Events Feb 19/60

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St Laurent News Feb 25/60

IN THE

## Women's Realm

### Showing of films

13 M

Four films from the National Film Board will be shown on the program at the Montreal Museum of Fine Arts on Wednesday evening, **March 2**, in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

Two of these will be having their Montreal premiere. They are **"City Out of Time,"** a portrait of Venice made to commemorate the inauguration of the Canadian Pavilion at the Venice Biennale and **"A Is For Architecture"** which describes architecture through the ages depicted in drawings and photographs by the animation department of the National Film Board.

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Le Devoir Mar 5

*Musée des Beaux-Arts*

La conférencière invitée au thé-causerie de mercredi après-midi, à trois heures, au Musée, est Mlle Chayele Grober, artiste de concert qui prononcera, en anglais, une conférence intitulée "Stanislavsky, maître de l'Art dramatique."

Le thé sera servi par Mme R.F. Elliott et les membres de son comité. Le public est invité.

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Mont. Monitor Feb 25/60 Westmt Examiner Feb 26/60

## Showing of films

Four films from the National Film Board will be shown on the program at the Montreal Museum of Fine Arts on Wednesday evening, **March 2**, in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

Two of these will be having their Montreal premiere. They are **"City Out of Time,"** a portrait of Venice made to commorate the inauguration of the Canadian Pavilion at the Venice Biennale and **"A Is For Architecture"** which describes architecture through the ages depicted in drawings and photographs by the animation department of the National Film Board.

Also to be shown are **"Glenn Gould"** which shows the young pianist on a trip to New York to make a recording of Bach's Italian Concerto and **"High Arctic"** which describes the mysteries of life in northernmost Canada.

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Verdun Gazette Mar 2/60

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, March 9, at 3 p.m. in the upstairs foyer of the Museum. Chayele Grober, Dramatic and concert artist of the Habimah Studio will speak on 'Stanislavsky Master of Creative Art in the theatre." Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

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LADIES' COMMITTEE FILMS & TEAS

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Gazette Mar 8/60

## Wednesday Tea

13 M

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock in the upstairs foyer of the Museum when Chayele Grober, Dramatic and Concert artist of the Habimah Studio will speak on, Stanislavsky Master of Creative Art in the Theatre.

Tea will be served following the lecture in the upstairs foyer. The public is invited to attend.

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Star Mar 7/60

## Stanislavsky Lecture Topic

The Ladies' Committee of Arts will hold its weekly lecture and tea Wednesday, March 9, at 3 p.m. in the upstairs foyer of the museum.

Chayele Grober, dramatic and concert artist, will speak on Creative Art in the Theatre."

Tea will be served following the lecture, and the public is invited to attend.

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La Presse Mar 2/60

## Films d'art au musée

Quatre courts métrages en anglais d'un intérêt tout particulier, ce soir, mercredi, à 6.30 p.m. et 8.30 p.m. "City out of Time". Splendide histoire graphique de Venise, vue à travers les oeuvres de Canaletto. Ce film, montré pour la première fois à Montréal a été tourné spécialement pour l'inauguration du pavillon canadien à la Biennale de Venise.

"A is for Architecture". Production également donnée pour la première fois à Montréal est l'histoire de l'architecture à trevers les âges, décrite par des dessins et des photographies animées par l'Office National du Film.

"Glenn Gould", nous fait voir ce grand pianiste canadien durant un voyage à New York pour enregistrer le Concerto italien de Bach.

"High Arctic" révèle les mystères de la vie dans les Iles Reine-Elisabeth aux confins nord du Canada, dans toute sa beauté d'une rudesse saisissante.

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Verdun Messager Mar 2/60

AU MUSEE

Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, mercredi 2 mars, à la salle des Conférences, film d'art. Deux séances à 6.30 et 8.30 p.m. Quatre courts métrages en anglais d'un intérêt tout particulier. "City out of time", splendide histoire graphique de Venise, vue à travers les oeuvres de Canaletto. Ce film montré pour la première fois au Canada a été tourné spécialement pour l'inauguration du pavillon canadien à la Biennale de Venise. "A is for Architecture", production également donnée pour la première fois au Canada est l'histoire de l'architecture à travers les âges, décrite par les dessins et les photographies animées tournées par l'Office National du Film. "Glenn Gould" nous fait voir ce jeune pianiste canadien de grand talent durant un voyage à New York pour enregistrer le Concerto Italien de Bach. "High Arctic" nous révèle les mystères de la vie dans les Iles Reine Elizabeth aux confins nord du Canada dans toute sa beauté, d'une rudesse saisissante. (Communiqué).

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Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, March 9 at 3 p.m. in the upstairs foyer of the Museum.

Chayele Grober, Dramatic and Concert artist of the Habimah Studio will speak on "Stanislavsky Master of Creative art in the theatre."

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Mont. Westward News Feb 24/60

Four films from the National Film Board will be shown on the regular Wednesday evening program at the Montreal Museum of Fine Arts on Wednesday evening, MARCH 2, in the Lecture Hall of the Museum at 6.30 and at 8.30 p.m.

Two of these will be having their Montreal premiere. They are "CITY OUT OF TIME", a portrait of Venice made to commemorate the inauguration of the Canadian Pavilion at the Venice Biennale and "A IS FOR ARCHITECTURE" which describes architecture through the ages depicted in drawings and photographs by the animation department of the National Film Board.

Also to be shown are "Glenn Gould" which shows the young pianist on a trip to New York to make a recording of Each's Italian Concerto and "HIGH ARCTIC" which describes the mysteries of life in northern most Canada.

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La Presse mar 10/60

Mme Chayele Grober, disciple de Slanislavsky

# Une artiste d'origine russe loue le théâtre canadien-français

"Au Canada, c'est le théâtre d'expression française qui offre le plus d'intérêt et de dynamisme tant par la qualité de ses représentations que par la maîtrise de ses comédiens dont un grand nombre ont atteint le niveau professionnel."

Le jour même de l'ouverture du festival national d'art dramatique, Mme Chayele Grober, comédienne et professeur, rendait cet hommage à nos artistes à l'occasion d'une causerie qu'elle prononçait hier sous les auspices du Comité féminin du Musée des Beaux-Arts.

Mme Grober attribue cette supériorité — elle n'hésite pas à le dire — d'abord au tempérament de nos comédiens qui trouvent dans leur "latinité" une facilité d'exprimer leurs sentiments que leur envieront toujours leurs compatriotes de langue anglaise. De plus, la situation minoritaire des Canadiens français, sur le continent nord-américain, avec les problèmes qu'elle crée, comporte également ses compensations dont un remarquable stimulant sur le plan culturel où leur activité tendant à se suffire à elle-même, prend souvent l'allure d'un défi.

### Maximum d'intériorité

Mme Grober enseigne dans la métropole à des comédiens amateurs et elle a mis en scène des spectacles interprétés par les étudiants de McGill et du College Sir George William. Sa technique s'inspire de la meilleure tradition, celle de Slanislavsky et de Vachtangoff qui au début du siècle, ont rendu célèbre le théâtre d'art de Moscou; ils ont inspiré depuis les meilleurs metteurs en scène du monde. En important des directeurs de cinéma tels que Boleslavsky et Ouspenskaïa, Hollywood a repris à son compte cette tradition de même qu'une certaine école de New-York et c'est pourquoi on la retrouve dans le jeu des acteurs tels que Marlon Brando, Gregory Peck ou Deborah Kerr.

Cette technique, que Mme Grober expliquait à son auditoire en l'illustrant de scènes mimées, était à l'origine une réaction contre le style déclamatoire fort en vogue au siècle dernier et que Sarah Bernhardt incarna plus que toute autre. Elle consistait à dépouiller le jeu du comédien en lui donnant un maximum d'intériorité.

monter un spectacle dramatique solo à l'époque de la crise car l'artiste ne trouva pas les moyens de former une compagnie. Comme diseuse, elle parcourut le monde se produisant en yiddish et en hébreu pour les auditoires les plus divers. Ses tournées la conduisirent de l'Australie à l'Amérique du Sud, de la Scandinavie aux îles polynésiennes.

Dans son studio de la rue Drummond, Mme Grober vit entourée des souvenirs de ses nombreux périples. Au mur, une peau de zèbre, la robe fauve d'un petit léopard, une fresque hawaïenne peinte sur une écorce d'arbre, des masques africains sont autant de trophées d'une époque nomade de la vie de la comédienne.



Mme Chayele Grober, comédienne, dans un de ses spectacles solo.

Mais le passé, pour riche qu'il fût, ne monopolise pas l'esprit de Mme Grober. Elle prépare la mise en scène d'une pièce en yiddish "Mirele Effros", de Godin qu'elle aimerait traduire en français et proposer à un de nos metteurs en scène.

—"Le thème est universel, précise-t-elle, puisqu'il s'agit des conflits qui divisent les parents et leurs enfants."

### Nombreuses tournées

Pour atteindre ce résultat, on analysait le rôle en profondeur et le texte ne devait pas être appris par coeur; la mémoire le retenait forcément parce qu'on l'avait longuement fouillé. Le rythme des personnages fit l'objet d'une étude attentive et l'on redécouvrit l'art de la pantomime. Les artistes qui s'inspirèrent de la méthode de Slanislavsky — méthode qui s'exprima idéalement dans tout le théâtre de Tchékov, pendant la période de l'entre-deux-guerre, — abandonnèrent le ton de la grandiloquence pour celui de la sobriété, du naturel, du réalisme.

D'origine russe, Mme Grober a fréquenté les cours de Slanislavsky et elle fit ses débuts au théâtre Habimah de Moscou, un centre célèbre de culture israélite. C'est au cours d'une tournée nord-américaine, en 1926, qu'elle s'établit au Canada.

Les circonstances lui ont fait

mont Monitor mar 3/60

## Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, March 9 at 3 p.m. in the upstairs foyer of the Museum.

Chayele Grober, Dramatic and Concert artist of the Habimah Studio will speak on "Stanislavsky Master of Creative art in the theatre."

mar 3/60 St Laurent News

## Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, March 9 at 3 p.m. in the upstairs foyer of the Museum.

Chayele Grober, Dramatic and Concert artist of the Habimah Studio will speak on "Stanislavsky Master of Creative art in the theatre."

mont Monitor mar 10/60

## Three French films at Montreal Museum

Three recent French productions of the National Film Board will be shown at the Montreal Museum of Fine Arts on Wednesday evening, March 16 at 6:30 p.m. and at 8:30 p.m.

They are **"Correlieu"** which is a study of the outstanding French Canadian painter Ozias Leduc (1864-1955) and the region where he painted; **"John Lyman, Peintre"** an account of the works and esthetic ideas of this famous contemporary Canadian painter as recounted to Guy Viau and **"Marius Barbeau et le Folklore Canadien-français"** which is a film of exceptional interest on the artistic heritage of French Canada.

Verdun Guardian mar 9/60

## Canadian films will be shown at Art Museum

Three recent French productions of the National Film Board will be shown at the Montreal Museum of Fine Arts on Wednesday, evening, March 16, at 6.30 p.m. and at 8.30 p.m.

They are "Correlieu" which is a study of the outstanding French Canadian painter Ozias Leduc (1864-1955) and the region where he painted; "John Lymon, Peintre" an account of the works and esthetic ideas of this famous contemporary Canadian painter as recounted to Guy Viau and "Marius Barbeau et le Folklore Canadien-français" which is a film of exceptional interest on the artistic heritage of French Canada.

Star mar 16/60

## *Museum to Show Films on Canada*

Three recent French films from the National Film Board will be shown at the Montreal Museum of Fine Arts tonight at 6.30 p.m. and at 8.30 p.m.

The first of these is "Correlieu" which was the name given his studio by the outstanding French Canadian painter, Ozias Leduc who lived in St. Hilaire from 1864-1955 and whose work bridges the gap between the early classical epoch in French Canadian painting and the modern period of Borduas and others.

The second film to be shown is "John Lyman, Peintre" which is an interview between this well known contemporary Canadian painter and Guy Viau. Mr. Lyman who once studied with Matisse, and who founded the Society of Contemporary Art in Montreal and is the author of several articles reminisces on his teachers, his early beginnings and esthetic

mont Westward News mar 9/60

# Noted Films To Be Shown

Three recent French productions of the National Film Board will be shown at the Montreal Museum of Fine Arts, on Wednesday evening, **March 16**, at 6.30 p.m. and at 8.30 p.m.

They are **"Correlieu"** which is a study of the outstanding French Canadian painter Ozias Leduc (1864-1955) and the region where he painted; **"John Lymon, Peintre"** an account of the works and esthetic ideas of this famous contemporary Canadian painter as recounted to Guy Viau and **"Marius Barbeau et le Folklore Canadien-francais"** which is a film of exceptional interest on the artistic heritage of French Canada.

Gazette mar 28/60

## Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its weekly tea on Wednesday afternoon, at three o'clock, at the Museum, when a film, Drawings of Leonardo da Vinci, will be shown. Tea will be served by members of the French and English committees. The public is invited to attend.

mont Westward News mar 9/60

## MONTREAL MUSEUM OF FINE ARTS

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday March 9th at 3 p.m. in the upstairs foyer of the Museum. Chayele Grober, Dramatic and Concert artist of the Habimah Studio will speak on "Stanislavsky Master of Creative Art in the Creative Art in the theatre".

Tea will be served afteh the lecture in the upstairs foyer. The public is invited to attend.

Pointe Claire Lakeshore News mar 17/60

## J. C. Parkin to address museum group

The Ladies' Committee of the Montreal Museum of Fine Arts has announced that its weekly lecture and tea will be held Wednesday, March 23 at 3 p.m. in the Museum.

The guest speaker will be Mr. John C. Parkin, M. Arch., M.R.A.I.C., A.R.C.A., F.R.I.B.A., A.C.I.D.

Mr. Parkin, who is a member of the Canadian Joint Committee of Enquiry into the Residential Environment, will speak, in English, on "A City Looks to its Future".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Gazette mar 30/60

## Sculptor Shows How It's Done

Stanley Lewis, well-known Canadian sculptor, will model a head in clay from life and will talk on techniques and processes of sculpture at The Montreal Museum of Fine Arts at 8 p.m. today.

The demonstration will be part of the "Artists in Action" series, prescented by the Museum's education department under Dr. Arthur Lismer, and open to the public.

Star mar 29/60

## 'Artists in Action' Series at Museum

Stanley Lewis, Canadian sculptor, will model a head in clay from life and will talk on techniques and processes of sculpture at the Montreal Museum of Fine Arts at 8 p.m. tomorrow.

The demonstrations will be part of the "Artists in Action" series being presented by the museum's education department under Dr. Arthur Lismer. The public may attend.

Le Devoir mar 30/60

### AU MUSEE

## Conférence de Stanley Lewis

Stanley Lewis, sculpteur canadien bien connu, créera une figure en glaise d'après modèle et parlera de la technique et des procédés utilisés en sculpture au Musée des Beaux-Arts de Montréal mercredi le 30 mars à 8 heures du soir.

Cette démonstration fait partie de la série "Les Artistes à l'oeuvre", présentée par la section éducative du Musée, sous la direction du Dr Arthur Lismer.

Le public y est cordialement invité. L'entrée est libre.

Montréalais de 29 ans, M. Lewis a étudié et travaillé en Italie pendant trois ans grâce à des bourses de la fondation Greenshields.

Au cours de son séjour en Italie, M. Lewis a retracé pas à pas la vie du grand sculpteur de la Renaissance, Michel-Ange, recréant ses outils de sculpteur et copiant l'une de ses oeuvres maîtresses.

Deux oeuvres de Stanley Lewis — un bas-relief de la Madone à l'Enfant, copié de Michel-Ange et un buste en bronze du maître florentin — sont conservées dans la collection du Musée, dons de C. G. Greenshields, Q.C.

Le Devoir mar 29/60

### *Musée des Beaux-Arts*

Au programme des mercredis après-midi organisé par le Comité féminin du Musee, on présentera demain à trois heures, un film intitulé "Dessins de Léonard de Vinci".

Mme Louis Lapointe et Mme R.F. Elliott et les membres de leur comité serviront le thé conjointement. Le public est invité.

La Presse Ap 12/60

### *Musée des Beaux-Arts*

—Demain après-midi, à trois heures, le Dr Arthur Lismer, R.C.A., L.L.D., directeur de l'Ecole d'art et de dessin, fera, en anglais, une visite-conférence à travers les salles du musée à l'occasion du Salon du printemps. Mme R. F. Elliott et les membres de son comité serviront le thé. Le public est invité.

Le Devoir Ap 12/60

### *Musée des Beaux-Arts*

Mercredi après-midi, à trois heures, M. Arthur Lismer, R.C.A., L.L.D., directeur de l'Ecole d'art et de dessin du musée fera, en anglais, une visite-conférence du Salon du printemps.

Mme R.F. Elliott et les membres de son comité serviront le thé. Le public est invité.

mont Monitor mar 24/60

## Museum Ladies Committee

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly program and tea will be held Wed., March 30 at 3 p.m. in the Museum.

A film, entitled "Drawings of Leonardo da Vinci" will be shown.

Tea will be served afterwards by the French and English Committees.

The public is invited to attend.

Stars mar 28/60

## *Museum Program To Feature Film*

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly program and tea March 30 at 3 p.m. in the Museum. A film entitled "Drawings of Leonardo da Vinci" will be shown.

Tea will be served later by the English and French tea committees. The public is invited to attend.

Gazette Mar 24/60

Architect Says:

# City Planning Vital Need

John C. Parkin, prominent Canadian architect, yesterday issued a plea for more rigid planning controls to save Montreal from "the worst projection of Canadian art and of Canadian culture today."

"We are, in our Province of Quebec," he said, "the greatest repository of architecture and urbanism in all of Canada. Yet we have less planning legislation than any other province. We have too few rules, too few restraints and too few disciplines, either to ensure an orderly future growth or to prevent further erosion of our architectural commonweal."

This commonweal, Mr. Parkin told the ladies committee of the Montreal Museum of Fine Arts, includes such things as Sherbrooke St., Bonsecours Market and the old buildings of the waterfront area.

"The handsome quality of Sherbrooke," he said, "was created through the simple logic that the whole is greater than the part—that the sum total of the buildings on a street is more important than the isolated single, or whole series of virtuoso buildings which, however excellent, are unrelated to one another."

Mr. Parkin said that ill-considered planning has spoiled the vista of Sherbrooke St., and added: "It would be impossible to now name the heir apparent to this heretofore undisputed recognition of Sherbrooke St.; for among its new brawling, lusty successor - claimants, none can compare with the grace, dignity and unity of the well-treed charm of (Sherbrooke) St.

"Certainly neither Dorchester Blvd. in Montreal nor University Ave., in Toronto, or any of the others, show the slightest evidence in support of their claims to a future beauty," he declared.

Speaking of the problem of urban sprawl and the standardization of suburban housing, Mr. Parkin said: "Our housing is monotonous, boring, dull, with a rubber stamp similarity. . . . Whatever differences the suburbs of an earlier Montreal may have enjoyed with respect to their Canadian contemporaries, these differences are now vanishing . . ."

Mr. Parkin, member of a three-man team which crossed Canada inquiring into the country's residential environment for the Royal Architectural Institute and the Central Mortgage and Housing Corporation, gave a preview of Canada—1980 style.

Most Canadians will live in two cities, he said, Montreal and Toronto. And Montreal will indeed get the subway it has talked about for so long.

"There will be subways permeating the principal areas of this island," he said. "Expensive as subways may be, the alternative of expressways is even more expensive."

People will return to the city centres, Mr. Parkin predicted, and will live in "towering blocks of slab-like apartments — whose interiors will be made of two-storey living units properly called maisonettes — whose design will assure greater family privacy and sound protection."

City building, he said "is the noblest and most complex art of all . . . it will mean nothing to have superb Canadian ballet, to have superb music, painting and literature if the environment in which these take place is shoddy.

"We need more than a little art along with all the science and the heavy hand of economics and pragmatism in the rebuilding of Montreal . . . the solution I suggest is a more intense support of the planning process as an instrument to assist orderly progress."

St Lawrent News Mar 17/60

13 M

### Weekly lecture

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 23 at 3 p.m. in the Museum.

The guest speaker will be Mr. John C. Parkin, M. Arch., MRAIC, ARCA, FRIRA, ACID.

Mr. Parkin, who is a member of the Canadian Joint Committee of Enquiry into the Residential Environment will speak, in English, on "A City looks to its Future".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

West Mt Examiner Mar 16/60

### Weekly lecture

13 M

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 23 at 3 p.m. in the Museum.

The guest speaker will be Mr. John C. Parkin, M. Arch., MRAIC, ARCA, FRIRA, ACID.

Mr. Parkin, who is a member of the Canadian Joint Committee of Enquiry into the Residential Environment will speak, in English, on "A City looks to its Future".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Town Crt Royal Weekly Post Mar 17/60

●**MUSEUM** of Fine Arts, Ladies' Committee. Weekly lecture and tea on Wednesday at 3 p.m. in the Museum. Mr. John C. Parkin, a member of the Canadian Joint Committee of Enquiry into the Residential Environment, will speak on "A City Looks to its Future." Tea will be served and the public is invited.

Star Mar 24/60

*Growing Pains*

# Architect Says City Threatened by Lack Of Expansion Plans

The Province of Quebec has "too few rules, too few restraints, and too few disciplines" either to ensure orderly future growth of Montreal or to prevent further erosion of our architectural heritage, said one of Canada's leading architects yesterday.

This blunt warning came from John C. Parkin, who is one of three members of a committee of architects that has recently been inquiring into Canada's residential environment. He presented his views, as "an interim impression" based on 20,000 miles of travelling across Canada, to a meeting of the ladies' committee of the Montreal Museum of Fine Arts.

"The design of our cities does not seem at present to be the task of any one design-body. They just grow," said Mr. Parkin. "Under these conditions one cannot help but produce a collective anti-social environment, of low visual quality."

Mr. Parkin said that Sherbrooke street had until recently been universally admired for its undoubted beauty, but it would be "impossible to name now the heir-apparent to this heretofore undisputed recognition of Sherbrooke street, for among its brawling, lusty successor-claimants none compare with the grace, dignity and unity of . . . this street."

He said its quality had come from "the simple logic that the whole is greater than the part, that the sum total of the buildings on a street is more important than the isolated single, or whole series of virtuoso buildings, which, however excellent, are unrelated to one another."

### Nation-Wide Poll

Mr. Parkin said the committee into the residential environment had received an "outstanding" brief from the National Council of Women who had reported, after a nation-wide poll of women's opinion:

"Our housing is monotonous, boring, dull, with a rubber stamp similarity. These are some of the terms used in our poll to describe developments where the same or nearly identical houses are repeated over and over."

Mr. Parkin said that all across Canada, such strong pictures were painted of "the worst projection of Canadian art and culture today."

He said the women of Canada had made an impressive list of complaints about the suburbs. They were concerned about the bulldozed, and unreplaced trees; the lack of privacy; the air pollution; the omnipresent overhead wires; the lack of variety in housing; the lack of safety through improper road patterns; and above all, again, the lack of privacy, which was the single quality most demanded by Canadians.

### Urban Legacy

Mr. Parkin added: "This describes, no less of Montreal than elsewhere, the architectural and urban legacy we are willing our children, while at the same time destroying much of the fine heritage we in turn inherited."

The building of a city was the noblest and most complex art of all, he said. "It will mean nothing to have superb Canadian ballet, to have superb music, painting and literature if the environment in which these take place is shoddy.

By 1980, he said, every city in Canada will have doubled in size. "It is impossible to say with certainty what Montreal will be like in the future. All that can now be said is what it ought to be like," Mr. Parkin added.

"First we should realize that we do not have an endless supply of land for housing. The best agricultural land in Canada is around the cities. The future awareness of this will express itself "as a concerted move back to the core of our cities."

### Future Housing

Housing schemes by 1980 "must pay scant heed to the restrictive quality of our present street pattern". There will be towering blocks of slab-like apartments to provide more privacy and sound protection. They will have bigger balconies than they do now, and will be so sited as to ensure light, sun and air for all.

Young married families will live in lower units of row housing. "No elevators should separate children from their play."

By 1980 "the myth of the single family house in the suburbs as the theoretic aspiration of all Canadians will have been exploded."

Stringent regulations will be enforced to preserve the "all-important silhouette of Mount Royal."

Vast areas of the waterfront will be recaptured for public use, yet through the efficiency inherent in planning, the port will have greater capacity.

Mont. Monitor Mar 17/60

13 M

### Weekly lecture

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 23 at 3 p.m. in the Museum.

The guest speaker will be Mr. John C. Parkin, M. Arch., MRAIC, ARCA, FRIRA, ACID.

Mr. Parkin, who is a member of the Canadian Joint Committee of Enquiry into the Residential Environment will speak, in English, on "A City looks to its Future".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Verdun Guardian Mar 16/60

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 23 at 3 p.m. in the Museum. The guest speaker will be Mr. John C. Parkin, M. Arch., MRAIC, ARCA, FRIRA, ACID, who is a member of the Canadian Joint Committee of Enquiry into the Residential Environment will speak in English, on "A City Looks to its Future". Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Gazette Mar 28/60

13 M

## Over 8,000 Saw Museum Series During Last Year

Attendance at the Wednesday night film series of the Montreal Museum of Fine Arts topped the 8,000 mark during 1959.

A new policy of two showings of the films on Wednesday nights was inaugurated last Oct. 14. The presentations, sponsored by the Museum's Ladies' Committee, are seen at 6.30 and 8.30 p.m.

In former years, there was only one showing and many people had to be turned away. There is no admission charge and the general public is welcome.

Star Mar 28/60

871

8,000 AT FILMS

Attendance at the Wednesday night film series of the Montreal Museum of Fine Arts topped the 8,000 mark during 1959, museum officials said today.

Town & Telegram Mar 26/60

### FALLING DOWN

Montreal is on the way to losing whatever claim it possesses to architectural beauty and distinction.

John C. Parkin of Toronto, an architect who is a member of the commission carrying out a cross-country inquiry into residential environment, called for more rigid planning controls to save the city. The three-man commission is sponsored by the Royal Architectural Institute and Central Mortgage and Housing Corp.

Mr. Parkin told the ladies' committee of the Montreal Museum of Fine Arts this week that city building "is the noblest and most complex art of all." He said Canada's largest city is falling down in the practice of it.

"We need a little more art along with all the science and the heavy hand of economics and pragmatism in the rebuilding of Montreal."

### "BORING"

"Monotonous, boring, dull with a rubber-stamp similiarity," is how he described the city's housing. He said that ill-considered planning had spoiled the vista of famous Sherbrooke st.—to many a symbol and picture of gracious living.

He said that the problem of urban sprawl is serious,

Verdun Guardian Mar 23/60

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly program and tea will be held Wednesday, March 30, at 3 p.m. in the Museum. A film, entitled "Drawings of Leonardo da Vinci" will be shown. Tea will served afterwards by the French and English tea Committees. The public is invited to attend.

La Presse Mar 29/60

871

Musée des Beaux-Arts

— Demain après-midi à trois heures le comité féminin du

Musée des Beaux-Arts présentera un film intitulé : "Dessins de Leonard de Vinci". Mme Louis Lapointe et Mme R. F. Elliott et les membres de leur comité serviront le thé. Le public est invité.

for the next 20 years will see a bigger percentage of Canadians living in two cities — Toronto and Montreal.

The next two decades, he believes, will see people returning to city centres where they will live in "towering blocks of slab-like apartments, whose interiors will be made of two-storey living units."

La Presse Mar 31/60

## Les films présentés au musée

Le programme en anglais comprendra, mercredi soir, 6 avril, au Musée: **Western Symphony,** un ballet en trois scènes basé sur un thème du folklore américain, exécuté par les solistes et le corps de ballet du New York City Ballet. La chorégraphie est de George Balanchine et la musique donnée par l'orchestre du New York City Ballet est dirigée par Léon Barzin. Ce film est en couleurs.

**Stained Glass at Fairford,** est un documentaire des fameuses verrières de Fairford dans le Gloucestershire qui datent de la fin du quatorzième siècle et du commencement du quinzième.

**Scotland Dances** est une description des danses écossaises exécutées dans le décor des villes et des campagnes d'Ecosse.

Gazette Apr 12/60

## Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held tomorrow afternoon, at half-past two o'clock in the upstairs foyer of the Museum, when Dr. Arthur Lismer, R.C.A., LL.D., Director of the School of Art and Design, Montreal Museum of Fine Arts, will speak in English on the Spring Exhibition. The public is invited to attend.

La Presse Mar 25/60

Dans des villes qui se transforment

# La plus belle rue du Canada serait notre rue Sherbrooke

13-M

"Votre Musée est situé sur une rue, qui tout au cours du dernier siècle, a été universellement admirée pour sa beauté et même aujourd'hui, il serait difficile de trouver une rivale qui pourrait lui enlever son titre de "la plus belle rue du Canada".

C'est ce que déclarait hier après-midi, M. John C. Parkin, devant les membres du comité féminin du Musée des Beaux-Arts, au cours d'une causerie sur l'architecture de demain dans la métropole.

M. Parkin, architecte de notre ville et de Toronto, faisait partie récemment du comité bénévole d'enquête sur l'habitation organisé par l'Institut d'architecture royal du Canada, en vue de déterminer la nature des constructions résidentielles au pays et dont les conclusions finales seront publiées sous forme de rapport au mois de juin prochain.

"Nous avons cherché, dit M. Parkin, à découvrir les critères de dessin et de disposition qui permettront les meilleures conditions de vie pour les citoyens, en particulier quels facteurs sont aujourd'hui encouragés ou découragés et comment il serait possible d'influencer les gouvernements comme les intérêts privés pour obtenir des villes à l'aspect plus séduisant."

Dans la métropole, par exemple, disait-il, jamais la rue Dorchester, non plus que l'avenue University de Toronto, ne peuvent prétendre à une beauté égale à celle de la rue Sherbrooke, pleine de grâce, de dignité et d'unité, dont tous les habitants ont su se construire des habitations très individualisées, sans nuire à l'harmonie de l'ensemble.

**Grandis ou pousser**

Mais la plupart des nouvelles rues, comme les nouvelles villes, ne font que "pousser" sans qu'un principe unificateur guide leur développement. "La province de Québec est le grand dépositaire de l'urbanisme et de l'architecture au Canada et pourtant il y a moins de législation et de prévision officielle ici que partout ailleurs, trop peu de règles pour prévenir la ruine de ce qui a été réalisé jusqu'ici." Ainsi, sur la rue Sherbrooke même, un récent projet d'expansion commerciale d'un hôtel entraînerait la destruction de la Terrasse Prince de Galles, suite de résidences construites il y a cent ans pour recevoir le prince de Galles qui devait devenir Edouard VII, lors de la première visite royale jamais faite au pays.

M. Parkin cita en outre quelques extraits de l'enquête menée par le Conseil national des femmes sur les problèmes d'habitation où les réponses suivantes étaient innombrables : "Notre maison est monotone, banale, semblable à toutes les autres".

Les femmes du pays s'en prirent en outre à la disparition des arbres, l'absence d'intimité, l'air pollué même dans les banlieues, les fils électriques omniprésents et la distance des commodités essentielles.

**Une culture vécue**

"Nous parlons souvent d'accroître notre potentiel culturel. Mais à quoi bon posséder un ballet, une musique, une peinture ou une littérature de haut niveau, si nous habitons des villes atrocement laides et salles," déclarait M. Parkin, en évoquant le sombre tableau de ce que deviendrait nos cités en 1980, si les conditions d'urbanisme et de construction demeurent simplement ce qu'elles ont à l'heure actuelle.

Avec un peu d'attention, des parcs pourraient multiplier dans la ville, le miracle du Mont-Royal, de hauts édifices, clairs et bien conçus remplacer les maisonnettes anachroniques; le métro fera circuler la vie de la cité, même la rue Ste-Catherine qui lutte actuellement contre la concurrence des centres d'achat de banlieue, pourra devenir un centre idéal, muni de bancs et de grands espaces. "L'herbe pourra pousser un jour sur la rue Ste-Catherine, si seulement on le voulait suffisamment !"

Front Monitor Mar 31/60

871 Week lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., April 6 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Norman Hudon, well-known Canadian caricaturist and television personality. Mr. Hudon will talk in French on "Les écorcheurs et les écorchés."

Tea will be served after the lecture in the upstairs foyer of the Museum.

The public is invited to attend.

The Star Apr 12/60

## Dr. Lismer To Lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held tomorrow at 2.30 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Dr. Arthur Lismer, RCA, LL.D, director of the School of Art and Design, Montrea Museum of Fine Arts, who will give a gallery talk in English on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Gazette Apr 13/60

## Four French Films Tonight

Four French films will be shown on the regular program at the Montreal Museum of Fine Arts this evening at 6.30 p.m. and at 8.30 p.m.

They are St. Exupery, an interesting account of the life of the famous aviator and author; Montaigne et le Perigord which describes the Chateau Montaigne and the life of the well-known French essayist; Le Bateau Ivre based on the poem of Arthur Rimbaud and finally Tapisseries du XXe Siecle, an account of the rebirth of the tapestry industry in France during the last 25 years.

Le Devoir Apr 13/60

## FILMS D'ART

**Mercredi le 13 avril 1960**

Le programme comprend quatre courts métrages en français:

**Montaigne et le Périgord.** Ce film nous fait voir le chateau de Montaigne et nous décrit la vie de ce fameux essayiste français.

**Saint-Exupéry.** Compte-rendu exceptionnel et fort intéressant de la vie du grand auteur et aviateur célèbre.

**Le Bateau Ivre.** Film basé sur la vie du poète Arthur Rimbaud.

**Tapisseries du XXième siècle.** Raconte la renaissance de l'industrie de la tapisserie en France dans les derniers vingt-cinq ans.

Star Apr 19/60

## Museum Ladies Committee

871

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly program and tea will be held Wed., March 30 at 3 p.m. in the Museum.

A film, entitled "Drawings of Leonardo da Vinci" will be shown.

Tea will be served afterwards by the French and English Committees.

The public is invited to attend.

Westmount Examiner Mar 25/60

## Museum Ladies Committee

871

The Ladies Committee of the Montreal Museum of Fine Arts announces that its weekly program and tea will be held Wed., March 30 at 3 p.m. in the Museum.

A film, entitled "Drawings of Leonardo da Vinci" will be shown.

Tea will be served afterwards by the French and English Committees.

The public is invited to attend.

St Laurent News Mar 24/60

La Presse Apr 19/60

## Musée des Beau-Arts

— Demain après-midi, à trois heures, M. Claude Beaulieu fera une conférence au cours d'une visite à travers les différentes salles du musée dans le cadre du Salon du Printemps. Cette réunion hebdomadaire est organisée par le comité féminin. Mme Louis-A. Lapointe, aidée de quelques membres, servira le thé. Le public est invité.

## Exhibition Is Theme of Talk

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Claude Beaulieu, Professor of rchitecture at l'Ecole des Beaux Arts, who will give a gallery talk in French on the Spring Exhibition.

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Gazette Apr 19/60

## Wednesday Tea

The Ladies Committe of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock, in the upstairs foyer of the Museum, when Mr. Claude Beaulieu, Professor of Architecture, at the Ecole des Beaux, will speak in French on the Spring Exhibition. Tea will be served following the lecture in the upstairs foyer. The public is invited to attend.

Current Events Apr 1 60

The following films will be presented by the Ladies Committee of the Museum in the Lecture Hall of the Museum on Wednesday, April 6th at 6.30 p.m. "Stained Glass at Fairford", a study of the famous stained glass windows in Fairford, Gloucestershire, which date from the 14th and 15th centuries. "Scotland Dances" which shows the colourful dances of Scotland being performed in their native setting, and "Western Symphony" which is a ballet in three scenes based on American folk themes but within the framework of the classical school.

La Presse Apr 13/60

# Film d'art au Musée

Mercredi le 13 avril 1960, au musée, film d'art. Le programme comprendra quatre courts métrages en français: **Montaigne et le Périgord.** Ce film nous fait voir le château de Montaigne et nous décrit la vie de ce fameux essayiste français.

**St-Exupéry.** Compte rendu exceptionnel et fort intéressant de la vie du grand auteur et aviateur célèbre.

**Le Bateau Ivre.** Film basé sur la vie du poète Arthur Rimbaud.

**Tapisseries du XXième siècle.** Raconte la renaissance de l'industrie de la tapisserie en France dans les derniers vingt-cinq ans.

St Laurent News Mar 31 60

## Weekly lecture

13-M

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., April 6 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Norman Hudon, well-known Canadian caricaturist and television personality. Mr. Hudon will talk in French on "Les écorcheurs et les écorchés."

Tea will be served after the lecture in the upstairs foyer of the Museum.

The public is invited to attend.

Verdun Guardian Mar 30 60

## Films popular at Art Museum

13-M

Attendance at the Wednesday night film series of The Montreal Museum of Fine Arts topped the 8,000 mark during 1959, it was announced today.

A new policy of two showings of the films on Wednesday nights was inaugurated last Oct. 14. The presentations, sponsored by the Museum's Ladies Committee, are seen at 6:30 and 8:30 p.m.

In former years, there was only one showing and many people had to be turned away. There is no admission charge and the general public is welcome.

**SCOTLAND DANCES**

Three films will be presented in the Lecture Hall of the Museum on Wednesday, April 6, at 6:30 p.m. The first of these is "Stained Glass at Fairford," a study of the famous stained glass windows in Fairford, Gloucestershire, which date from the 14th and 15th centuries.

The second is entitled "Scotland Dances" and shows the colorful dances of Scotland being performed in their native setting.

The third is entitled " Western Symphony" and is a ballet in three scenes based on American folk themes but within the frame work of the classic school.

## Showing of films

871

The following films will be presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday, April 6, at 6:30 p.m. The first of these is "Stained Glass at Fairford," a study of the famous stained glass windows in Fairford, Gloucestershire, which date from the 14th and 15th centuries.

The second is entitled "Scotland Dances" and shows the colorful dances of Scotland being performed in their native setting. The third is entitled "Western Symphony" and is a ballet in three scenes based on American folk themes but within the frame work of the classic school.

Westmount Examiner Apr 1/60

# Museum movies popular

871

Attendance at the Wednesday night film series of The Montreal Museum of Fine Arts topped the 8,000 mark during 1959, it was announced recently.

A new policy of two showings of the films on Wednesday nights was inaugurated last Oct. 14. The presentations, sponsored by the Museum's Ladies' Committee, are seen at 6.30 and 8.30 p.m.

In former years there was only one showing and many people had to be turned away. There is no admission charge and the general public is welcome.

St. Laurent News Apr. 7/60

## 871 Weekly lecture

The Ladies' Committee of the Montreal Museum of fine Arts announces that its weekly lecture and tea will be held Wednesday April 13 at 2:30 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Dr. Arthur Lismer, R.C.A., L.L.D., Director of the School of Art and Design, Montreal Museum of Fine Arts.

Dr. Lismer will give a gallery talk in English on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Verdun Guardian Apr 6/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, April 13, at 2:30 p.m. in the upstairs foyer of the Museum. The guest speaker will be Dr. Arthur Lismer, RCA, LLD, director of the School of Art and Design, Montreal Museum of Fine Arts. He will give a gallery talk in English on the "Spring Exhibition". Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Mont. Monitor Mar 31/60

## Showing of films

13-M

The following films will be presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday, April 6, at 6:30 p.m. The first of these is "Stained Glass at Fairford," a study of the famous stained glass windows in Fairford, Gloucestershire, which date from the 14th and 15th centuries.

The second is entitled "Scotland Dances" and shows the colorful dances of Scotland being performed in their native setting. The third is entitled "Western Symphony" and is a ballet in three scenes based on American folk themes but within the frame work of the classic school.

Gazette Feb 25/60

Those who see the March collector's choice exhibition at the Montreal Museum of Fine Arts may not know the date of the Renoir painting, from the collection of Mr. and Mrs. Maxwell Cummings, is 1862. Art experts know Renoir destroyed most of his work painted that year. This is a survivor. The painting, "Reunion autour d'un Bateau," is an oil.

Star Feb 22/60

MUSEUM EXHIBIT

Renoir's painting "Reunion autour d'un Bateau," from the collection of Mr. and Mrs. Maxwell Cummings, will be the collector's choice exhibition for March at Montreal Museum of Fine Arts. The painting will be on view in the ground floor foyer of the Museum.

St. Laurent News Feb 25/60

871

## Collector's Choice

The Collector's Choice Exhibition for the month of March at The Montreal Museum of Fine Arts, will be the Auguste Renoir oil painting 'Reunion autour d'un Bateau,' from the collection of Mr. and Mrs. Maxwell Cummings.

This painting will be on view from Mar. 1 to Mar. 31 in the ground floor foyer of the Museum.

The Monthly Collectors' Choice exhibitions are arranged to give the Public an opportunity to see works of art from private collections.

Montreal Star Feb 26/60

## Collector's Choice

The Collector's Choice Exhibition for the month of March at The Montreal Museum of Fine Arts, will be the Auguste Renoir oil painting 'Reunion autour d'un Bateau,' from the collection of Mr. and Mrs. Maxwell Cummings.

This painting will be on view from Mar. 1 to Mar. 31 in the ground floor foyer of the Museum.

The Monthly Collectors' Choice exhibitions are arranged to give the Public an opportunity to see works of art from private collections.

Verdun Guardian Mar 2/60

871 The Collector's Choice Exhibition for the month of March at The Montreal Museum of Fine Arts, will be the Auguste Renoir oil painting 'Reunion autour d'un Bateau,' from the collection of Mr. and Mrs. Maxwell Cummings. This painting will be on view from March 1 to March 31 in the ground floor Foyer of the Museum. The Monthly Collectors' Choice exhibitions are arranged to give the public an opportunity to see works of arts from private collections.

Montreal Star Feb 22/60

871

## Collector's Choice

The Collector's Choice Exhibition for the month of March at The Montreal Museum of Fine Arts, will be the Auguste Renoir oil painting 'Reunion autour d'un Bateau,' from the collection of Mr. and Mrs. Maxwell Cummings.

This painting will be on view from Mar. 1 to Mar. 31 in the ground floor foyer of the Museum.

The Monthly Collectors' Choice exhibitions are arranged to give the Public an opportunity to see works of art from private collections.

Gazette Mar 23/60

## Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea this afternoon at three o'clock in the Museum, where the guest speaker will be Mr. John C. Parkin, M. Arch., M.R.A.I.C., A.R.C.A., F.R.-I.R.A., A.C.I.D.

Mr. Parkin, who is a member of the Canadian Joint Committee of Enquiry into the Residential Environment will speak, in English, on "A City looks to its Future".

Tea will be served in the upstairs foyer.

The public is invited to attend.

Verdun Guardian Mar 30/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, April 3, at 3 p.m. in the upstairs foyer of the Museum. The guest speaker will be Mr. Norman Hudon well known Canadian caricaturist and television personality. Tea will be served after the lecture in the upstairs foyer of the Museum. The public is invited to attend.

Le Progres Du Saguenay Mar 29/60

## Assistance record

Plus de 8,000 personnes ont assisté aux films d'art du Musée des Beaux-Arts de Montréal au cours de l'année 1959.

Depuis le 14 octobre dernier, deux représentations ont eu lieu le mercredi soir, à 6 heures 30 et 8 heures 30. Ces films sont offerts sous les auspices du Comité féminin du Musée.

Dans les années passées, comme il n'y avait qu'une seule représentation, beaucoup de gens se voyaient refuser l'entrée de la salle le mercredi. L'entrée est libre et le grand public est cordialement invité.

Montreal Star Feb 25/60

## Collector's Choice

The Collector's Choice Exhibition for the month of March at The Montreal Museum of Fine Arts, will be the Auguste Renoir oil painting 'Reunion autour d'un Bateau,' from the collection of Mr. and Mrs. Maxwell Cummings.

This painting will be on view from Mar. 1 to Mar. 31 in the ground floor foyer of the Museum.

The Monthly Collectors' Choice exhibitions are arranged to give the Public an opportunity to see works of art from private collections.

Gazette Feb 25/60

## Collector's Choice Is Local Renoir

A Renoir painting entitled "Reunion autour d'un bateau" is the Collector's Choice exhibition for the month of March at the Montreal Museum of Fine Arts.

The painting, owned by Mr. and Mrs. Maxwell Cummings, will be on view in the ground floor foyer of the Museum from March 1 to 31.

Le Devoir Feb 26/60

## Choix du collectionneur

Le Comité féminin du musée des Beaux-Arts présentera, du 1er mars au 31 mars, dans la vitrine du collectionneur, un Renoir intitulé : "Réunion autour d'un bateau". Ce tableau, d'une dimension de 22 pouces par 24 pouces, fut exécuté en France et porte la date "1862".

Cette oeuvre a d'autant plus de valeur que l'artiste a détruit la plupart des toiles qu'il a peintes cette année-là.

Cette peinture à l'huile fait partie de la collection de M. et Mme Maxwell Cummings, de Westmount.

La Presse Feb 25/60

## Choix du Collectionneur

Dans la vitrine du "Choix du Collectionneur" au Musée, le Comité féminin présentera, pendant le mois d'avril, trois icones byzantines représentant la Madone.

Toutes trois sont faites de bois; l'une d'entre elles est en partie recouverte d'argent et une seconde, d'un procédé à base d'oeuf travaillé en relief, selon l'usage aux 14ème, 15ème et 16ème siècles. Elles sont ornées de pierres semi-précieuses incrustées.

Ces objets d'art proviennent de la collection de M. et Mme S. G. E. Embiricos de Montréal.

Westmount Examiner Apr 1/60

871 Collector's Choice

The Collector's Choice for the month of April at the Montreal Museum of Fine Arts, sponsored by the Ladies' Committee, will be three 14th, 15th and 16th century Greek and Russian Byzantine Ikons depicting the Madonna. They are lent by Mr. and Mrs. George E. Embericos.

Montreal Westward News Feb 24/60

# Montreal Museum Of Fine Arts To Hold Monthly Exhibition

The Collector's Choice Exhibition for the month of March at The Montreal Museum of Fine Arts, will be the Auguste Renoir oil painting 'Reunion autour d'un Bateau', from the collection of Mr. and Mrs. Maxwell Cummings.

This painting will be on view from March 1 to March 31 in the ground floor Foyer of the Museum.

The Monthly Collectors' Choice exhibitions are arranged to give the Public an opportunity to see works of art from private collections.

St. Laurent News Mar 31/60

871 IN THE Women's Realm

## Collector's Choice

The Collector's Choice for the month of April at the Montreal Museum of Fine Arts, sponsored by the Ladies' Committee, will be three 14th, 15th and 16th century Greek and Russian Byzantine Ikons depicting the Madonna. They are lent by Mr. and Mrs. George E. Embericos.

St. Laurent News Mar 31/60

871

## Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., April 6 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Norman Hudon, well-known Canadian caricaturist and television personality. Mr. Hudon will talk in French on "Les écorcheurs et les écorchés."

Tea will be served after the lecture in the upstairs foyer of the Museum.

The public is invited to attend.

Derrant Guerb Mar 28/60

An Artists In Action evening will be held in the Museum March 30th at 8.00 p.m. when a Canadian sculptor will model a head from life.

The Ladies Committee of the Museum will hold its weekly program and tea on Wed., March 30th at 3.00 p.m. A film entitled "Drawings Of Leonardo da Vinci" will be shown.

Tea will be served afterwards. The public is invited to attend.

Montreal Star Mar 31/60

871 Collector's Choice

The Collector's Choice for the month of March at the Montreal Museum of Fine Arts, sponsored by the Ladies' Committee, will be three 14th, 15th and 16th century Greek and Russian Byzantine Ikons depicting the Madonna. They are lent by Mr. and Mrs. George E. Embericos.

Montreal Gazette Apr 1/60

871 Weekly lecture

The Ladies' Committee of the Montreal Museum of fine Arts announces that its weekly lecture and tea will be held Wednesday April 13 at 2:30 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Dr. Arthur Lismer, R.C.A., L.L.D., Director of the School of Art and Design, Montreal Museum of Fine Arts.

Dr. Lismer will give a gallery talk in English on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Verdun Messenger Apr 6/60

FILMS D'ART

871 Il y aura Films d'Art à la salle des conférences du Musée des Beaux-Arts, 1370 ouest, rue Sherbrooke, Montréal, mercredi le 6 avril 1960. Deux séances: 6.30 et 8.30 hres p.m.

Le programme en anglais comprendra **Western Symphony**, un ballet en trois scènes basé sur un thème du folklore américain, exécuté par les solistes et le corps de ballet du New-York City Ballet. La chorégraphie est de George Balanchine et la musique donnée par l'orchestre du New York City Ballet est dirigée par Léon Barzin. Ce film est en couleurs.

**Stained Glass at Fairford** est un documentaire des fameuses verrières de Fairford dans le Gloucestershire qui datent de la fin du quatorzième siècle et du commencement du quinzième.

**Scotland Dances** est une description des danses écossaises exécutées dans le décor des villes et des campagnes d'Ecosse.

Le Devoir Mar 23/60

*Musée des Beaux-Arts*

Le conférencier invité à prononcer une causerie, en anglais, au Musée, le mercredi, 23 mars, à trois heures, est M. John-C. Parkin, architecte. Sa causerie sera intitulée : "Une ville et son avenir". Le thé sera servi par Mme R.-F. Elliott et les membres de son comité. Le public est invité.

La Presse Mar 22/60

*Au Musée des Beaux-Arts*

—M. John C. Parkin, M.A.R.C.H., prononcera une causerie intitulée : "Une ville et son avenir", demain après-midi, au Musée des Beaux-Arts, sous les auspices du comité féminin. Mme R. S. Elliott assistée de quelques membres du musée servira le thé.

Le Devoir Apr 4/60

*Musée des Beaux-Arts*

Mercredi, 6 avril, à 3h., le conférencier invité par le Comité féminin du musée des Beaux-Arts, sera M. Normand Hudon, caricaturiste et chansonnier. Le titre de sa causerie : "Les écorcheurs et les écorchés". Des caricatures illustreront la causerie.

Star Apr 6/60

## Illustrated Talk Listed

871 The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held April 16 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Norman Hudon, well known Canadian caricaturist. Mr. Hudon will talk in French on "The Fleecers and the Fleeced" and will illustrate his lecture by drawing caricatures.

Tea will be served after the lecture in the upstairs foyer of the Museum.

The public is invited to attend.

Star Apr 5/60

## Color Films At Museum Tomorrow

871

Three films on art and allied subjects will be featured on the regular Wednesday evening film program at the Montreal Museum of Fine Arts tomorrow evening at 6.30 p.m. and at 8.30 p.m.

The first of these is "Stained Glass at Fairford," a study in color of the famous stained glass windows in Fairford, Gloucestershire. Dating from the late 14th and early 15th centuries they tell the story of the Bible from the Garden of Eden to the day of Judgment and are the work of exceptionally gifted artists.

The second is entitled "Scotland Dances" and shows the colorful dances of Scotland being performed against the background of the Scottish scene in country and town.

The third "Western Symphony" is a ballet in three scenes based on American folk themes but within the framework of the classic school. It is in color and features the soloists and corps de ballet of the New York City Ballet.

Gazette Apr 6/60

## Wednesday Tea

871 The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea this afternoon, at three o'clock, in the upstairs foyer of the Museum, when Mr. Norman Hudon, well-known Canadian caricaturist and television personality will speak in French on "The Fleecers and the Fleeced" and will illustrate his lecture by drawing caricatures.

Tea will be served following the lecture in the upstairs foyer of the Museum. The public is invited to attend.

Photo Journal ap 9/60

Point de Vue mont ap 1/60

La Presse ap 4/60

## Madame Marcoux-Caillé

# Ses meilleurs amis? Les peintres

**par Simone Auger**

"Les jeunes, de dire Mme Marcoux-Caillé, sont épris d'art. Il n'est que de visiter le Musée lors d'une exposition pour s'en rendre compte." Si l'on peut faire aujourd'hui cette heureuse constatation, c'est sans doute parce que le Comité féminin, dont elle fut l'une des fondatrices et directrices, a mis tout en branle pour intéresser aux beaux-arts un public de plus en plus vaste.

Issue de la classe bourgeoise, Mme Caillé eut la chance de visiter les musées européens alors qu'elle était une toute jeune fille. En 1925, elle se trouvait à Paris lors de la fameuse rétrospective des oeuvres de Delacroix. Habituée jusque-là à la peinture traditionnelle, ce fut pour elle une brusque ouverture sur un monde nouveau et insoupçonné. Elle eut le coup de foudre pour les tableaux du grand romantique comme d'autres l'ont pour un prince charmant. A compter de ce jour, elle qui projetait de se consacrer à la musique, n'eut d'yeux que pour la peinture. Non qu'elle se mit à peindre elle-même, mais elle entreprit avec énergie de s'initier à l'histoire de l'art.

Les peintres qu'elle côtoyait à Montparnasse ou à Montmartre ne manquèrent pas de l'aider à comprendre les oeuvres plus obscures. Et maintenant, c'est elle qui les aide en glissant leur nom à l'oreille des importants collectionneurs qu'elle fréquente.

### ● Sa maison : un musée

Pénétrer dans sa maison de Cedar Ave, c'est un peu pénétrer dans un musée d'art moderne. Dans toutes les pièces, du rez-de-chaussée au deuxième étage, des tableaux de peintres canadiens ou français s'imposent au regard.

"J'aime beaucoup les peintres de l'Ecole de Paris, dit-elle. D'une façon générale, la peinture très moderne me passionne. J'y suis infiniment plus sensible qu'à toutes les manifestations antérieures. Delacroix est depuis longtemps oublié . . . Sans doute les goûts changent-ils avec les années, et l'acquisition de nouvelles connaissances !"

Toutefois si elle vibre peu devant les tableaux qui s'échelonnent de la Renaissance à l'impressionnisme, elle adore les primitifs, qu'ils soient flamands, italiens, allemands ou russes. Ils lui procurent le même plaisir esthétique qu'une oeuvre de Civet, de Buffet ou de Bissières. Chez ces peintres qui ont négligé les lois de la perspective et de la proportion — auxquelles passent volontairement outre les artistes contemporains, elle retrouve l'art à l'état pur.

Heureuse des multiples joies que lui avait procurées la peinture, elle adhéra donc avec enthousiasme au Comité féminin du Musée des Beaux-Arts, et, plus tard au Comité de programme. Elle allait enfin essayer d'initier le public à ce qui est pour elle l'art par excellence.

### ● Tout pour le musée

"Nous avons accompli un travail monstre, dit-elle. C'est nous qui avons fondé le cinéma d'art, nous qui avons organisé les expositions-vente, nous qui avons mis sur pied la Fête des Fleurs qui revient maintenant chaque année et permet de boucler le budget. Les journalistes, il faut le dire, nous ont beaucoup aidés. Nous n'avions pas de publicistes à l'époque pour envoyer des communiqués de presse. Ils multipliaient donc interviews et articles pour faire connaître au public nos diverses activités. Je garde aussi une profonde reconnaissance à l'ambassade de France qui nous a en tous points secondés.

Le Comité a également contribué à garnir la bibliothèque du Musée, en particulier la section française qui compte environ 10,000 livres. "Le bibliothécaire, M. Bilkins, est d'une culture et d'un dévouement extraordinaires", d'affirmer Mme Caillé.

Sur les activités du Musée, mon interlocutrice ne tarit pas. Elle s'émerveille du travail accompli tout en considérant ce qu'il reste à faire.

"Il faut rapprocher du Musée, et donc des peintres et de leurs oeuvres, le plus de gens possible". Mme Caillé croit à la possibilité, pour un public de plus en plus étendu, de comprendre et d'aimer les oeuvres d'art.

Sa participation à de nombreux comités, dont le Conseil Canadien de l'Habitation - Type, celui du Canadian Art, celui de l'orchestre La Camera, ne l'empêche pas de retourner souvent en France pour y rencontrer les peintres de la jeune école tout autant que les critiques d'art.

### ● Vive le 20e siècle

"Je ne sens pas tellement le besoin de voir de nouveaux pays, nous confie-t-elle. Je suis très heureuse au sein des choses que je connais.

Plutôt que de tout visiter, elle préfère revisiter les endroits qu'elle a aimés, flâner à nouveau dans les jardins qui lui ont plu, s'imbiber de l'atmosphère si particulière des rues qui l'ont séduite.

En plein accord avec la vie, elle se félicite de vivre au vingtième siècle. Elle ne voudrait être née ni plus tôt ni plus tard.

"Quelle époque extraordinaire que la nôtre, poursuit-elle. Seulement en médecine, que de découvertes ont été faites ! C'est véritablement passionnant".

Mère d'une grande fille polyglotte, belle-mère d'un peintre canadien, Mme Caillé ne s'intéresse pas aux seuls domaines des arts et des lettres, Les sciences aussi l'attirent. "J... vole des heures de sommeil pou... me renseigner".

Alors que d'autres voudraient toujours dormir tellement la vie leur semble ennuyeuse, Mme Caillé estime que les jours ne sont pas assez longs pour y apprendre tout ce qu'elle souhaiterait.



**Mme Caillé :** membre du Comité de programme au Musée des Beaux-Arts.

Sherbrooke La Tribune ap 4/60

## Technique et procédés utilisés en sculpture

MONTREAL, (Spéciale) — Stanley Lewis, sculpteur canadien bien connu, créera une figure en glaise d'après modèle et parlera de la technique et des procédés utilisés en sculpture au Musée des Beaux-Arts de Montréal mercredi le 30 mars à 8 heures du soir.

Cette démonstration fait partie de la série "Les Artistes à l'oeuvre", présentée par la section éducative du Musée, sous la direction du Dr Arthur Lismer.

Montréalais de 29 ans, M. Lewis a étudié et travaillé en Italie pendant trois ans grâce à des bourses de la fondation Greenshields.

Au cours de son séjour en Italie, M. Lewis a retracé pas à pas la vie du grand sculpteur de la Renaissance, Michel-Ange, recréant ses outils de sculpteur et copiant l'une de ses oeuvres maîtresses.

Deux oeuvres de Stanley Lewis — un bas-relief de la Madone à l'Enfant, copié de Michel-Ange et un buste en bronze du maître florentin — sont conservées dans la collection du Musée, dons de C. G. Greenshields, Q.C.

Westmount Examiner ap 8/60

## Four French films

Four French films will be shown by the Ladies Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday April 13 at 6:30 p.m. and at 8:30 p.m.

They are St. Exupery, an interesting account of the life of the famous aviator and author; Montaigne et le Perigord which describes the Chateau Montaigne and the life of the well known French essayist; Le Bateau Ivre based on the poem of Arthur Rimband and finally Tapisseries du xxe Siecle, an account of the rebirth of the tapestry industry in France during the last twenty five years.

La Presse ap 4/60

## Musée des Beaux-Arts

La réunion hebdomadaire du comité féminin du Musée des Beaux-Arts aura lieu le mercredi 6 avril, à 3 heures, au musée. M. Normand Hudon illustrera de caricatures sa conférence qu'il a intitulée : "Les écorcheurs et les écorchés". Le thé sera servi par Mme Louis-A. Lapointe et les membres de son comité. Le public est invité.

La Presse ap 12/60

## Musée des Beaux-Arts

—Demain après-midi, à trois heures, le Dr Arthur Lismer, R.C.A., L.L.D., directeur de l'Ecole d'art et de dessin, fera, en anglais, une visite-conférence à travers les salles du musée à l'occasion du Salon du printemps. Mme R. F. Elliott et les membres de son comité serviront le thé. Le public est invité.

Thé annuel

Pointe Claire Dorval Lakeshore News ap 14/60

## Claude Beaulieu to address Ladies group

THE LAKESHORE NEWS, T

The ladies' committee of the Montreal Museum of Fine Arts has announced that its weekly lecture and tea will be held Wednesday, April 20 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Claude Beaulieu, Professor of architect at the Ecole des Beaux Arts.

Mr. Beaulieu will give a gallery talk in French on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

## MUSEE DES BEAUX-ARTS DE MONTREAL

**Programme du mois d'avril**

Films des mercredis soir : représentations à 6 heures 30 et 8 heures 30

**6 avril - anglais**

"Stained Glasses at Fairford" est une étude, en couleur, des fameux vitraux de Fairford, dans le Gloucestershire, qui datent de la fin du 14ème siècle et du début du 15ème.

"Western Symphony", représentation de ballet présentée par le "New York City Ballet". Ces danses sont inspirées de scènes folkloriques américaines. Chorégraphie de George Balanchine, musique de Hershy Kay, l'orchestre du "New York City Ballet" dirigé par Léon Barzin.

"The Majesty of Wood" démontre l'extraordinaire habileté avec laquelle on a travaillé le bois depuis le Moyen Age jusqu'à nos jours.

"Scotland Danses" est une description des danses exécutées dans les villes et dans les campagnes d'Ecosse.

**13 avril - français**

"Montaigne et le Périgord" décrit le château de Montaigne et raconte la vie du grand moraliste.

"Saint-Exupéry" est une étude de ce célèbre aviateur et écrivain.

"Le Bateau ivre", scénario basé sur le poème d'Arthur Rimbaud.

"Tapisseries du 20ème siècle" est un exposé de la renaissance de la tapisserie en France pendant les vingt-cinq dernières années.

**20 avril - anglais**

"Ugetsu", film japonais, gagnant d'un prix du cinéma, dirigé par le célèbre scénariste Mizogouchi.

Conférences des mercredis après-midi, 3 hres

**6 avril - français**

M. Normand Hudon, caricaturiste, prononcera une causerie intitulée : "Les écorcheurs et les écorchés".

**13 avril - anglais**

Dr Arthur Lismer, R.C.A., L.L.D., directeur de l'Ecole d'Art du Musée fera une visite-conférence du Salon du Printemps.

**20 avril - français**

M. Claude Beaulieu, professeur d'architecture à l'Ecole des Beaux-Arts fera une visite-conférence du Salon du Printemps.

**27 avril - anglais**

M. Eric McLean, critique musical au journal "The Montreal Star", a intitulé sa causerie "Une ville détruit son passé" : conférence illustrée.

## Normand Hudon au Musée...

Le conférencier invité par le Comité féminin du Musée, le mercredi 6 avril à 3 hres, sera M. Normand Hudon, caricaturiste et chansonnier de renom.

M. Hudon a paru, à titre de ces deux qualifications à maints programmes de télévision, aussi bien aux programmes anglais que français, que ce soit à Montréal, à Toronto ou à New York. Il fut également l'artiste invité à plusieurs cabarets.

M. Hudon exposa ses tableaux : au Cercle Universitaire en 1950 et 1952; à l'Hôtel La-Salle en '53; au Musée des Beaux-Arts de Montréal en '46, '47, '59; et à la Galerie Agnès Lefort en '57.

M. Hudon est l'auteur d'une oeuvre numoristique : "La Tête la Première". Il exerça sa verve satirique dans plusieurs de ses caricatures parues dans "Le Devoir", "La Patrie", "Le Petit Journal", "France - Dimanche", "Week End Magazine", "Actualités".

M. Hudon a intitulé sa causerie de mercredi prochain: "Les écorcheurs et les écorchés", et l'illustrera de caricatures.

Westmount Examiner ap 8/60

## Weekly lecture

The Ladies' Committee of the Montreal Museum of fine Arts announces that its weekly lecture and tea will be held Wednesday April 13 at 2:30 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Dr. Arthur Lismer, R.C.A., L.L.D., Director of the School of Art and Design, Montreal Museum of Fine Arts.

Dr. Lismer will give a gallery talk in English on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Town Mt Royal Weekly Post Mar 31/60



# Choice Offerings by Museum Ladies

13 M

The indefatigable Ladies' Committee of the Montreal Museum of Fine Arts, which draws such a strong part of its membership from the women of the Town, has no less than four announcements for this week.

First of all, comes the news that the annual Fete des Fleurs, which yearly draws an enthusiastic response from our residents, will be held on Wednesday June 1 and Thursday June 2.

The chairmen will be Mrs. Allan Matthews and Mrs. Leo Thibault.

**This ninth annual competition of flower arrangements will be open to all amateurs. Contestants will have a wide choice of entries and awards will be given in all categories. Though the contest is open only to amateurs, the local professional florists will contribute towards the general decoration of the Museum. All proceeds from this project will go directly to the museum.**

**At the weekly lecture and tea, on Wednesday, April 6, at 3 p.m. the guest speaker will be Mr. Norman Hudon, well-known Canadian caricaturist and television personality. He will talk in French on "Les ecorcheurs et les ecorches." Tea will be served after the lecture in the upstairs foyer of the museum.**

**●FILMS . . .At the showing** of films at 6.30 and 8.30 p.m. in the lecture hall later on Wednesday, the programme wil include, "Stained Glass at Fairford", a study of the famous stained glass windows in Gloucestershire, dating from the 14th and 15th centuries; "Scotland Dances" which shows the colourful dances of Scotland being performed in their native setting; and "Western Symphony", a ballet in three scenes based on American folk themes, but within the framework of the classic school.

Both the tea and the film showings are open to the public, and many look forward to these regular dates at the Museum when, at the same time, a tour of the special and permanent exhibitions may be made.

**For the month of Easter, the collector's choice, which can be seen in a corner of the entrance foyer of the Museum, will be a fine collection very appropriate to the Easter month. This will** show three 14th, 15th and 16th century Greek and Russian Byzantine ikons, which are lent by Mr. and Mrs. George E. Embiricos, who are the brother and sister-in-law of Mr. and Mrs. C. E. Embiricos of Canora rd., whose home is also graced by a choice collection of these beautiful works of art and devotion of the Orthodox faith.

Montreal Westward News - Lachine Ap 6/60

## The Montreal Museum of Fine Arts

The following films will be presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday April 6 at 6.30 p.m.

The first of these is "Stained Glass at Fairford", a study of the famous stained glass windows in Fairford, Gloucestershire, which date from the 14th and 15th centuries.

The second is entitled "Scotland Dances" and shows the colour ful dances of Scotland being performed in their native setting. The third is entitled "Western Symphony" and is a ballet in three scenes based on American folk themes but within the frame work of the classic school.

Current Events Ap 8/60

The following films will be presented by the Ladies Committee of the Museum in the Lecture Hall of the Museum on Wednesday, April 13th at 6.30 and 8.30 p.m. —four French films—"St. Exupery", an interesting account of the life of the famous aviator and author; "Montagne et le Perigord" which describes the Château Montaigne and the life of the well known French essayist; "Le Bateau Ivre" based on the poem of Arthur Rimband and finally "Tapisseries du Siècle", an account of the rebirth of the tapestry industry in France during the last 25 years.

La Presse Ap 26/60

## Au Musée des Beaux-Arts

—M. Eric McLean, journaliste, prononcera en anglais une causerie illustrée de projections et intitulée : "Une ville détruit son passé". Cette conférence sera donnée en français le mercredi 4 mai au musée également. Le thé sera servi et le public est invité.

Le Devoir Ap 26/60

## *Musée des Beaux-Arts*

Mercredi après-midi, à trois heures, M. Eric McLean, rédacteur musical du "Montreal Star", prononcera en anglais une causerie illustrée, intitulée "Une ville détruit son passé". La suite de cette conférence sera donnée en français mercredi, le 4 mai, également au Musée.

Le thé sera servi. Le public est invité.

St. Laurent News Ap 7/60

## Four French films

Four French films will be shown by the Ladies Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday April 13 at 6:30 p.m. and at 8:30 p.m.

They are St. Exupery, an interesting account of the life of the famous aviator and author; Montaigne et le Perigord which describes the Chateau Montaigne and the life of the well known French essayist; Le Bateau Ivre based on the poem of Arthur Rimband and finally Tapisseries du xxe Siecle, an account of the rebirth of the tapestry industry in France during the last twenty five years.

Verdun Messenger Ap 13/60

## FILMS D'ART

Il y aura films d'art à la salle des conférences du Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, mercredi le 13 avril 1960. Le programme est composé de quatre courts métrages en français :

(Montaigne et le Périgord)—Ce film nous fait voir le château de Montaigne et nous décrit la vie de ce fameux essayiste français.

(St-Exupéry)—Compte rendu exceptionnel et fort intéressant de la vie de ce grand auteur et aviateur célèbre.

(Le bateau ivre) — Film basé sur la vie du grand poète Arthur Rimbaud.

(Tapisseries du XXe siècle)—Raconte la renaissance de l'industrie de la tapisserie en France dans les derniers vingt-cinq ans.

Star Ap 25/60

# Eric McLean To Lecture At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held April 27 at 3 p.m. in the upstairs foyer of the museum.

Guest speaker will be Eric McLean, music editor of the MONTREAL STAR, who will give an illustrated talk in English on "A City Destroys its Past." A second talk on this topic will be given in French on May 4.

Tea will be served following the lecture. The public is invited.

St. Laurent News Ap 7/60

## Weekly lecture

The Ladies' Committee of the Montreal Museum of fine Arts announces that its weekly lecture and tea will be held Wednesday April 13 at 2:30 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Dr. Arthur Lismer, R.C.A., L.L.D., Director of the School of Art and Design, Montreal Museum of Fine Arts.

Dr. Lismer will give a gallery talk in English on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Verdun Guardian Ap 13/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, April 20, at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Claude Beaulieu, Professor of architecture at the Ecole des Beaux Arts, who will give a gallery talk on the "Spring Exhibition." Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

A prize-winning Japanese film entitled "Ugetsu" will be presented by the Ladies Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday, April 20, at 6:30 p.m. and at 8:30 p.m. This film, which has English subtitles, was produced by the famous Japanese director Mizo-Gouchi and is based on the classic literature of Japan.

Current Events Ap 15/60

On Wednesday, April 20th at 6.30 and 8.30 p.m. in the Lecture Hall the Ladies Committee of the Museum will present a Japanese film with English titles "Ugetsu".

Westmount Examiner Ap 14/60

## Japanese film

A prize winning Japanese film entitled "Ugetsu" will be presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the Lecture Hall of the Museum on Wednesday April 20 at 6:30 p.m. and at 8:30 p.m.

This film, which has English subtitles, was produced by the famous Japanese director Mizo-Gouchi and is based on the classic literature of Japan.

Westmt Examiner Ap 14/60

## Weekly lecture

The ladies' Committee of the Montreal Museum of Fine Arts announce that its weekly lecture and tea will be held Wednesday April 20 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Claude Beaulieu, Professor of architecture at the Ecole des Beaux Arts.

Mr. Beaulieu will give a gallery talk in French on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Star May 3/60

# Music Editor To Give Talk

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea of the season will be held tomorrow at 3 p.m. in the upstairs foyer of the Museum. Guest speaker will be Mr. Eric McLean Music Editor of THE MONTREAL STAR.

Mr. McLean will give an illustrated talk in French on "A City Destroys its Past." This will be the second of two lectures on this subject.

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Montreal Star Ap 19/60

# Japanese Picture Is Final Offering In Museum Series

A prize-winning Japanese film which has won international acclaim will be shown on the Wednesday evening program at the Montreal Museum of Fine Arts tomorrow evening at 6.30 p.m. and at 8.30 p.m.

The film, "Ugetsu," with English titles, was directed by the Japanese prdoucer Mizoguchi and, like most of his films is an adaption from the great classics of Japanese literature. It takes place in the feudal period of the history of Japan. The film is purely oriental in substance and form and evokes an atmosphere of mysticism and poetry. It represents man as vainly ambitious and dissatisfied but capable of finding happiness in small everyday happenings always provided he has resignation and a sense that in the end time sorts everything out.

This program will be the last in the series of film presentations at the Museum this season.

Gazette May 3/60

# Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its final weekly lecture and tea of the season tomorrow afternoon, at three o'clock, in the upstairs foyer of the Museum, when Mr. Eric McLean, Music Editor of the Montreal Star, will give an illustrated talk in French on, A City Destroys its Past. This will be the second of two lectures on this subject. Tea will be served in the upstairs foyer following the lecture. The public is invited to attend.

La Presse May 3/60

## Au Musée des Beaux-Arts

—Demain à trois heures M. Eric McLean prononcera une causerie intitulée : "Une ville détruit son passé" au Musée des Beaux-Arts, sous les auspices du comité féminin. Mme Louis-A. Lapointe aidée de quelques membres servira le thé. Le public est invité.

La Presse Ap 26/60

## Au Musée des Beaux-Arts

—M. Eric McLean, journaliste, prononcera en anglais une causerie illustrée de projections et intitulée : "Une ville détruit son passé". Cette conférence sera donnée en français le mercredi 4 mai au musée également. Le thé sera servi et le public est invité.

Le Devoir May 3/60

## *Musée des Beaux-Arts*

Mercredi, le 4 mai, à trois heures, le conférencier invité par le Comité féminin du Musée, sera M. Eric McLean, journaliste. Sa causerie, intitulée "Une ville détruit son passé", sera prononcée en français et illustrée de projections en couleurs.

Mme Louis-A. Lapointe et quelques membres de son comité serviront le thé. Le public est invité.

Montreal Star Ap 14/60

## Weekly lecture

13 M

The ladies' Committee of the Montreal Museum of Fine Arts announce that its weekly lecture and tea will be held Wednesday April 20 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Claude Beaulieu, Professor of architecture at the Ecole des Beaux Arts.

Mr. Beaulieu will give a gallery talk in French on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

St. Laurent News Ap 14/60

## Weekly lecture

13 M

The ladies' Committee of the Montreal Museum of Fine Arts announce that its weekly lecture and tea will be held Wednesday April 20 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Claude Beaulieu, Professor of architecture at the Ecole des Beaux Arts.

Mr. Beaulieu will give a gallery talk in French on the "Spring Exhibition".

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Town Mt. Royal Weekly Post Ap 21/60

**●MONTREAL MUSEUM** of Fine Arts, Ladies' Committee will hold its weekly lecture and tea on Wednesday at 3 p.m. Guest speaker will be Mr. Eric McLean, who will give an illustrated talk in English on "A City Destroys Its Past", the first of two lectures on the subject. The second will be given in French on the Wednesday following, May 4. Tea will be served after the lecture, and the public are invited to attend.

La Presse Ap. 16/60

Un architecte parle clair et net

# Nous construirons mieux quand nous aurons plus de discipline

13-M

L'architecte John-C. Parkin n'y va pas par quatre chemins ! Ce qu'il a à dire il le dit carrément.

Membre d'un comité nommé par l'Institut Royal d'architecture pour conduire une enquête sur le milieu domiciliaire canadien, M. Parkin a parcouru 20,000 milles à travers tout le pays.

Et M. Parkin a regardé.

Ses impressions ? Nous les livrons, ici en style télégraphique et à partir de notes tirées d'une récente conférence prononcée à Montréal devant les membres du comité féminin du Musée des Beaux-Arts.

Laissons la parole à l'expert :

La Province de Québec a trop peu de règlements et de discipline pour assurer un développement ordonné à la ville de Montréal. Même carence lorsqu'il s'agit de faire échec à la déchéance de notre héritage architectural.

La responsabilité de l'architecture future de nos villes n'est sous l'égide d'aucune organisation désignée à cette fin. Nos villes poussent au hasard. Dans de telles conditions, il en résulte un urbanisme asocial et inesthétique.

Par contre, la rue Sherbrooke de Montréal est généralement reconnue pour son charme particulier mais il est difficile de lui trouver une concurrente adéquate car aucune autre rue de la métropole ne peut prétendre à la grâce, à la dignité et au plan d'ensemble de cette artère. Sa qualité résulte de cette vérité qu'un tout vaut plus que ses parties.

L'aménagement des bâtisses d'une rue doit donc être plus qu'un ensemble de structures isolées et de curiosités architecturales.

Le comité d'enquête précise l'architecte Parkin, après avoir recueilli les opinions des femmes à travers le pays, en conclut que notre mode d'habitation est monotone. Ceci s'applique en particulier à nos millieux résidentiels où l'on retrouve trop souvent l'uniformité du logement en série.

Les femmes canadiennes ont dressé une liste impressionnante de leurs griefs concernant les centres suburbains. Leurs inquiétudes se concentrent sur: l'absence d'arboriculture, la pollution de l'air, l'omniprésence des fils aériens, la monotonie des habitations, le manque de sécurité provenant d'un mauvais agencement des voies de circulation et, surtout, l'absence de vie privée.

Voilà l'héritage que nous réservons à nos descendants, tant à Montréal qu'ailleurs, cependant que se détériore ce qui nous a été légué.

En 1980, les villes du Canada auront doublé en dimension, etc. Impossible de prédire ce que deviendra Montréal. On peut toutefois penser à ce qu'elle devrait être. D'abord, il faut comprendre que les espaces accessibles et propres à la construction sont limités. Au Canada, les centres d'agriculture entourent les centres urbains. Ce problème nous obligera à réintégrer la population dans les grandes villes.

Les projets d'habitation de 1980 devront se conformer à l'aménagement restrictif de nos rues. Il faudra des agglomérations gigantesques d'accommodations résidentielles construites de façon à assurer l'intimité familiale. Les balcons seront plus grands et disposés de manière à recevoir la lumière, le soleil et l'air en plus ample quantité. Les jeunes ménages pourront habiter les appartements du rez-de-chaussée de ces habitations pour permettre l'accès facile aux terrains de jeux.

En 1980, l'aspiration actuelle de tout Canadien de posséder sa maison sera devenue un mythe.

En terminant, l'architecte Parkin précisera que des règlements sévères préserveront le pittoresque du Mont-Royal. Et qu'il est possible que les abords du St-Laurent redeviennent d'utilité publique sans toutefois nuire à l'efficacité du port.

Pointe Claire Lakeshore News Ap 21/60

Mont. Monitor Ap 21/60

## Eric McLean to lecture at Mont. Museum

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The ladies' Committee of the Montreal Museum of Fine Arts has announced that its weekly lecture and tea will be held Wednesday, April 27, at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Eric McLean, Music Editor of The Montreal Star.

Mr. McLean will give an illustrated talk in English on "A City destroys its Past". This will be the first of two lectures on this subject. The second will be given in French Wednesday, May 4.

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Star May 10/60

### TEA CANCELLED

The Ladies' Committee of the Montreal Museum of Fine Arts announces that the lecture and tea planned for tomorrow has been cancelled and that there will be no further teas this season.

### Weekly lecture

871

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St. Laurent News Ap 27/60

### Weekly lecture

871

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The public is invited to attend.

Current Events Ap 22/60

The ladies Committee of the Museum announces that its weekly lecture and tea will be held Wed. April 27 at 3 p.m. in the upstairs foyer of the Museum.

The guest speaker will be Mr. Eric McLean, Music Editor of the Montreal Star.

Mr. McLean will give an illustrated talk in English on "A City destroys its past". This will be the first of two lectures on this subject. The second will be given in French next Wed. May 4.

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

La Presse May 10/60

### Musée des Beaux-Arts

—Demain après-midi, à trois heures, le Dr Evan H. Turner, directeur du Musée, prononcera, en anglais, une causerie intitulée : "Quelques aspects de la peinture abstraite. Le thé sera servi par Mme R. F. Elliot et les membres de son comité. Le public est invité.

Town Hut Royal Weekly Post Ap 28/60

ARE YOU POLISHING UP YOUR FRENCH by reading Les Loisirs column? You miss some interesting news if you are not. Right now, two of the artistic members of the group, Gilles Chartier of Grenfell ave., and Richard Boudrias of Strathcona dr., are having a premiere exhibition of their work at College Notre Dame, 3791 Queen Mary rd., right opposite St. Joseph's Shrine. This is Expo '60, an annual art exhib'', where works of established artists and newcomers are shown, and the display is open to the public. Under the guidance of Brothers Jerome. A. Pepin and G. Bergeron, the students have invited artists Armand Vaillancourt, Jean McEwen, Soeur Marie-Anastasee, Mariette R. Vermette and Yolande R. Rioux to share space with our Gilles and Richard, as well as Laurent Vermette. This is in the reception hall on the second floor, and doors are open from 9 a.m. to 9 p.m. until May 2. This would be a good weekend to see how spring is coming to the mountain, to visit the Shrine's garden of the Stations of the Cross, and to see this exhibit too . . . News of a different branch of the arts is that John McFadyen of Monmouth ave., and of E/Z Players of Greater Montreal, and their co-founder, Ralph England (now busy polishing up the final touches to "Dear Charles" which will be presented on May 5 and 6) will shortly start work on a musical variety show called "Great-Granny Wore Tights", written by Mr. England and three other E/Z Players, which will be produced in October. They will be holding auditions for singers, dancers, instrumentalists, and every other conceivable talent, on May 13. For further information please get in touch with Mr. England, ME. 1-8989, or Mr. McFadyen, RE. 3-3757. The abundant local talent of all ages will be welcome . . . Back to fine arts, we hear from Mrs. Guy Panet-Raymond of Stanstead ave., chairman of the collector's choice exhibit of the Ladies Committee of the Montreal Museum of Fine Arts, that on view in May will be two contemporary works from the collection of Mr. Gerard O. Beaulieu. These will be a bronze sculpture by Marino Marini and an oil painting by Massimo Campigli. And at the Ladies' Commttee weekly tea, on Wednesday, May 4, at 3 p.m. Mr. Eric McLean, will continue to the second part, this time in French, of his illustrated talk on "A City destroys its past." Everyone is invited to attend.

Verdun Guardian Ap 27/60

871

The Ladies' Committee of the Montreal Museum of Fine Arts announce that its weekly lecture and tea will be held Wednesday, May 4, at 3 p.m. in the upstairs foyer of the Museum. The guest speaker will be Mr. Eric McLean, Music Editor of the Montreal Star, who will give an illustrated talk in French on "A City Destroys its Past." This will be the second of two lectures on this subject. Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

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The Collector's Choice for the month of May at the Montreal Museum of Fine Arts, sponsored by the Ladies' Committee will be two contemporary works from the collection of Gerard O. Beaulieu Esq. A bronze sculpture "Cavalier" by Marino Marini and an oil painting "Terrasse Romaine" by Massimo Campigli. Both artists started with the same influence, typically Roman, and their work strongly shows the Etruscan influence. Marini is particularly well known for his horse and riders and Campigli was first a journalist in Paris, then changed to painting. He is considered one of the best contemporary Italian painters.

Pointe Claire Lakeshore News Ap 28/60

## Collector's choice for Montreal Museum

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Daily Commercial News & Bldg Record Toronto Ap 26/60

### Monotonous City-Scape

13-M

# Architect Cites Loss Of Beauty In Cities

MONTREAL, Que. — John C. Parkin, member of the Montreal and Toronto architectural firm of John B. & John C. Parkin Associates, adversely criticized the growing trend to standardization in Canadian cities in an address he delivered recently before the Ladies Committee of the Montreal Museum of Fine Arts.

Mr. Parkin last winter formed part of a three-man volunteer Committee of Enquiry into the Residential Environment in Canada organized by the Royal Architectural Institute of Canada and Central Mortgage and Housing Corp.

He said: "Since October 1959 we travelled 20,000 miles, visited 15 cities from St. John's, Nfld., to Victoria, B.C., and listened to 500 briefs."

**Monotony Wide-Spread**

Mr. Parkin pointed to the outstanding brief of the National Council of Women, who after the conclusion of a nation-wide poll of opinion involving 1,400 replies, reported: "Our housing is monotonous, boring, dull, with a rubber-stamp similarity . . ."

From all sources across Canada, he said, an increasingly strong picture was painted—one brushed in dull and sombre tones, and one which is the worst projection of Canadian art and culture today. Whatever differences, he continued, the suburbs of an earlier Montreal (say, 30 or 40 years ago) may have enjoyed with respect to their Canadian contemporaries, these differences are now vanishing—to the loss and discredit of the entire country.

**Lack of Privacy**

Mr. Parkin underscored the lack of privacy in community planning today. Having spent an hour commuting to the suburbs of Montreal, one finds oneself in an environment not unlike counterparts in Winnipeg or Vancouver or Toronto, or repeated in smaller variation in the countless smaller cities.

The women of this country reported their growing concern over the bulldozed trees and the failure to plant replacements; the lack of privacy; the air pollution even in suburbia; lack of community identify; the omnipresent overhead wires; lack of privacy I repeat; lack of variety in housing types, which might allow for greater diversity of age and incomes within a neighbourhood; convenience to community services, shopping, schools and churches; lack of safety through improper road patterns; and, I again repeat, lack of privacy, for this was the single quality most demanded by Canadians.

**Sherbrooke Street**

Sherbrooke Street which through more than a century of Canada's history, has been universally admired for its undoubted beauty—until recently at least—the most beautiful street in Canada.

It would be impossible to now name the heir-apparent to this heretofore undisputed recognition of Sherbrooke Street; for among its new brawling, lusty successor-claimants none compare with the grace, dignity and unity of the well-treed charm of this street, each of whose building-occupants have given so much of themselves to relate in good manners side by side, but without loss of the unique personality of each.

Certainly, neither Dorchester Street in Montreal, nor University Avenue in Toronto, or any of the others, show the slightest evidence in support of their claims to a future beauty.

Let us dissuade those who would say that the past beauty of Sherbrooke was simply the beauty of a serene maturity claimed by those who fail to recognize the new beauty of the machine-environment. There are other reasons.

**The handsome quality of Sherbrooke was created through the simple logic that the whole is greater than the part—that the sum total of the buildings on a street is more important than the isolated single, or whole series of virtuoso buildings, which however excellent, are unrelated to one another.**

St Laurent News Ap 28/60

### Collector's choice

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A bronze sculpture "Cavalier" by Marino Marini and an oil painting "Terrasse Romane" by Massimo Campigli. Both artists started with the same influences, typically Roman, and their work strongly shows the Etruscan influence. Marini is particularly well-known for his horses and riders and Campigli was first a journalist in Paris, then changed to painting. He is considered one of the best contemporary Italian painters.

n.D.G. Monitor Ap 28/60

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Le Devoir May 17/60

### *Musée des Beaux-Arts*

Mercredi, le 18 mai, à deux heures, Mme J.-L. Rollins prononcera, en anglais, une causerie avec démonstrations, intitulée: "Les bons et les mauvais points d'un arrangement floral".

Le public est invité. Le thé sera servi.

Verdun Guardian Ap 20/60

173-M1

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Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

La Patrie May 15/60

Le 10 mai, déjeuner de l'ouverture de la saison de golf, section féminine, du club Laval-sur-le-Lac, à midi et trente, au chalet du club. **Mme Charles Taschereau**, présidente du comité féminin du Musée des Beaux-Arts de Montréal, invitée d'honneur. Mme Guy Lanctôt préside. Mesdames Louis-A. Lapointe, Roger Laverdure et Hector-A. Caron reçoivent les membres et leurs invitées.



Mme Charles Taschereau

Town Mt. Roy. Weekly Post ap 28/60

**. . . Back to fine arts, we hear from Mrs. Guy Panet-Raymond of Stanstead ave., chairman of the collector's choice exhibit of the Ladies Committee of the Montreal Museum of Fine Arts, that on view in May will be two contemporary works from the collection of Mr. Gerard O. Beaulieu. These will be a bronze sculpture by Marino Marini and an oil painting by Massimo Campigli. And at the Ladies' Commttee weekly tea, on Wednesday, May 4, at 3 p.m. Mr. Eric McLean, will continue to the second part, this time in French, of his illustrated talk on "A City destroys its past." Everyone is invited to attend.**

mont monitor May 19/60

## *3 interesting films at Montreal Museum*

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Three interesting films in color on famous European gardens and on the art of flower arranging will be shown at the Montreal Museum of Fine Arts Wed., May 25, at 8:30 p.m.

The first is 'Flowers in Daily Life' a Japanese color film which introduces the viewer to Japanese Floral Art at its finest. The film creates an understanding of the appreciation for natural beauty which is the basis of this art.

The second is a splendid demonstration of 'Flower Arrangements for the Home'. The third is a pictorial account of the great gardens of Europe. Those of the Louvre and Luxembourg are brilliantly photographed as well as outstanding gardens in Rome and Geneva.

This film program is open to the public and is free. It is sponsored in connection with the Fete des Fleurs, the annual flower arranging competition for amateurs to be held at the Museum on June 1 and June 2. The professional Florists of Montreal participate by decorating the Museum. The money raised by this event goes entirely to the support of the Montreal Museum of Fine Arts and makes possible this Wednesday evening film program during the season.

Le Devoir June 8/60

# Ce que le Musée des Beaux-Arts doit à son Comité féminin qui multiplie initiatives et succès

**Des milliers de Montréalais profitent de ces initiatives et le Musée refait ses finances — Nombreuses initiations à l'art et occasions de culture**

C'est une année fructueuse en tous points que le Comité féminin du Musée des Beaux-Arts vient de terminer et les rapports des présidentes-conjointes, Mmes Charles Taschereau et Stirling Maxwell, présentent des activités, des chiffres et des sujets tout à fait intéressants.

Ce Comité féminin, institué pour venir en aide aux finances du Musée et lui permettre plus d'activités, a six sources de revenu pour recueillir des fonds. Tout d'abord, les **Thés du mercredi**, avec une assistance de 2,300 personnes, ont été précédés de 26 causeries. Les manifestations extraordinaires du Musée en cette année du centenaire ont mis à l'épreuve l'habileté et le dévouement des membres de ce Comité.

Les bénéfices du Comité de réceptions, en fonctions des soirs d'ouverture, d'avant-première ou autres occasions, ont bien alimenté la caisse. La vente des billets pour consommations a doublé pendant l'exercice qui se termine. Six déjeuners ont été organisés. Ces réunions mensuelles permettent aux membres de se rencontrer et de faire connaître le Musée à leurs amies, et plusieurs de celles-ci sont devenues ainsi de nouvelles abonnées.

Le comité chargé des relations avec les groupes extérieurs a organisé quatre réunions importantes; il a pris part aussi à un événement le plus élaboré jamais entrepris, soit un déjeuner de 220 convives. Un buffet froid a été également préparé pour recevoir les délégués du "General Museum Association".

### Fête des fleurs

La fête des fleurs 1959, source principale de revenu, a remporté la magnifique somme de $8,429. Plus de 6,000 personnes ont visité le Musée lors de ces deux jours de gala.

Les contributions annuelles des membres actifs et associés complètent la liste des sources de revenu.

"Le succès de nos entreprises, ont remarqué les auteurs des rapports est dû, pour une grande partie, à l'excellente publicité qui se fait tant dans les journaux français que dans les périodiques de langue anglaise. Les présidentes conjointes du Comité de publicité sont en relations continues avec les représentants des journaux, de la radio et de la télévision. La précieuse collaboration que nous avons obtenue de ceux-ci nous est accordée par l'intermédiaire de ces deux membres."

Toujours sur le "qui vive", trois co-présidentes dont les fonctions consistaient à recruter des nouveaux membres pour le Musée ont obtenu 73 nouvelles adhésions dont l'une représentait un don de $2,000. De plus, ces présidentes ont dressé une liste de 300 noms de personnes susceptibles de devenir membres du Musée l'an prochain.

La trésorière sortant de charge, Mme John A. Tyler a fait lecture du rapport financier.

Le comité des prévisions budgétaires a établi un budget de $12,608. Suivant ses recommandations, des membres du comité féminin ont fait don au Musée de montants fort appréciables. La somme de $1,000 a été versée pour l'achat de livres pour la bibliothèque. La présidente du Comité de liaison avec la bibliothèque a collaboré au choix de ces livres.

Le Comité féminin a offert $1,500 au Centre d'art du musé pour aider à son réaménagement après un incendie récent, facilitant ainsi la reprise immédiate des cours.

Il apporta son encouragement à la série des "artistes à l'oeuvre", un autre don constitué par un prix de $500 a été accordé pour la meilleure sculpture présentée au Salon du printemps.

En résumé, le Comité féminin a versé plus de $5,800 au fonds du Musée et cela lui permet également d'offrir des soirées cinématographiques au public. Environ 26,300 personnes ont profité de ces représentations gratuites cette année. Le succès fut tel qu'il fallut offrir deux spectacles chaque mercredi au lieu d'un seul. Un travail remarquable a été accompli par ce comité. A cette fin et pour l'utilisé du musée lui-même, ce comité féminin a fait l'acquisition de deux projecteurs, l'un pour films et l'autre pour diapositives, ainsi que d'un micro portatif.

Le coin du collectionneur a pour but d'intéresser les visiteurs. Sept expositions ont été présentées avec le meilleur goût.

Un comité de liaison avec les Jeunes associés du musée tient le comité au courant des nombreuses fonctions de cette association dont les efforts méritent encouragement et $500 ont été versés à l'installation de leur restaurant casse-croute.

En février dernier, avec la collaboration d'un comité spécial, une présidente compétente organisa la vente d'oeuvres d'art tenue annuellement pour permettre au public à se procurer des tableaux ou sculptures canadiennes à des prix raisonnables. De plus, les artistes ont ainsi l'occasion de vendre leurs oeuvres. Cent travaux ont été offerts dont 66 ont été achetés. Quarante-huit peintres et dix sculpteurs avaient accepté de participer à la vente cette année. Cette manifestation n'a pas de but lucratif. Tout profit que le comité pourrait en tirer est versé a un compte spécial en prévision de certains projets. Il fut toutefois convenu cette année de verser la somme de $1,000 provenant de ce fonds pour l'achat d'un Pelland qui sera exposé au musée.

L'an dernier le comité se chargea de la réorganisation du comptoir de ventes du musée. Grâce aux directrices habiles de la présidente assignée à cette fin, le comptoir est de plus en plus intéressant. L'excédent des recettes sur les dépenses a été de $3,666 pour la période allant de septembre '59 à avril '60.

En résumant on constate qu'au cours de l'année, 26,300 personnes ont participé aux manifestations du musée, 73 nouveaux membres ont été recrutés, des dons substantiels ont été versés au musée par l'entremise du comité féminin.

## *Nouveau conseil élu au Comité féminin du Musée des beaux-arts*

Le Conseil d'administration du Comité féminin des Beaux Arts, pour l'année 1960-1961 vient d'être élu au cours de l'assemblée annuelle. Il se compose comme suit: co-présidentes: Mmes Stirling Maxwell et Antonio Cantero; vice-présidentes: Mmes Beullac, Joseph Connolly, J. Archibald Hodgson, Barlett Morgan, Guy Panet-Raymond et Léo Thibault; secrétaires: Mmes Jacques Hébert et J. Malcolm McDougall; trésorière: Mme Heward Stikeman.

Le Devoir, Montreal, Que.
June 8, 1960

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photo LA PRESSE

**UN NOUVEAU CONSEIL :** — Quelques membres du nouveau conseil d'administration du Comité féminin du Musée des Beaux-Arts, dont la nomination a été annoncée hier, au cours de l'assemblée annuelle. De gauche à droite : Mme Léo Thibault, une des vice-présidentes, Mme Stirling Maxwell et Mme Antonio Cantero, présidentes conjointes et Mme Roger Beullac, une autre vice-présidente.

La Presse June 8/60

*Comité féminin du Musée*

# Un groupement qui oeuvre dans les arts

A la 11e assemblée annuelle du Comité féminin du Musée des Beaux-Arts tenue hier au Musées même, Mmes Antonio Cantero et Stirling Maxwell ont été nommées présidentes conjointes du comité. D'après les rapports soumis à l'assemblée pour l'année qui vient de se terminer, l'association a six sources de revenus : les thés du mercredi qui ont été servis à 2,300 personnes et au cours desquels 26 causeries furent prononcées.

Puis viennent les bénéfices du Comité de réceptions les soirs d'ouverture, d'avant-premières ou autres circonstances alors que la vente des billets pour consommations a doublé pendant le dernier exercice. Ensuite les déjeuners mensuels, et les réunions organisées par le comité des relations extérieures dont un déjeuner offert à 220 convives. La Fête des fleurs 1959 a rapporté la somme de $8,429. avec un défilé de 6,000 personnes.

Enfin, comme dernière source de revenu : les contributions annuelles des membres actifs et associés. A l'automne, 15 nouveaux membres étaient admis dans le Comité féminin alors que 73 autres étaient recrutés pour le Musée même. Parmi ces derniers, on signala un don de $2,000.

Le comité des prévisions budgétaires a établi un budget de $12,608. Une somme de $1,000 fut versée à la bibliothèque. Le Comité offrit $1,500 au Centre d'art du Musée après l'incendie récent, pour faciliter la reprise immédiate des cours. Un autre don de $500 fut accordé pour la meilleure sculpture du Salon du printemps. En résumé, le comité féminin a versé plus de $5,800 au fonds du Musée.

Les revenus permettent en outre d'offrir des soirées cinématographiques au public et 26,300 personnes ont profité de ces représentations gratuites cette année. Sept expositions furent présentées grâce au Coin du collectionneur. Et un don de $500 fut accordé aux Jeunes associés du Musée pour l'installation de leur restaurant casse-croûte.

Cent travaux furent offerts dont 66 vendus au cours de la vente annuelle d'oeuvres d'art. On a convenu de verser la somme de $1,000 de ce fonds pour l'achat d'un Pelland qui sera exposé dans le Musée. Pour la période allant de septembre 59 à avril 1960, au comptoir des ventes du Musée, l'excédent des recettes sur les dépenses a été de $3,666.

Outre les présidentes déjà nommées, le nouveau conseil d'administration se compose comme suit : vice-présidentes : Mmes Roger Beullac, Joseph Connolly, J. Archibald Hodgson, Bartlett Morgan, Guy Panet-Raymond et Léo Thibault. Secrétaires : Mmes Jacques Hébert et J. Malcolm McDougall; trésorière, Mme Heward Stikeman.

Star June 7/60

Montreal Museum

# *Ladies' Committee Has Active Year*

The Ladies' Committee of the Museum was directly responsible for over 30,000 visitors to the Montreal Museum of Fine Arts, the members were told at the annual meeting held this morning.

Mrs. Charles Taschereau, presenting the annual report of the co-chairman, noted that the Committee had six sources of revenue. Some 2,300 people were served at the Wednesday afternoon teas which were preceded by short lectures and gallery talks. Another source of revenue was the operation of a bar at the evening vernissages.

During the year six lunches were served and the chairman in charge of extra mural relations organized four receptions.

The chief source of revenue for the year was the Fete des Fleurs which in 1959 brought in $8,429. More than 6,000 people attended. The annual dues from the active and associate members of the committee are the sixth source of revenue.

Total revenue for the year was $12,608 from which the Ladies' Committee made several gifts to the museum. The sum of $1,000 was voted for the purchase of books for the library, and $1,500 was donated to the Art Centre. The committee also awarded a prize of $500 for the best sculpture in the Spring Exhibition.

Another project was the Wednesday evening films which some 26,300 people attended. "The response has been so great that we now have two showings an evening and have added a second projector, a slide projector and a portable mike to the Museum's equipment," Mrs. Taschereau said.

Seven "Collector's Choice" exhibits were arranged during the year from private collections in the city.

The Ladies' Committee also added a refrigerator, new cupboards, new dishes, cutlery and clothes to the kitchen and donated $500 towards the equipment needed for the restaurant opened by the Junior Associates of the Montreal Museum in the Stable Gallery.

In February an Art Sale was organized. "This endeavor has but one aim, to encourage the buyer to collect and to help the artist to sell his works," Mrs. Taschereau said.

She noted that the re-organization of the Museum Shop is progressing and that the excess of sales over purchases from September 1959 to March 1960 was $3,366. In conclusion the co-chairmen's report noted that 73 new members were enrolled during the year.

**OFFICERS ELECTED**

Mrs. Stirling Maxwell and Mrs. Antonio Cantero were elected co-chairman for the coming year. Vice-presidents are Mrs. J. Archibald Hodgson, Mrs. Joseph Connolly, Mrs. Guy Panet Raymond, Mrs. Roger Beullac, Mrs. Leo Thibault, and Mrs. Bartlett Morgan. The honorary secretaries are Mrs. Malcolm McDougall and Mrs. Jacques Hebert and the honorary treasurer is Mrs. Heward Strikeman.

Howe... 3.47

**FROM THE MAIL BAG . . .**

A note of thanks received from Mrs. Jean Connolly of the Ladies' Committee of the Montreal Museum of Fine Arts for publicity received during the year. The success of the wonderful Fete des Fleurs, the showings of films during the year and the various lectures given from time to time may be due, in part, to the excellent work done by Mrs. Connolly as publicity convener . . .

Wednesday, June 15, 1960. 1502. Verdun, Que., The Guardian

mont. Star June 8/61.



—Star Photo by David Bier

***Co-chairmen of Ladies' Committee***

Newly elected co-chairmen of the Ladies' Committee of the Montreal Museum of Fine Arts are Mrs. Stirling Maxwell, left, and Mrs. Antonio Cantero, right. They were elected at the annual meeting yesterday.

Friday, June 17, 1960.
Examiner, Westmount, Que.

# Museum Ladies' Committee reports active year

## Chief source of revenue was the 'Fete des Fleurs'

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Total revenue for the year was $12,608 from which the Ladies' Committee made several gifts to the museum. The sum of $1,000 was voted for the purchase of books for the library, and $1,500 was donated to the Art Centre. The committee also awarded a prize of $500 for the best sculpture in the Spring Exhibition.

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# List of prize winners for 'Fete des Fleurs'

The Fete des Fleurs — a flower arranging competition for amateurs, also an exhibition of the best professional floral decorations was held June 1, 2, at the Montreal Museum of Fine Arts. The following is a list of the prize winners: 1st prize, Mrs. Marie Blabler, 4922 Mariette avenue; 2nd prize, Mrs. Donald Baillie, 22 Summit Circle; 3rd prize, Mrs. J. J. Harold, 5613 Queen Mary road; Hon. mention, Mrs. S. D. Cantlie, 483 Roslyn avenue, Mrs. G. J. Chandler, 3495 Mountain street, Mme. René Benoît, 951 Graham boulevard.

**CLASS 2 — Monocromatic arangement:** 1st prize, Mrs. Allan t. Capel, 122 Broadview, Pointe Claire; 2nd prize, Mrs. Gerald Franklin, 4078 Gage road, 3rd prize, Mrs. L. D. Woodrift, 25 Highfield; Hon. mention, Mrs. P. E. Henault, 3500 Atwater.

**CLASS 3 — Futuristic arrangement:** 1st prize, Mrs. Eric Cushing, 9 Lorraine; 2nd prize, Mme. Louis Lapointe, 7475 Churchill.

**CLASS 4 — Hats of live flowers:** 1st prize, Mrs. Eric Cushing, 9 Lorraine; 2nd prize, Mlle. Marie Raymond, 3980 Cote des Neiges; 3rd prize, Mme. Rémi Archambault, 4030 Marlowe; Hon. mention, Mr. John Anthes, 11795 Fillion.

**CLASS 5 — Commode arrangement:** 1st prize, Mlle. Mariette Handfield, 59 Perreault, Beloeil; 2nd prize, Mrs. Philip Osler, 3464 Mountain; Hon. mention, Mrs. P. C. Thompson, 4062 Highland.

**CLASS 6 — Red, white and blue in white container:** 1st prize, Mme. B. Tveiten, 5770 Cote St. Luc road; 2nd prize, Mrs. W. W. Gear, 4715 The Boulevard; 3rd prize, Mrs. J. C. Watterson, 608 Carleton; Hon. mention, Mrs. T. C. Thompson, 4062 Highland.

**CLASS 7 — One variety of flower:** 1st prize, Mrs. Seisho Kuwabara, 2417 Mariette; 2nd prize, Mrs. R. G. Aitken, Box 85, St. Hilaire Station; 3rd prize, Mme. Jean Ostigny, 68 Roselawn Crescent; Hon. mention, Mrs. Marie Blaber, 4922 Mariette.

**CLASS 8 — Quick arrangement:** 1st prize, Mrs. Marie Blaber, 4922 Mariette; 2nd prize, Mme. D. Vaillancourt, 524 Stanstead; 3rd prize, Mrs. Wm. Baig, 87 Summit Crescent; Hon. mention, Mrs. George McDonald, 43 Thorton.

**CLASS 9 — Novice class:** 1st prize, Mrs. Vokral, 439 Grand Cote, St. Eustache; 2nd prize, Mrs. J. G. Shannon, 784 Up Belmont; 3rd prize, Mrs. Wm. C. Bowen, Miss Annette Beauchamp, Miss Alice Anderson, Mrs. David Wright.

**CLASS 10 — Asymmetrical arrangement (Side Triangle):** 1st prize, Miss D. Catliff, 1245 St. Mark; 2nd prize, Mrs. L. Finkelstein, 63 Sunnyside; 3rd prize, Mrs. R. G. Aitken, Box 85, St. Hilaire.

**CLASS 11 — Classical urn:** 1st prize, Mrs. H. M. Rawlings, 3021 Trafalgar; 2nd prize, M. St. Denys Laroque, 353 Olivier; 3rd prize, Mrs. J. C. Watterson, 608 Carleton avenue; Hon. mention, Mrs. P. E. Henault.

**CLASS 12 — A party theme:** 1st prize, Mrs. Donald Baillie, 22 Summit Circle; 2nd prize, Comtesse B. de Vienne, Rang 3, Boucherville; 3rd prize, Mrs. G. H. Lennard, 396 Glengarry; Hon. mention, Mrs. Louis Schreiber, 6 Cressy road.

**CLASS 13 — Dried arrangement:** 1st prize, Mme. Guy Panet-Raymond, 309 Stanstead; 2nd prize, Mrs. H. W. Hingston, 614 Victoria; 3rd prize, Mrs. Eric Cushing, 9 Lorraine; Hon. mention, Mrs. W. M. Ford, 228 Marie Victorin, Boucherville, Mrs. D. Herbatuk, 309 Stanstead.

**CLASS 14 — Still life:** 1st prize, Mme. D. Vaillancourt, 524 Stanstead; 2nd prize, Mme. Henri Dutrisac, 1035 Beatty, Verdun; 3rd prize, Mrs. Clary Booth.

Thursday, June 16, 1960.
1394. Montreal, Que., N D G Monitor

# Museum Ladies' Committee has active season



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Star June 6/60



MRS. STIRLING MAXWELL

# Committee Gives $5,403 To Museum

A total of $12,608 was the revenue of the Ladies' Committee of the Montreal Museum of Fine Arts during the year, it was reported at the annual meeting yesterday.

Donations totaling $5,403 were made to the museum. The sum of $1,500 was given to the Art Centre to help replace students' equipment destroyed by fire last winter. Donations of $1,000 each went to the museum library to buy books, and to the acquisition fund to buy Canadian paintings.

Mrs. Antonio Cantero was elected co-president, and Mrs. Stirling Maxwell was re-elected as co-president for the coming year.

The committee estimated that it was responsible for more than 30,000 of the museum visitors during the year, reported Mrs. Charles Taschereau, retiring co-president. The Wednesday evening film program brought in an estimated 26,300 people. The committee financed this program of free film showings at a cost of $535, and donated $903 in projectors and other equipment.

**Main Project**

More than 6,000 people visited the museum during the two-day Fete des Fleurs in 1959, when a total of $8,429 was raised. This is the committee's main money-raising project. Figures on money raised and attendance are not yet available from this year's show.

Teas held on Wednesday afternoons attracted 2,300 people during a 26-week season, said Mrs. Taschereau. Short lectures and gallery talks were held in conjunction with the teas.

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Wednesday, June 8, 1960.
Montreal Gazette, Que.

13-M

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Montreal (N.D.G.) Monitor
Quebec
June 16, 1960

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Westmount Examiner, Que.
June 17, 1960

# Museum Ladies' Committee reports active year

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La Presse Fev 17/60

## Musée des Beaux-Arts

—L'avant-première de la troisième exposition et vente annuelle de peintures, de dessins et de sculptures exécutés par les artistes contemporains du Québec et organisé par le comité féminin du Musée des Beaux-Arts auront lieu le jeudi 25 février, à neuf heures.

St. Laurent News Fev 18/60

871

## Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., Feb. 24 at 3 p.m. in the Museum.

The guest speaker will be Dr. Evan Turner, Director of the Museum.

Dr. Turner will give a talk in English on "The Ladies' Committee's Art Sale."

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

La Presse Fev 20/60

## Musée des Beaux-Arts

—La troisième vente-exposition d'Art contemporain du Québec, offerte par le comité féminin du Musée des Beaux-Arts aura lieu du 26 février au 3 mars. Les organisatrices sont Mme George H. Scott, présidente, Mmes Galt Durnford, Cécile Caillé, Eric Cushing, Lionel Dagenais, Mlle Dorothy Blair, Mmes John Tyler, Joseph S. Connely, Jacques Hébert, Mlle Aimée Cusson, Mmes Allan Magee, Malcolm J. McDougall, K. Archambault, E.L. Stern.

Mont Star Fev 23/60

## *Weekly Talk At Museum*

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Verdun Messenger Fev 17/60

## MONTREAL MUSEUM OF FINE ARTS

— ★ —

BULLETIN

IMMORTALITY

871

Sixty noted Quebec artists are co-operating with The Montreal Museum of Fine Arts in a scheme aimed at encouraging the Canadian tradition of private collecting, it was announced today.

Eeach of the artists has submitted one or two works — paintings, drawings or sculptures — to be sold at the Museum's third annual exhibition and sale, which will be open to the public starting February 25.

Dr. Evan H. Turner, director of the Museum, said the event, organized by the Museum's Ladies' Committee, is in keeping with the tradition honored at the exhibition Canada Collects: 1860-1960: European Painting, a survey of the Old Masters owned by Canadians during the past century.

Some 110 works have been assembled for the sale and highest price asked is $200.

Mrs. George Scott, chairman of the exhibition and sale committee, said many of the artists represented in the exhibition are famous in Canada, the United States and abroad.

Noting that the Meseum this year is celebrating its centenary, Mrs. Scott added: "It is not exaggerated to predict that several of these artists will still be outstanding names in Canadian art a century from now."

The sale originated in 1958 with the dual objective of fostering interest in living artists of the province and of encouraging the general public to buy their work.

It came about as a result of the Canada Council's efforts to promote direct support of contemporary Canadian artists.

The first year of the exhibition and sale, 78 works by 41 artists were exhibited. Of these, 55 were sold. In 1959, 49 artists submitted 99 works and 59 were purchased.

Mrs. Scott noted that 10 sculptors will be represented in this year's show — double the number of last year.

Sale of the works is by ballot.

Ballots can be placed in boxes beneath each work throughout the exhibition period.

The purchaser, or a proxy, must be present on the night of the sale — March 3 — to claim the work and pay for it.

When there is more than one ballot per work, the purchaser is selected by draw.

Mrs. Scott emphasized that the event is not a money-raising venture for the Museum.

"While awards and scholarships for artists are desirable," she declared "the best way to help the artist is the direct method of creating a buying public."

New and younger artists were among those invited by a selection committee to submit their work.

A $200 limit was set by the organizers of the sale so as to place the works within the means of the average buyer.

About half the works are representational, the others abstract. All were executed within the last three years.

mont Monitor Fev 15/60

871

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Le Devoir Fev 27/60

AU MUSÉE

## Visite-conférence

Le Comité féminin du Musée des Beaux-Arts présentera le mercredi 2 mars, à 3h., Mme Eva Landori, peintre de l'Ecole de Paris, qui fera une visite - conférence de l'exposition d'Art contemporain du Québec, laquelle aura lieu, au Musée, du 26 février au 3 mars.

Originaire de la Hongrie, naturalisée canadienne en 1951, Mme Landori a fait maintes expositions de ses oeuvres soit en Suisse, à Paris, à New - York, à Ottawa, ou à Montréal.

Après la conférence, le thé sera servi. Le public est invité.

mont Star Fev 25/60

## Social and Personal

The Art Sale Committee of the Ladies' Committee of the Montreal Museum of Fine Arts will hold a small reception for Mrs. Alfred Paradis, a member of the Canada Council, tomorrow evening in the Museum. Mrs. Paradis will open the Third Annual Exhibition and Sale of contemporary Canadian Art at 9 p.m. This preview is for members of the Museum.

Le Progres Du Saguenay Fev. 18/60

871

# Pour encourager la collection privée chez les Canadiens

## Oeuvres à prix modique

Soixante artistes réputés du Québec participent à un programme destiné à encourager la collection privée chez les Canadiens, en collaboration avec le Musée des Beaux-Arts de Montréal.

Chacun d'eux a soumis une ou deux oeuvres — peinture, dessin ou sculpture — à la troisième exposition et vente annuelle du Musée qui commencera le 25 février.

M. Evan H. Turner, directeur du Musée, a déclaré que l'événement, organisé par le Comité féminin du Musée, fait honneur à l'exposition de collections canadiennes qui réunit des toiles de maîtres anciens appartenant à des canadiens au cours d'un siècle.

Environ 110 oeuvres ont été groupées pour la vente, dont aucune ne dépasse $200.

Mme George Scott, présidente de l'exposition et du comité de vente, dit que bon nombre des artistes représentés à l'exposition sont célèbres au Canada, aux Etats-Unis et en Europe.

Signalant le centenaire du Musée cette année, Mme Scott a ajouté. "Nous pouvons sans exagération prédire que plusieurs de ces artistes seront encore réputés dans l'histoire de l'art canadien d'ici un siècle."

La vente a débuté en 1958 dans le double dessin d'orienter l'intérêt des collectionneurs vers les artistes contemporains de la province et d'encourager le public en général à acheter leurs oeuvres.

Elle couronne ainsi les efforts du Conseil des Arts du Canada qui cherche à obtenir un appui direct pour les artistes canadiens contemporains.

La première année de la vente-exposition, 78 oeuvres de 41 artistes furent exposées. Parmi celles-ci, 55 furent vendues. En 1959, 49 artistes ont soumis 99 oeuvres et 59 furent achetées.

Mme Scott a fait remarquer que 10 sculpteurs seront représentés cette année, ce qui double le nombre de l'an passé.

La vente des oeuvres se fait par scrutin.

Les scrutins sont déposés dans des boîtes placées sous chacune des oeuvres au cours de l'exposition.

L'acheteur, ou son mandataire, doit être présent le soir de la vente (3 mars), pour réclamer l'oeuvre et payer le montant dû.

Lorsqu'il y a plus d'un scrutin pour la même oeuvre, l'acheteur est choisi par tirage.

Mme Scott a souligné que cet événement ne sert pas à prélever des fonds pour le Musée.

"Il faut souhaiter des bourses et des prix aux peintres et sculpteurs, dit-elle, mais la meilleure façon d'aider l'artiste est encore la méthode directe de lui fournir un marché de vente."

La Presse Fev 17/60

## *L'exposition-vente des artistes québécois*

### *par Jean Sarrazin*

**La plupart des oeuvres sont des huiles ou encore des gouaches et des aquarelles de valeur. Il y a aussi quelques sculptures. Les artistes ont vu à donner d'eux-mêmes l'image la plus vivante, la plus flatteuse aussi. Il faut espérer que le public répondra à l'appel que leur lançait, de charmante façon, Mme André Paradis, membre du Conseil des Arts, en inaugurant cette exposition. C'est une occasion unique d'encourager nos meilleurs peintres tout en réalisant une bonne affaire . . .**

**Par ailleurs, le Comité féminin du musée des Beaux-Arts, dont les efforts sont constants, organise, comme chaque année tes contemporains québécois. une exposition-vente des artis- Cette manifestation est des plus intéressantes et tous les collectionneurs et amateurs de peinture ne manqueront pas d'y prêter attention. Le but poursuivi par le Comité féminin est absolument désintéressé. Il s'agit de venir en aide aux artistes et de les encourager. Cette vente se fait dans des conditions particulières. Les prix ne peuvent en aucun cas dépasser $200. Les acheteurs éventuels n'ont qu'à glisser leur offre dans une enveloppe pour le tableau désiré. Lorsque les enveloppes seront ouvertes, la plus forte enchère enlève le tableau. La méthode est discrète, élégante. Elle permet d'étaler la vente sur plusieurs jours, au lieu d'assembler les invités à un moment déterminé, alors qu'ils ne sont pas forcément disposés à prendre part à un encan; et elle permet à ceux qui aiment la peinture d'acquérir une oeuvre de choix dans des conditions avantageuses, puisque toutes ces oeuvres sont vendues sans profit intermédiaire.**

**Quant aux toiles elles-mêmes, elles sont signées par l'élite de nos peintres. Il m'est impossible de les citer tous, ni de n'en mentionner que quelques-uns, sans injustice pour les autres. Je dirai seulement qu'il y a là un Borduas envoyé par l'artiste avant sa fin dramatique, cette semaine.**

Le Devoir Fev 26/60

## *Musée des Beaux-Arts*

Une réception sera donnée en l'honneur de Mme Andrée Paradis, par le Comité féminin de la troisième vente-exposition d'art contemporain du Québec avant le pré-vernissage de cette exposition, qui aura lieu du 26 février au 3 mars.

Le Comité de la finance de cette vente est composé de Mmes K. Archambault, Paul Fontaine, Paul Labbé, Roger Ouimet, Harold Beament; Mlles Marguerite Starke, Dorothy Blair, Edna Dearden.

Des artistes nouveaux et plus jeunes ont été invités par un comité de sélection à soumettre des oeuvres.

Une limite de $200 a été fixée par les organisatrices de la vente afin que l'acheteur moyen puisse avoir accès aux oeuvres.

Environ la moitié des oeuvres sont de type figuratif et les autres de type abstrait. Elles ont été produites au cours des trois dernières années.

Gaz. Fev 24/60

## Wednesday Tea

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St Laurent News Fev. 15/60

# Private collections being encouraged by 60 artists

871

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Some 110 works have been assembled for the sale and highest price asked is $200.

Mrs. George Scott, chairman of the exhibition and sale committee, said many of the artists represented in the exhibition are famous in Canada, the United States and abroad.

Noting that the Museum this year is celebrating its centenary, Mrs. Scott added: "It is not exaggerated to predict that several of these artists will still be outstanding names in Canadian art a century from now."

The sale originated in 1958 with the dual objective of fostering interests in living artists of the province and of encouraging the general public to buy their work.

It came about as a result of the Canada Council's efforts to promote direct support of contemporary Canadian artists.

The first year of the exhibition and sale, 78 works by 41 artists were exhibited. Of these 55 were sold. In 1959, 49 artists submitted 99 works and 59 were purchased.

Mrs. Scott noted that 10 sculptors will be represented in this year's show — double the number of last year.

Sale of the works is by ballot.

Ballots can be placed in boxes beneath each work throughout the exhibition period.

**The purchaser, or a proxy, must be present on the night of the sale — March 3 — to claim the work and pay for it. When there is more than one ballot per work, the purchaser is selected by draw.**

Mrs. Scott emphasized that the event is not a money-raising venture for the Museum.

'Whie awards and scholarships for artists are desirable," she declared, "the best way to help the artist is the direct method of creating a buying public."

New and younger artists were among those invited by a selection committee to submit their work.

A $200 limit was set by the organizers of the sale so as to place the works within the means of the average buyer.

About half the works are representational, the others abstract. All were executed within the last three years.

mont Star Mar 4/60

The Art Sale Committee of the Ladies' Committee of the Montreal Museum of Fine Arts gave a small reception last night at the Museum in honor of Mr. Jacques DesBaillets. Mr. DesBaillets conducted the sale for the "Third Annual Exhibition and Sale of Contemporary Art" last night. The sale was sponsored by the Ladies' Committee to encourage the Canadian tradition of private collections.

La Presse Fev 22/60

## Musée des Beaux-Arts

— Au Musée des Beaux-Arts, mercredi à trois heures, M. Evan H. Turner, directeur du Musée, prononcera en anglais, une causerie en marge de la Vente-exposition d'Art contemporain du Québec, organisée par le comité féminin du Musée. Le thé sera servi et le public est invité.

Ladies committee sale

Le Devoir Feb 20/60

### *Art contemporain au Musée*

Membres du Comité de la Troisième Vente - Exposition d'Art contemporain du Québec, organisée par le Comité féminin du Musée des Beaux-Arts de Montréal.

Cette exposition sera ouverte au public du 26 février au 3 mars alors qu'on procédera, dès neuf heures du soir, à la vente au scrutin.

Présidence : Mme George H. Scott; consultantes : Mme Galt Durnford, Mme Cécile Caillé; biographies : Mme Eric Cushing; catalogue : Mme Lionel Dagenais; Mlle Dorothy Blair; impression : Mme John Tyler; publicité : Mme Joseph S. Connolly, Mme Jacques Hébert, Mlle Aimée Cusson; réalisation et décoration : Mme Allan Magee; auxiliaires: Mme John Tyler, Mme Malcolm J. Mc Dougall; secrétariat : Mme Joseph S. Connolly; trésorières : Mme K. Archambault, Mme Egon L. Stern.

### *Musée des Beaux-Arts*

Au Musée des Beaux-Arts, mercredi le 24 février à trois heures le directeur du Musée, M. Evan H. Turner, prononcera, en anglais, une causerie en marge de la vente exposition d'art contemporain du Québec, organisée par le Comité féminin du Musée. Le public est invité. Le thé sera servi.

Star Feb 22/60

## Quebec Art Exhibit, Sale Set at Museum

The third annual exhibition and sale of paintings, drawings and sculptures of Quebec artists will be formally opened at 9 p.m. Thursday, Feb. 25, at the Museum of Fine Arts by Mrs. Andree Paradis of the Canada Council.

The works will go on sale March 3, and the public exhibition will begin the following day.

The museum's Ladies' Committee, sponsoring the event, said that 60 Quebec artists have submitted 110 works. The exhibition and sale "is aimed at encouraging the Canadian tradition of private collecting."

Mont. Gazette Feb 25/60

## Reception

The Art Sale Committee of the Ladies' Committee of the Montreal Museum of Fine Arts is giving a small reception this evening at the Museum in honor of Mrs. Alfred Paradis, a member of the Canada Council, who will open the third annual Exhibition and Sale of Contemporary Canadian Art of Quebec, at nine o'clock. This preview is open to members of the Museum.

La Presse Feb 23/60

### *Au Musée*

## Exposition-vente des artistes québecois

**Mme Andrée Paradis, membre du Conseil des Arts du Canada, inaugurera officiellement la troisième Exposition-vente annuelle de peintures, dessins et sculptures d'artistes québecois contemporains à 9 h. p.m. jeudi, le 25 février, au Musée des Beaux-Arts de Montréal.**

**Les membres du Musée et les exposants sont invités à cette inauguration. L'exposition commencera le 26 février.**

**Soixante artistes québecois ont soumis 110 oeuvres qu'on vendra le 3 mars.**

**Chacun des artistes a présenté une ou deux oeuvres — toile, dessin ou sculpture — dont le prix ne s'élève pas au-dessus de $200.**

**On peut placer son bulletin dans des boîtes placées sous chacune des oeuvres pendant la durée de l'exposition. L'acheteur, ou son mandataire, doit venir réclamer son choix le 3 mars lors de la vente. S'il y a plus d'un bulletin pour une oeuvre, l'acheteur sera choisi par tirage.**

La Presse Feb 25/60

### *Au Musée*

## Vente de 110 tableaux d'artistes contemporains

Soixante artistes réputés du Québec participent à un programme destiné à encourager la collection privée chez les Canadiens, en collaboration avec le Musée des Beaux-Arts de Montréal.

Chacun d'eux a soumis une ou deux oeuvres — peinture, dessin ou sculpture — à la troisième exposition et vente annuelle du Musée qui commencera le 25 février.

M. Evan H. Turner, directeur du Musée, a déclaré que l'événement, organisé par le Comité féminin du Musée, fait honneur à l'exposition de collections canadiennes qui réunit des toiles de maîtres anciens appartenant à des Canadiens au cours d'un siècle.

Environ 110 oeuvres ont été groupées pour la vente, dont aucune ne dépasse $200.

Mme George Scott, présidente de l'exposition et du comité de vente, dit que bon nombre des artistes représentés à l'exposition sont célèbres au Canada, aux Etats-Unis et en Europe.

Gazette Feb 25/60

## Artist Discusses Abstract Art

Attempting to understand non-objective or abstract art is a mistake, in the opinion of a young Montreal artist.

"So often people feel 'I must understand this,' and that's not the idea at all," explained Nancy Petry Wargin, who is exhibiting two of her paintings at the Ladies' Committee Third Annual Exhibition and Sale, beginning at the Montreal Museum of Fine Arts tomorrow.

"You don't try to understand a bird's singing, nor do you attempt to understand music intellectually by its symbols."

Similarly, she felt non-objective art could be appreciated without being understood. "It just takes getting used to."

A graduate of the McGill School of Fine Arts, 28-year-old Mrs. Wargin recently returned from five years spent in Europe, four and a half in Paris and six months at Ibiza, a tiny Spanish island famed for its active art colony.

She felt people, apart from being too willing to condemn anything new, were often misled by the work of inexperienced abstract artists, with no solid background in figurative drawing.

"Some artists start off immediately in non-objective art and consequently have no discipline or control. I think this is where the public gets the wrong idea about such art. They think it's easy, whereas it's actually more difficult than figurative art," Mrs. Wargin, married a year and a half to a free-lance writer, said.

**No Limits Set**

Defining non-objective art as a study in color, texture and form, Mrs. Wargin said its lack of "limitation" made it difficult to do well. "You don't start off with any pre-conceived ideas so you're liable to go off completely wild when organization and composition are most necessary."

Gazette Feb 29/60

## Art Sale

Those serving on the Production and Decorating Committee for the Exhibition and Sale of contemporary Art of Quebec organzied by the Ladies' Committee of the Montreal Museum of Fine Arts from Friday, Feb. 26 to Thursday, Mar. 3, when the sale by ballot will be held at nine o'clock are: chairman, Mrs. Allan Magee and Mrs. Jacques Hebert, Mrs. Bruce Hills, Mrs. W. G. Pepall, Mrs. C. G. Kingsmill, Mrs. Joanna Farrell, Mrs. W. K. G. Savage and Mrs. W. B. Lambert.

Le Devoir Feb 23/60

### AU MUSEE

## EXPOSITION - VENTE

**Mme Andrée Paradis, membre du Conseil des Arts du Canada, inaugurera officiellement la troisième exposition - vente annuelle de peintures, dessins et sculptures d'artistes québécois contemporains à 9h. p.m. jeudi, le 25 février, au Musée des Beaux-Arts de Montréal.**

**Les membres du Musée et les exposants sont invités à cette inauguration. L'exposition commencera le 26 février.**

**Soixante artistes québécois ont soumis les 110 oeuvres qu'on vendra le 3 mars.**

**L'exposition-vente, patronnée par le comité féminin du musée, vise à encourager les Canadiens à se procurer des tableaux.**

**Chacun des artistes a présenté une ou deux oeuvres — toile, dessin ou sculpture — dont le prix ne s'élève pas au-dessus de $200.**

**Mme Paradis est commentatrice à la radio et à la télévision, critique d'art et de littérature et membre de la Commission nationale pour l'UNESCO.**

**Après la cérémonie d'ouverture les oeuvres seront mises en vente.**

**On peut placer son bulletin dans des boîtes placées sous chacune des oeuvres pendant la durée de l'exposition. L'acheteur, ou son mandataire, doit venir réclamer son choix le 3 mars lors de la vente. S'il y a plus d'un bulletin pour une oeuvre, l'acheteur sera choisi par tirage.**

**Liste des artistes**

**Edmund Alleyn, Léon Bellefleur, Paul Emile Borduas, Suzanne Bergeron, Fritz Brantner, Paul Beaulieu, Lorne Bouchard, Jordi Bonet, Micheline Beauchemin, Ghitta Caiserman, Albert Cloutier, Stanley Cosgrove, Claude Carette, Albert Dumouchel, Jean D'Allaire, Peter Daglish, Charles Daudelin, Jacques de Tonnancour, Pierre Gendron, Roland Giguère, John Fox, Jacques Beaulieu, Jean-Paul Jérôme, Eva Landori, John Little, Arthur Lismer, John Lyman, Denys Matte, Derek May, Jean McEwen, Mario Merola, Louis Muhlstock, Claude Picher, Albert Pellan, Jeanne Rhéaume, Goodridge Roberts, M. Rheinblatt, Marion Scott, Tobie Steinhouse, Philip Surrey, Gerald Tremblay, Gentile Tondino, Campbell Tinning, Frederick Taylor, Nancy Petry Wargin et Andrei Zadorozny.**

**Sculpteurs**

**Armand Filion, Gord Smith, Henry Jones, Anne Kahane, Stanley Lewis, Elizabeth Palfreeman, John Smith, Mans Schlee, Yves Trudeau et Armand Vaillancourt.**

Star Feb 29/60

## *Museum Lecture This Wednesday*

The Ladies' Committee of the Montreal Museum of Fine Arts announces its weekly lecture and tea to be held Wednesday, March 2, at 3 p.m. in the upstairs foyer of the museum.

Mrs. Eva Landori will give a gallery talk in French on "Canadian Works of Art" as seen in the exhibition and sale of contemporary Canadian art which is on view at the museum until Thursday, March 3, when a sale by ballot will be held at 9 p.m.

Tea will be served in the upstairs foyer following the lecture. The public is invited.

La Presse Mar 1/60

### *Musée des Beaux-Arts*

—Le comité féminin du Musée des Beaux-Arts aura comme invitée, demain après-midi, à trois heures, Mme Eva Landori, peintre de l'Ecole de Paris qui fera une visite-conférence, en français de la Vente-exposition d'art contemporrain du Québec. Le thé sera servi par Mme Louis Lapointe et les membres de son comité. Le public est invité.

La vente des tableaux et sculptures, aura lieu le soir de la fermeture, soit le jeudi 3 mars, à neuf heures.

Le Devoir Feb 25/60

### *Musée des Beaux-Arts*

Le comité féminin du Musée des Beaux-Arts présentera mercredi après-midi à trois heures, Mme Eva Landori, peintre de l'Ecole de Paris qui fera une visite-conférence, en français, de la "Vente-exposition d'Art contemporain du Québec".

Le thé sera servi par Mme Louis Lapointe et les membres de son comité. Le public est invité.

Le Comité préposé à la vente des tableaux et sculptures, lors de la troisième vente-exposition d'art contemporain du Québec, en cours en ce moment au Musée et dont la vente au scrutin aura lieu le soir de la fermeture, soit le 3 mars à neuf heures, est composée de la comtesse Roussy de Sales, de Mmes John Tyler, Malcolm McDougal, Anson McKim, A.A. Vanier, Roger Ouimet, Roger Beullac, Nicolas Carapopoulos, Peter Hart, W.E. Dunton, Murray Mather, John LeMoine, J. A. Hodgson, Howard Smith, Robert Pilot, Ernest Lemessurier, R. D. Taylor, Jacques Paradis, Jean Raymond, Henri Loranger, Jacques Décary, H. C. Lafleur, Michael Scott, Douglas Connor, Stanley Clarke, Richard Angus, François Aquin, W. B. Lambert, Drummond Birks, Louis Lapointe, Meredith Smith, Jean Saint - Germain, David Culver, Sladen Harrison, R. de Wolfe Mackay, Harold Stevenson, Gerald Bronfman, D. M. Blaiklock, R. E. Connolly, Marius Giasson, John Fuller, John Churchill - Smith, J.B. Sutherland, D. Kyrtsis; Mlles G. Masson, Lucy Durnford, Christina de Yturralde.

## Museum Art Sale March 3

Those serving on the sales committee for the Exhibition and Sale of Contemporary Art of Quebec, organized by the Ladies' Committee of the Montreal Museum of Fine Arts beginning tomorrow and closing Thursday, March 3, when the sale by ballot will be held at 9 p.m., are:

Chairman, Mrs. John Tyler; assistant chairman, Mrs. Malcolm McDougall; secretary, Mrs. Anson McKim, and the following: Mrs. A. A. Vanier, Mrs. Roger Ouimet, Mrs. Roger Beullac, Mrs. Nicholas Caralopoulos, Mrs. Peter Hart, Mrs. W. E. Dunton, Mrs. Murray Mather, Mrs. John LeMoine, Mrs. J. A. Hodgson, Mrs. Howard Smith, Mrs. Robert Pilot, Mrs. Ernest Lemessurier, Mrs. R. D. Taylor, Mrs. Jacques Paradis, Mrs. Jean Raymond, Mrs. Henri Loranger, Mrs. Jacques Decary, Mrs. H. G. Lafleur, Mrs. Michael Scott, Mrs. Douglas Connor, Mrs. Stanley Clarke, Mrs. Richard Angus, Mrs. Francois Aquin, Mrs. W. B. Lambert, Mrs. Drummond Birks, Miss G. Masson, Comtesse De Roussy deSales, Mrs. Louis Lapointe, Mrs. Meredith Smith, Mrs. Jean St. Germain, Mrs. David Culver, Miss Lucy Durnford, Miss Christina de Yturralde, Mrs. Sladen Harrison, Mrs. R. de Wolfe Mackay, Mrs. Harold Stevenson, Mrs. Gerald Bronfman, Mrs. D. M. Blaiklock, Mrs. R. E. Connolly, Mrs. Marius Giaisson, Mrs. John Fuller, Mrs. John Churchill-Smith, Mrs. J. B. Sutherland, Mrs. D. Kyrtsis.

La Presse Feb 26/60

### *Le 2 mars*

## Conférence au Musée de Mme Landori

Le Comité féminin du Musée des Beaux-Arts présentera le mercredi 2 mars, à 3 h. p.m., Mme Eva Landori, peintre de l'Ecole de Paris, qui fera une visite-conférence de l'Exposition d'art contemporain du Québec, laquelle aura lieu du 26 février au 3 mars.



Mme EVA LANDORI

Originaire de Hongrie, naturalisée Canadienne en 1951, Mme Landori a fait maintes expositions de ses oeuvres soit en Suisse, à Paris, à New York, à Ottawa ou à Montréal. Après la conférence, le thé sera servi. Le public est cordialement invité.

Gazette Mar 1/60

## Facts and Fancies

Harriet Hill Says;

### Person to Person

### Did You Know These Things?

**HAVE YOU HEARD . . .**

**The committee for the third annual exhibition and sale which is on view at the Montreal Museum of Fine Arts is happy to have two of Dr. Arthur Lismer's paintings? These were delivered before the fire in the Art Centre which destroyed so much of Dr. Lismer's work including the paintings which he had ready for the Spring Exhibition. Incidentally the exhibition and sale will be on view until Thursday when the paintings will be sold in a ballot sale at nine in the evening.**

## Art Sale Here Set March 3

Some 110 works of art by noted contemporary artists will be sold at 9 p.m. March 3 at the Montreal Museum of Fine Arts with a radio and television personality presiding.

Jacques DesBaillets, free-lance announcer and commentator for CBC radio and television and private stations, will conduct the sale of the works by 60 Quebec artists.

The paintings, drawings and sculpture have been on view since the Feb. 25 opening of the third annual exhibition and sale by Mrs. Andree Paradis, of the Canada Council.

Mr. DesBaillets was born in Montreal and educated at Lower Canada College and McGill University. In the Second World War, he was a CBC correspondent overseas.

The exhibition and sale, sponsored by the Museum's Ladies' Committee, is aimed at encouraging the Canadian tradition of private collecting.

Each of the 60 artists has submitted one or two works with a price limit of $200.

Ballots for the purchase of the works have been placed in boxes beneath each since the inauguration of the show. Purchase offers may still be made at the closing sale.

The purchaser, or a proxy, must be present at the sale to claim the work and pay for it.

When there is more than one ballot per work, the purchaser, is selected by draw.

Westmt Examiner Feb 19/60

## Weekly Lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., Feb. 24 at 3 p.m. in the Museum.

The guest speaker will be Dr. Evan Turner, Director of the Museum.

Dr. Turner will give a talk in English on "The Ladies' Committee's Art Sale."

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

The Star Feb 26/60

*It's Art, Not Handicraft*

# Award-winning Montreal Artist Creates Abstractions In Wool

By DUSTY VINEBERG

A young Montreal artist in wool thinks it's high time Canadian art collectors started thinking of tapestries.

Micheline Beauchemin, trained at the Beaux Arts here and in Paris, says people tend to confuse tapestries with "handicrafts."

On the contrary, she says, people who buy her abstractions in hooked wool are getting just as much art for their money as they would if they acquired an oil.

A standard-size tapestry, three by six feet, costs her $300 to make, using about 40 pounds of English, German or Canadian wool. She also hooks strips of cotton, silk, taffeta, satin and felt. It takes her about two months and she charges around $500.

So far she has sold mostly through decorators. But she exhibited two abstract designs at the Brussels World Fair and one, a centipede-type creature, in brilliant colors on a white ground, was bought by the City of London.

Should there be any doubt that art and not handicrafts is her field, Miss Beauchemin is one of 60 Quebec artists exhibiting at the third annual exhibition and sale sponsored by the Ladies Committee of the Montreal Museum of Fine Arts. She contributed a watercolor, a medium she rarely works in now.

**Award Winner**

She is the recipient this year of a $4,300 grant from the Canada Council. She says wools are always an expensive problem which the grant has helped solve. She used to dye her own to save money.

"I stipulated I'd like to remain in Canada this year, instead of travelling like most recipients of grants do, because I'd just come back from four years in Europe," the Longueuil-born artist explained.

"I found an atelier here without too much trouble and I thought I'd save time instead of wearing out my feet looking for a hard-to-find studio in Paris."

Her interest in tapestry was aroused in Greece, where the market places were full of wool. Prior to that she had worked in Chartres with stained glass.

**European Studies**

European studies, during which she travelled in Austria, Germany, Spain, Italy and North Africa as well as in France and Greece, were financed by a period as designer for a naval architect at Marine Industries Limited. Her next journey of exploration will be to Japan where there are "butterflies, costumes, kites and color."

Miss Beauchemin has already had a one-woman exhibition in Montreal and has another coming up in October at the Montreal Museum of Fine Arts. The National Gallery is now circulating a travelling exhibition of her tapestries

The exhibition opened with a preview for members of the museum and the artists last evening. It is open to the public today until March 3.

Purchasing is by ballot. If you wish to buy a painting or sculpture (the prices are listed beside the work) you drop your name and the number of the picture into the ballot box. Buyers will be drawn March 3 —when balloters must back up their ballots by being present, cash on hand.



—Photo by David Bier

Miss Micheline Beauchemin, young Montreal artist who is becoming known for her tapestries.

La Presse Feb 26/60

—Une réception sera donnée ce soir en l'honneur de Mme André Paradis par le comité féminin de la 3e vente-exposition d'Art contemporain, après le pré-vernissage au Musée des Beaux-Arts. Cette exposition se continuera jusqu'au 3 mars.

Star Feb 26/60



—Star Photo By David Bier

Mrs. George Scott, left, chairman of the annual exhibition and sale of the Montreal Museum of Fine Arts; Mrs. Andree Paradis, of the Canada Council, and Col. Hugh M. Wallis, Museum president, examine one of the exhibits by sculptor Hans Schlee.

# Canada Council Award Of $15,500 for Museum

A Canada Council grant of $15,500 has been awarded the Montreal Museum of Fine Arts to mark its 100th anniversary celebration, Mrs. Andree Paradis announced last night as she officially opened the Museum's third annual exhibition and sale of works by contemporary Quebec artists.

"We of the Council are happy to join with you in celebrating the centenary of the museum," Mrs. Paradis told some 500 people at the inaugural ceremony.

A total of 110 paintings, drawings and sculpture by 60 Quebec artists—including a canvas by the late Paul Emile Borduas who died in Paris Tuesday—are on sale until March 3 at a top price of $200 each.

Prospective buyers must place their offers in boxes placed under each work. The purchaser, or proxy, will be able to claim and pay for his choice on the closing day. The buyer will be selected by draw in the case of duplicate bids.

"Purpose of this sale is to encourage the small buyer and new collector who will become the buyer of tomorrow," said Mrs. Paradis. "By his discriminating choice, the buyer is the one who encourages the arts".

Experts agree, she said, that the best method of supporting artists is by providing them with outlets for their works. The purchaser, she noted, is "the one who gives the work of art its first consecration".

The exhibition, she said, was "a cross-section of current traits in the arts".

Borduas' death, Mrs. Paradis noted, made the sale "somewhat sombre."

Exhibitors include Stanley Cosgrove, Jacques de Tonnancourt, Albert Pellan, Jeanne Pheaume, Goodridge Roberts and Marion Scott. Among the painters.

Dr. Arthur Lismer, who lost several canvases in a fire at the Museum's Art Centre on Ontario street last Wednesday, is an exhibitor. He is famous as a member of Canada's Group of Seven.

Among the nine sculptors are Anne Kahane, Armand Vaillancourt and Mans Schlee.

Star Feb 29/60

## Art Sale Set By Museum Here

Some 110 works of art by noted contemporary artists will be sold at 9 p.m. March 3 at the Montreal Museum of Fine Arts. The paintings, drawings, and sculpture have been on view since the Feb. 25 opening of the third annual exhibition and sale by Madame Andree Paradis of the Canada Council.

The exhibition and sale, sponsored by the museum's Ladies' Committee, is aimed at encouraging the Canadian tradition of private collecting. Each of the 60 artists has submitted one or two works with a price limit of $200.

La Presse Feb 29/60

## Musée des Beaux-Arts

— Le comité préposé à la vente des tableaux et sculptures de la troisième vente-exposition d'art contemporain du Québec, actuellement en cours au Musée des Beaux-Arts et dont la vente au scrutin aura lieu le jour de la fermeture, soit le 3 mars, à trois heures, est composé de Mmes John Tyler, Malcolm McDougall, Anson McKin, A.-A. Vanier, Roger Ouimet, Roger Beullac, Nicolas Carapopoulos, Peter Hart, W.E. Dunton, Murray Mather, John LeMoine, J. Hodgson, Howard Smith, Robert Pilot, Ernest LeMesurier, R.D. Taylor, Jacques Paradis, Jean Raymond, Henri Loranger, Douglas Connor, Stanley Clarke, Richard Angus, François Aquin, W.-B. Lambert, Drummond Birks, Louis Lapointe, Meredith Smith, Jean Saint-Germain, David Culver, Sladen Harrison, R. de Wolfe Mackay, Harold Stevenson, Gerald Bronfman, D.M. Flaiklock, R.E. Connolly, Marius Giasson, John. Fuller, John Churchill-Smith, J. B. Sutherland, D. Kyrtsis, Mlles G. Masson, Lucy Durnford, Cristina de Yturralde et la comtesse de Roussy de Sales.

Gazette Feb 27/60

## Sale By Ballot

The Ladies Committee of the Montreal Museum of Fine Arts, which arranged for the present invitation exhibition of paintings, drawings and sculptures by contemporary artists of the Province of Quebec, have included the following on their list: Alleyn, Beauchemin, Beaulieu, Bellefleur, Bergeron, Bonet, the late Paul-Emile Borduas, Bouchard, Brandtner, Carette, Caiserman, Cloutier, Cosgrove, Dalglish, Dallaire, Daudelin, deTonnancourt, Dumouchel, Filion, Fox, Gendron, Giguere, "Gord" Smith, "Jacques", Jerome, Jones, Kahane, Landori, Lewis, Lismer, Little, Lyman, Matte, McEwen, Merola, Muhlstock, Palfreeman, Pellan, Picher, Reinblatt, Rheaume, Roberts, Schleeh, Scott, J. I. Smith, Steinhouse, Surrey, Taylor, Tinning, Tondino, Tremblay, Trudeau, Vaillancourt, Wargin, Zadorozny.

Sale by ballot of these works takes place Thursday evening, March 3. The Museum, 1379 Sherbrooke St. West, will open at 7.30 o'clock the evening of the sale. The exhibition is now open to the public.

Le Devoir Mars 4/60

## AU MUSEE

## Jacques DesBaillets à la vente-exposition

**Quelque 110 oeuvres d'art d'artistes contemporains seront vendues à 9h.p.m. le 3 mars au Musée des Beaux-Arts de Montréal sous la présidence d'une personnalité bien connue de la radio et télévision.**

**Jacques DesBaillets, annonceur et commentateur à Radio-Canada et aux postes CKVL et CKAC, dirigera la vente des oeuvres d'une soixantaine d'artistes québécois.**

**Les peintures, dessins et sculptures sont exposés depuis le 25 février lors de l'ouverture de la troisième vente - exposition annuelle par Mme André Paradis, du Conseil des Arts du Canada.**

**La vente-exposition, patronnée par le comité féminin du Musée, vise à encourager la collection privée chez les Canadiens.**

**Chacun des 60 artistes a présenté une ou deux oeuvres dont le prix ne dépasse pas $200.**

**Des bulletins permettant l'achat des oeuvres sont placés dans des boites depuis l'inauguration de l'exposition. Les offres sont acceptées jusqu'à la vente finale.**

**L'acheteur, ou son mandataire, doit se rendre à la vente finale pour réclamer son choix.**

**S'il y a plus d'un bulletin pour une oeuvre, l'acheteur sera choisi par tirage.**

Pointe Claire Lake shore News Feb 25/60

## Mrs. Eva Landori to speak at museum lecture and tea

The Ladies' Committee of the Montreal Museum of Fine Arts has announced that its weekly lecture and tea will be held Wednesday, March 2 at 3 p.m. in the Museum.

Mrs. Eva Landori, well known Montreal artist, will be the guest speaker.

Mrs. Landori will give a gallery talk in French on "Canadian Works of Art" as seen in the present collection of paintings and sculptures organized and sponsored by the Ladies' Committee for their Annual Art Sale and Exhibition.

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

mont.-kenctor Feb 25/60

## Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., March 2 at 3 p.m. in the Museum.

Mrs. Eva Landori, well known Montreal artist, will be the guest speaker.

Mrs. Landori will give a gallery talk in French on "Canadian Works of Art" as seen in the present collection of paintings and sculptures, organized and sponsored by the Ladies' Committee for their annual art sale and exhibition.

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Nouvelles de l'Est Mar 3/60

## The Montreal Museum of Fine Arts

Some 110 works of art by noted contemporary artists will be sold at 9 p.m. March 3 at The Montreal Museum of Fine Arts with a wellknown radio and television personality presiding.

Jacques DesBaillets, free lance announcer and commentator for CBC radio and television and Stations CKVL and CKAC, will conduct the sale of the works by 60 Quebec artists.

The paintings, drawings and sculpture have been on view since the Feb. 25 opening of the third annual exhibition and sale by Mme Andrée Paradis, of the Canada Council.

Mr. DesBaillets was born in Montreal and educated at Lower Canada College and McGill University. In the Second World War, he was a CBC correspondent overseas. He resides in the Town of Mount Royal.

The exhibition and sale, sponsored by the Museum's Ladies' Committee, is aimed at encouraging the Canadian tradition of private collecting.

Each of the 60 artists has submitted one or two works with a price limit of $200

Ballots for the purchase of the works have been placed in boxes beneath each since the inauguration of the show. Purchase offers may still be made at the closing sale.

The purchaser, or a proxy, must be present at the sale to claim the work and pay for it.

When there is more than one ballot per work, the purchaser is selected by draw.

La Presse Mar 3/60

Ce soir au musée...

## Grande vente d'oeuvres d'art canadiennes

**Quelque 110 oeuvres d'art d'artistes contemporains seront vendues à 9 h. p.m. le 3 mars au Musée des Beaux-Arts de Montréal sous la présidence d'une personnalité bien connue de la radio et télévision.**

Jacques DesBaillets, annonceur et commentateur à Radio-Canada et aux postes CKVL et CKAC, dirigera la vente des oeuvres d'une soixantaine d'artistes québecois.

Les peintures, dessins et sculptures sont exposés depuis le 25 février lors de l'ouverture de la troisiée vente-exposition annuelle par Mme Andrée Paradis, du Conseil des Arts du Canada.

La vente-exposition, patronnée par le comité féminin du Musée, vise à encourager la collection privée chez les Canadiens.

Chacun des 60 artistes a présenté une ou deux oeuvres dont le prix ne dépasse pas $200.

Des bulletins permettant l'achat des oeuvres sont placés dans des boîtes depuis l'inauguration de l'exposition. Les offres sont acceptées jusqu'à la vente finale.

L'acheteur, ou son mandataire, doit se rendre à la vente finale pour réclamer son choix.

S'il y a plus d'un bulletin pour une oeuvre, l'acheteur sera choisi par tirage.

Gazette Mar 4/60

## Work Of Quebec Artists Sold Out At Museum Here

Several hundred persons who sought to buy a selection of paintings, drawings and sculptures by contemporary Quebec artists turned out last night at the Montreal Museum of Fine Arts to see whether they had succeeded.

It depended largely on how popular the work was.

In a few cases, there were no bids at all; in others, only one.

But some paintings—including one by the late Paul-Emile Borduas, regarded as a French-Canadian master — had several would-be purchasers. Borduas, 54, died suddenly of a heart attack in Paris Feb. 21.

His work on sale at the museum was entitled "Confetti."

Another much-sought painting was a landscape by Jacques De Tonnancour.

The collection, created by the Ladies' Committee of the museum for the third sucessive year, has been on the view since Feb. 25 woen Mrs. Andree Paradis, of the Canada Council, opened the exhibition.

A total of 33 works were available for purchase last night, with Jacques DesBaillets, radio and TV commentator and announcer, acting as master of ceremonies.

Sixty artists submitted one or two works to the show, with a price limit of $200.

Ballots for purchase of the works were in boxes beneath each since the inauguration of the exhibition. Purchase offers were still being made last night at the sale.

When there was more than one ballot per work, the purchaser was selected by draw.

Verdun Guardian Feb 24/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed., March 2, at 3 p.m. in the Museum. Mrs. Eva Landori, well known Montreal artist, will give a gallery talk in French on "Canadian works of Art" as seen in the present collection of paintings and sculptures organized and sponsored by the Ladies' Committee for their annual art sale and exhibition. Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Gazette Feb 26/60

## Art Sale

Those serving on the Sales committee for the Exhibition and Sale of contemporary Art of Quebec, organized by the Ladies' Committee of the Montreal Museum of Fine Arts from today to Thursday, Mar. 3 when the sale by ballot will be held at nine o'clock in the evening, are: Chairman, Mrs. John Tyler; assistant chairman, Mrs. Malcolm McDougall; secretary, Mrs. Anson McKim, and the following committee members: Mrs. A. A. Vanier, Mrs. Roger Ouimet, Mrs. Roger Beullac, Mrs. Nicholas Caralopoulos, Mrs. Peter Hart, Mrs. W. E. Dunton, Mrs. Murray Mather, Mrs. John LeMoine, Mrs. J. A. Hodgson, Mrs. Howard Smith, Mrs. Robert Pilot, Mrs. Ernest Lemessurier, Mrs. R. D. Taylor, Mrs. Jacques Paradis, Mrs. Jean Raymond, Mrs. Henri Loranger, Mrs. Jacques Decary, Mrs. H. G. Lafleur, Mrs. Michael Scott, Mrs. Douglas Connor, Mrs. Stanley Clarke, Mrs Richard Angus, Mrs. Francois Aquin, Mrs. W. B. Lambert, Mrs. Drummond Birks, Miss G. Masson, Countess Bernard de Roussy de Sales, Mrs. Louis Lapointe, Mrs. Meredith Smith, Mrs. Jean St. Germain, Mrs. David Culver, Miss Lucy Durnford, Miss Christina de Yturralde, Mrs. Sladen Harrison, Mrs. R. de Wolfe Mackay, Mrs. Harold Stevenson, Mrs. Gerald Bronfman, Mrs. D. M. Blaiklock, Mrs. R. E. Connolly, Mrs. Marius Giaisson, Mrs. John Fuller, Mrs. John Churchill-Smith, Mrs. J. B. Sutherland and Mrs. D. Kyrtsis.

Star Mar 5/60

THE third annual sale painting and sculpture presented by the ladies' committee of the Museum ended Thursday night. There is no point in reviewing it now, but I should note that it contained 99 works and that it was a better show than last year, with most of the artists taking it seriously enough to send something worth while.

In Gallery XII, the two painters offer a complete contrast. Suzanne Meloche's black and white girders are all form and Jean McEwen's big canvases all color. It would seem that they have gone as far as they can in their exclusiveness and that the time has come for enrichment by exchange.

Arist Gagnon, young Quebec painter and stained glass worker, who won the first prize for painting in the provincial competitions in 1958 and the second prize for enamels, is holding his first Montreal show at Agnes Lefort's. Here is a man not carried away by the stream but going his own objective way. He paints with beeswax and oils or dry pigment, no more seduced by color than he is by automatism. His landscapes are muted and his nudes not at all sensuous, but there is an integrity in his drawing and a gravity in the expression of his faces that promises well.

Gazette Feb 27/60

## Exhibition

Committee members for the third annual Exhibition and Sale, organized by the Ladies' Committee of the Montreal Museum of Fine Arts, to be held from tomorrow to Thursday, March 3, are: Chairman, Mrs. George Scott; advisory: Mrs. A. T. Galt Durnford and Mrs. C. M. Caille; Biographies, Mrs. Eric Cushing; Catalogues, Miss Dorothy Blair and Mrs. Lionel Dagenais; Printing, Mrs. John Tyler; Publicity, Miss Aimee Cusson, Mrs. Jacques Hebert and Mrs. Joseph S. Connolly; Production and decorating, Mrs. Allan Magee; Sales Volunteers, Mrs. John Tyler, Mrs. Malcolm McDougall; and Mrs. Joseph Connolly; Secretary, Mrs. Kay Archambault; and Treasurer, Mrs. Egón Stern.

The sale will take place by ballot on Thursday evening, March 3, at nine o'clock.

Feb 27/60

Radio Monde et Television Monde

* * *

**A Mme André Paradis, membre du Conseil des Arts du Canada, reviendra l'honneur d'inaugurer la troisième exposition-vente annuelle de peintures, sculptures et dessins d'artistes québécois. L'événement se déroulera à compter de jeudi prochain, au Musée des Beaux-Arts de Montréal... Un bon ami à**

Gazette Feb 23/60



Mrs. Andree Paradis of the Canada Council who will open the Montreal Museum of Fine Arts' third annual exhibition and sale of paintings, drawings and sculpture by contemporary Quebec artists at 9 p.m. Thursday.

Verdun Guardian Feb 24/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 2, at 3 p.m. in the Museum. Mrs. Eva Landori, well known Montreal artist, will give a gallery talk in French on "Canadian works of Art" as seen in the present collection of paintings and sculptures organized and sponsored by the Ladies' Committee for their annual art sale and exhibition. Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Current Events Talks Feb 26/60

The Museum's third annual exhibition and sale of paintings, drawings and sculpture by contemporary artists of Quebec will be held February 26th to March 3rd, when the sale, by ballot will be conducted. Ballots may be placed throughout the viewing period as well as the night of the sale (March 3rd). The artists selected to exhibit have been invited to send two examples of their work which they themselves have priced within the limit of $200.00. This limit is set to bring such work within the means of the average collector.

Graphy La Voix de l'Est Feb 23/60

## LES PEINTRES CANADIENS RECOIVENT PLUS D'AIDE

Soixante artistes réputés du Québec participent à un programme destiné à encourager la collection privée chez les Canadiens, en collaboration avec le Musée des Beaux-Arts de Montréal.

Chacun d'eux a soumis une ou deux oeuvres — peinture, dessin ou sculpture — à la troisième exposition et vente annuelle du Musée qui commencera le 25 février.

M. Evan H. Turner, directeur du Musée, a déclaré que l'événement, organisé par le Comité féminin du Musée, fait honneur à l'exposition de collections canadiennes qui réunit des toiles de maîtres anciens appartenant à des Canadiens au cours d'un siècle.

Environ 110 oeuvres ont été groupées pour la vente, dont aucune ne dépasse $200.

Mme George Scott, présidente de l'exposition et du comité de vente, dit que bon nombre des artistes représentés à l'exposition sont célèbres au Canada, aux Etats-Unis et en Europe.

Signalant le centenaire du Musée cette année, Mme Scott a ajouté, "Nous pouvons sans exagération prédire que plusieurs de ces artistes seront encore réputés dans l'histoire de l'art canadien d'ici un siècle".

La vente a débuté en 1958 dans le double dessein d'orienter l'intérêt des collectionneurs vers les artistes contemporains de la province et d'encourager le public en général à acheter leurs oeuvres.

Elle couronne ainsi les efforts du Conseil des Arts du Canada qui cherche à obtenir un appui direct pour les artistes canadiens contemporains.

La première année de la vente-exposition, 78 oeuvres de 41 artistes furent exposées. Parmi celles-ci, 55 furent vendues. En 1959, 49 artistes ont soumis 99 oeuvres et 59 furent achetées.

Mme Scott a fait remarquer que 10 sculpteurs seront représentés cette année, ce qui double le nombre de l'an passé.

La vente des oeuvres se fait par scrutin.

Les scrutins sont déposés dans des boîtes placées sous chacune des oeuvres au cours de l'exposition.

L'acheteur, ou son mandataire, doit être présent le soir de la vente (3 mars) pour réclamer l'oeuvre et payer le montant dû.

Lorsqu'il y a plus d'un scrutin pour la même oeuvre, l'acheteur est choisi par tirage. Mme Scott a souligné que cet événement ne sert pas à prélever des fonds pour le Musée.

"Il faut souhaiter des bourses et des prix aux peintres et sculpteurs, dit-elle, mais la meilleure façon d'aider l'artiste est encore la méthode directe de lui fournir un marché de vente."

Des artistes nouveaux et plus jeunes ont été invités par un comité de sélection à soumettre des oeuvres.

Une limite de $200 a été fixée par les organisatrices de la vente afin que l'acheteur moyen puisse avoir accès aux oeuvres.

Environ la moitié des oeuvres sont de type figuratif et les autres de type abstrait. Elles ont toutes été produites au cours des trois dernières années.

Montreal Star Feb 26/60

### TO TALK ON EXHIBIT

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, will give a talk at 3.15 p.m. Sunday at the museum in connection with the museum's current exhibition of paintings, drawings and sculpture by contemporary Quebec artists. The works are to be sold in the museum March 3.

Tribune Tempo Feb 25/60

A compter du 25 février se tiendra également au Musée, la troisième exposition-vente annuelle de peintures, de dessins et de sculptures exécutés par des artistes contemporains du Québec, sous le patronage du Comité féminin.

Verdun Guardian Feb 17/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, Feb. 24, at 3 p.m. in the Museum. The guest speaker will be Dr. Evan Turner, director of the Museum, who will give a talk in English on "The Ladies' Committee's Art Sale". Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Gazette Mar 3/60

## Reception

The Art Sale Committee of the Ladies' Committee of the Montreal Museum of Fine Arts is giving a small reception this evening at the Museum in honor of Mr. Jacques DesBaillets, announcer and commentator for C.B.C. radio and television, who will conduct the sale of the third annual exhibition and Sale of Contemporary Art of Quebec being held at nine o'clock. This sale, sponsored by the Ladies' Committee, is organized to encourage the Canadian tradition of private collecting. The public is invited to attend.

Mont. Westward News Feb 24/60

The Ladies' Committee of the Montreal Museum of Fine Arts announces tha its weekly lecture and tea will be held Wed. Feb. 24 at 3 p.m. in the Museum. The guest speaker will be Dr. Evan Turner, Director of the Museum. Dr. Turner will give a talk in English on "The Ladies' Committee's Art Sale". Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts Wed. Feb. 24 at 8 p.m. Materials, instruction and models will be provided for the audience to try its hand at drawing and modelling in clay. The members of the audidence will be the "Artists in Action".

* * *

Verdun Messenger Mar 2/60

## The Montreal Museum of Fine Arts

Some 110 works of art by noted contemporary artists will be sold at 9 p.m. March 3 at The Montreal Museum of Fine Arts with a wellknown radio and television personality presiding.

Jacques DesBaillets, freelance announcer and commentator for CBC radio and television and Stations CKVL and CKAC, will conduct the sale of the works by 60 Quebec artists.

The paintings, drawings and sculpture have been on view since the Feb. 25 opening of the third annual exhibition and sale by Mme Andrée Paradis, of the Canada Council.

Mr. DesBaillets was born in Montreal and educated at Lower Canada College and McGill University. In the Second World War, he was a CBC correspondent overseas. He resides in the Town of Mount Royal.

The exhibition and sale, sponsored by the Museum's Ladies' Committee, is aimed at encouraging the Canadian tradition of private collecting.

Each of the 60 artists has submitted one or two works with a price limit of $200

Ballots for the purchase of the works have been placed in boxes beneath each since the inauguration of the show. Purchase offers may still be made at the closing sale.

The purchaser, or a proxy, must be present at the sale to claim the work and pay for it.

When there is more than one ballot per work, the purchaser is selected by draw.

Drawing gain talls - Quebec
Les Chutes Mar 2 160

## Des oeuvres d'artistes contemporains, en vente

Quelque 110 oeuvres d'art d'artistes contemporains seront vendues à 9h. p.m. le 3 mars au Musée des Beaux-Arts de Montréal sous la présidence d'une personnalité bien connue de la radio et télévision.

**Jacques DesBaillets, annonceur et commentateur à Radio-Canada et aux postes CKVL et CKAC, dirigera la vente des oeuvres d'une soixantaine d'artistes québecois.**

**Les peintures, dessins et sculptures sont exposés depuis le 25 février lors de l'ouverture de la troisième vente-exposition annuelle par Mme Andrée Paradis, du Conseil des Arts du Canada.**

**M. DesBaillets est né à Montréal. Il a fait ses études à l'Université McGill. Pendant la Seconde Guerre Mondiale, il a servi outre-mer comme correspondant pour Radio-Canada. Il habite à Ville Mont-Royal.**

**La vente-exposition, patronnée par le comité féminin du Musée vise à encourager la collection privée chez les Canadiens.**

**Chacun des 60 artistes a présenté une ou deux oeuvres dont le prix ne dépasse pas $200.**

**Des bulletins permettant l'achat des oeuvres sont placés dans des boites depuis l'inaugu-**

**ration de l'exposition. Les o**
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**L'acheteur, ou son mandataire**
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**S'il y a plus d'un bulletin pou**
**une oeuvre, l'acheteur sera cho**
**si par tirage.**

Nouvelles Illustrées Montréal Mar 12/60

**Claude Picher** donnait une conférence sur la peinture canadienne. Sa femme ne cessait de lui allumer des cigarettes toutes les 5 minutes. **Claude** cherchait-il à tromper sa nervosité... intimidé par le parterre attentif où se remarquaient de forts jolis minois?... La troisième exposition et vente des Oeuvres d'artistes canadiens, organisée par le Comité féminin du musée des Beaux Arts, atteint son but: promouvoir l'art par la vente.

Le Soleil. P.Q. Mar 2 160

## Pour orienter les collectionneurs vers les artistes de la province

Soixante artistes réputés du Québec participent à un programme destiné à encourager la collection privée chez les Canadiens, en collaboration avec le Musée des Beaux-Arts de Montréal.

Chacun d'eux a soumis une ou deux oeuvres — peinture, dessin ou sculpture — à la troisième exposition et vente annuelle du Musée qui commencera le 25 février.

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Mme George Scott, présidente de l'exposition et du comité de vente, dit que bon nombre des artistes représentés à l'exposition sont célèbres au Canada, aux Etats-Unis et en Europe.

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Sherbrooke Messenger Mar 31 60

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When there is more than one ballot per work, the purchaser is selected by draw.

La Presse. May 21 60

### *Réceptions*

—Mme Albert Deschamps et Mme R. W. Sharwood recevront le 1er juin, à l'Etable du Musée des Beaux-Arts en l'honneur des membres du jury composé de: Mme Murgatroyd, de Toronto, Mme L. Wilson, de North Frelisburg, Vermont et de M. François Grignon. Le même jour Mme Charles Taschereau, présidente du comité féminin du musée et Mme Stirling Maxwell réuniront un groupe d'invités.

London Morning Free Press Apr 2/60

## Display Appealing Art, Hope to Lure Buyers

By LENORE CRAWFORD
Free Press Art Critic

Great masses of sunshine, cupped in tulips, filled the corridor to the London Public Art Museum on the second floor of the Williams Memorial Building last night. And within the gallery itself the warmth of color continued in just as great masses, but these were in paintings lining the walls.

**Canadian Art**

The third annual exhibition and sale sponsored by the Women's Committee to the London Public Art Museum was open. And the Women's Committee could be certain that after two years when some of the paintings obviously were unsaleable and some were doubtfuls, this "Festival of Canadian Art," with its inclusion of several beautiful pieces of sculpture, has not one clinker. This viewer votes it one of the most appealing exhibits of Canadian art to hang on the gallery walls, with special attraction as a "purchase" show.

About 100 visited the art museum between 5 and 9 p.m. for a preview of the exhibit. Tonight the Women's Committee is entertaining at a dinner party in Hotel London and later an auction of five of the paintings will be held, starting at 9:30 in the art museum.

**On Display Today**

Formal opening of the "Festival of Canadian Art" is scheduled for 8:30 p.m. tonight, but the gallery will be open from noon to 6:30 for more "preview," with Women's Committee members present to answer questions.

Sunday the art museum will be open from 12:30 until 5 and tea will be served.

Regular "open" hours for the art museum will be in effect Monday — 12 noon to 9 p.m. But at 6 p.m. the special "offer to purchase" box will be removed.

Beginning yesterday and continuing to 6 p.m. Monday—anyone wishing to buy a painting or piece of sculpture may put his name in the box. Monday night the box will be opened and the would-be purchasers will be contacted so that they may complete negotiations.

Beginning Tuesday and continuing to the end of the sale April 9 anyone wishing to purchase a work may do so immediately. The "offer-to-purchase" plan is put into effect so that more opportunity is given to a large number of persons to see the works and decide on which they would like to buy, Mrs. R. W. Robertson, general chairman, explained.

**Recent Prize Winners**

The exhibit has more than 100 pictures and pieces of sculpture. Among them are works by some of Canada's most famous artists — Casson, Gordon Smith, Pepper, Ogilvie, York Wilson, Winter, Bayefsky, Bellefleur — and by recent prize winners in large, juried exhibitions. Ralph Allen, for example, won a $1,000 Baxter award in the Ontario Society of Artists exhibition currently at the Toronto Art Gallery. Marion Greenstone won the $250 prize for oils at the Montreal Museum of Fine Arts.

Friday, June 17, 1960.
Ottawa Le Droit, Ont.

Bibliothèques

13-M

# Le congrès de l'Association canadienne suivi d'un congrès conjoint des Associations canadienne et américaine

Les besoins du Canada dans le domaine des bibliothèques, tel est le thème des réunions particulières de l'Association canadienne des bibliothèques — Canadian Library Association — qui se tiendront à l'Université de Montréal, le 18 juin prochain. Ces réunions ont été convoquées conjointement par la présidente, Mlle Bertha Bassam, directrice de la "University of Toronto Library School" et la vice-présidente, Mlle Hélène Grenier, directrice des bibliothèques scolaires de la Commission des écoles catholiques de Montréal.

**Aide fédérale**

A la réunion annuelle générale de l'avant-midi, on traitera, en particulier, de l'aide fédérale aux bibliothèques, du projet d'un édifice permanent pour la Bibliothèque nationale, du développement de services plus étendus pour les bibliothèques de villages et de comtés, de la semaine canadienne des bibliothèques, des relations entre les bibliothèques d'Asie et d'Afrique, ainsi que du recrutement de bibliothécaires professionnels. Lecture y sera donnée des rapports de trois représentants officiels de l'Association, ainsi que de 8 sections et 70 comités spéciaux. A date, sont inscrits plus de 400 délégués venant de toutes les provinces du Canada.

Au cours de l'après-midi, où il sera question de divers types de bibliothèques, prendront la parole, entre autres, M. George W. Brown, auteur du "Dictionary of Canadian Biography" et M. Arthur Hugh Chaplin, conservateur du "Department of Printed Books, British Museum". Ce dernier parlera du catalogage au point de vue international.

**Anniversaire**

Le 60e anniversaire de la profession de bibliothécaire au Canada sera commémoré, le samedi soir par un banquet dans le Grand salon de l'hôtel Reine-Elisabeth. La conférence de M. Arnold Edinborough, rédacteur en chef du "Saturday Night", est intitulée "On Keeping Ideas in Motion".

Suivra le rapport annuel relatif aux prix et aux bourses.

La soirée se terminera par une vente à l'enchère, de livres et d'oeuvres d'art, dont le profit ira alimenter les bourses de l'Association.

**Congrès conjoint**

Le jour suivant, l'Association canadienne des bibliothèques — Canadian Library Association

plus des livres eux-mêmes. Y seront représentées des compagnies canadiennes, anglaises, françaises et américaines, qui n'ont jamais participé auparavant à une telle exposition, lors d'une rencontre de bibliothécaires canadiens ou américains.

**Soirée canadienne**

Les 4,500 délégués qui doivent prendre part au congrès, ont été invités, pour la journée d'ouverture, à une réception donnée par la province de Québec, dimanche, le 19 juin, de 9 à 11 heures du soir, au Musée des beaux-arts, 1379 ouest, rue Sherbrooke. En plus des collections d'art, de sculpture et d'artisanat, le musée présentera une exposition spéciale de photographies de la ville de Montréal. Cette exposition a été organisée grâce à M. Evan Turner, directeur du musée. A cette occasion, "Folkways Records" présentera une soirée canadienne. Les invités seront Alan Mills, Hélène Baillargeon, folkloristes; les Feux-Follets, danseurs; Jean Carignan, violoniste et Gilbert Lacombe, guitariste.

Des invitations spéciales ont été envoyées à 1,000 délégués pour un buffet froid, offert le 20 juin, à 7 h. 30 du soir, par la ville de Montréal, au Chalet de la montagne.

Le 21 juin, à 8 h. 30 du soir, au Redpath Hall de l'université McGill, aura lieu un concert de musique canadienne sous les auspices des associations canadienne et américaine des bibliothèques de musique. Sous la direction de Jean-Marie Beaudet, un ensemble de musique de chambre interprétera des oeuvres de compositeurs représentatifs; on y entendra également le remarquable "Bach Choir", dirigé par George Little. Les places seront limitées à 400.

mont. gazette May 20/60

**THE AIM OF THE** 30-year-old non-commercial group is to help members become better acquainted with every aspect of the overall industry, to provide them with information and to work for the good of fashion. In Montreal for example, the local group is working towards setting up a fashion library at the Montreal Museum of Fine Arts. It is hoped to make it the major fashion library in Canada. Among other things the local group has helped the School of Retailing at Sir George Williams College. Mrs. McMillen considers the fashion industry a good one for women. Surprisingly, she started her career as a school teacher in Kansas. Her next step was retailing, working for a store on New York's Fifth Avenue. She began as a part of the store's executive training squad. "I sold and I think this is very good basic training. After all, the whole industry is aimed at the consumer and I think to sell is one means of appreciating this."

La Presse May 18/60

Fashion Groups

# Les femmes à l'assaut des sommets

S'il est dans le monde du travail un secteur qui semble plus spécifiquement féminin, c'est bien celui de la mode. Or, même là, la femme n'a pas encore les mêmes possibilités que son collègue masculin. Mais les filles d'Eve, avec les siècles, acquièrent une certaine sagesse. Elles se sont rappelées que l'union fait la force, et... conséquemment elles se sont groupées afin, d'une part, d'être tout à fait au courant de ce qui se passe dans ce domaine où elles font carrière, la mode, et d'autre part, d'accéder à ces hauts postes qui leur étaient parcimonieusement offerts. C'est ainsi qu'il y a 30 ans est né le Fashion Group.

Son succès a été tel qu'aujourd'hui il existe 29 groupements du genre aux Etats-Unis, au Canada et en France. Le dernier s'est formé à Honolulu et, d'Australie, du Japon et d'un peu partout les femmes expriment leur espoir d'appartenir un jour à cette organisation qui compte actuellement 3,500 personnes.

Mme Eleanor McMillen, secrétaire des Fashion Groups de New York, qui était de passage à Montréal, hier, définissait au cours d'une conférence de presse le sens du mot "mode". "Ce devrait être la représentation d'une façon de vivre". Aussi les personnes qui en font partie, toutes professionnelles, ne sont pas seulement celles qui ont des responsabilités dans des maisons de couture, mais encore dans tous les domaines où le "bon goût" peut jouer : depuis les compagnies d'automobiles, les fleuristes jusqu'aux directrices de musées, les photographes, les journalistes.

On pourra juger de l'intérêt de ces groupements à but non-



MME ELEANOR McMILLEN

lucratif si l'on sait que celui de Montréal est en train de monter une bibliothèque de la mode qui sera légué au musée des Beaux-Arts, et à laquelle, conséquemment, chacun aura accès. "Les Fashion Groups sont à un certain point de vue les vitrines des industries de la mode, dit Mme McMillen. Dans la seule ville de New-York, nous avons organisé douze défilés cette année. Notre but étant de faire connaître au public ce qui est sur le marché, nous ne faisons jamais appel à un seul manufacturier, ou à un seul magasin. C'est à nous aussi que s'adressent les associations locales qui voudraient organiser des défilés de modes et ne savent comment procéder". Avant d'occuper l'intéressant poste qu'elle détient maintenant, Mme McMillen a été coordonnatrice de la mode dans un grand magasin américain.

La Presse June 11/60

## Premier congrès canado-américain

# 4,500 bibliothécaires en congrès à Montréal, du 19 au 24 juin

Le premier congrès conjoint des Associations américaine et canadienne des bibliothèques se tiendra à Montréal du 19 au 24 juin et groupera 4,500 délégués. Le thème principal de ce congrès sera : "Invitation au dialogue : enquête sur les moyens propres à supprimer les obstacles à la diffusion et à la mise en commun des connaissances."

Mlle Bertha Bassam, directrice de l'Ecole de bibliothécaires à l'U. de Toronto et présidente de l'Association canadienne des bibliothèques, ainsi que M. Benjamin E. Powell, bibliothécaire à l'Université Duke de Durham, en Caroline du Nord, et président de l'American Library Association, présideront conjointement les trois assemblées générales des deux associations.

Les conférenciers qui développeront le thème du congrès, lors de ces assemblées générales, seront : le Dr F. Cyril James, principal de McGill; M. Lewis Perinbam, secrétaire associé à la Commission canadienne de l'UNESCO; M. Henry L. Roberts, professeur d'histoire et directeur de l'Institut de langue russe de l'U. Columbia à New York; M. Harold Taylor, de Bronxville, N.Y.

### Exposition

L'une des principales attractions de ce congrès sera l'exposition de livres, qui requiert à elle seule une surface de 48,000 pieds carrés, et qui comprendra, outre les livres, l'équipement et les services particuliers aux bibliothèques. Des compagnies canadiennes, anglaises, françaises et américaines n'ayant jamais participé auparavant à une telle exposition y seront représentées.

Une réception sera offerte par la province de Québec le 19 juin, de 9 à 11 h. p.m., au Musée des Beaux-Arts où sera organisée par le directeur, le Dr Evan Turner, une exposition spéciale de photos de la ville de Montréal. Une soirée canadienne mettant en vedette Alan Mills, Hélène Baillargeon, les Feux-Follets, Jean Carignan et Gilbert Lacombe, complétera la soirée.

Environ 1,000 délégués seront invités le lendemain, 20 juin, à 7 h. 30 p.m. à un buffet froid offert par la ville au Chalet de la Montagne, et le 21, à 8 h. 30 p.m., un concert de musique canadienne aura lieu au Redpath Hall de McGill, sous les auspices des associations canadienne et américaine des bibliothèques de musique. M. Jean Beaudet dirigera un ensemble de musique de chambre et le choeur Bach sera dirigé par George Little.

### Programme chargé

Près de 400 assemblées sont inscrites au programme de la semaine et intéresseront des groupes particuliers : amis des bibliothèques, administrateurs, bibliothécaires pour enfants, bibliothécaires des forces militaires, des universités, des collèges, des collections d'art et de musique, etc. Des problèmes spéciaux, tels que l'architecture des bibliothèques, leur équipement, les assurances, les méthodes de reproduction des textes, etc. y seront étudiés.

Bien qu'il s'agisse du 1er congrès conjoint des deux groupes, l'Association américaine, fondée il y a 84 ans, s'est réunie au Canada à quatre reprises: en 1900, 1912, 1927 et 1934, dont 2 fois à Montréal (1900 et 1934).

### Anniversaire

Au banquet du 18 juin qui aura lieu à l'Hôtel Reine-Elizabeth, deux événements importants seront célébrés : le 60e anniversaire des associations de bibliothèques au Canada et la naissance, cette année, de la législation des bibliothèques dans la province de Québec.

Un budget de $200,000 a été mis pour 1960-61, à la disposition du Service des bibliothèques publiques du Québec, dont le directeur, M. Gérard Martin, a été nommé récemment par le gouvernement.

L'Association Canadienne des Bibliothèques compte 1,950 membres ; son siège social est situé au 63, rue Sparks, à Ottawa. Le bureau-chef de l'Association américaine, qui groupe 24,000 membres, est situé au 50 est, rue Huron, à Chicago.

### Eminents invités

M. Paul Poindron, chef du service technique de la direction des bibliothèques de France, M. A. U. Chaplin, du British Museum de Londres, secrétaire-exécutif de la I.F.L.A., le Dr Ludwig Sickmann, de Cologne, Mlle Nodeja Aleksandrovna, de Moscou, et son interprète, Lioudmila Sergeevna Alexeeva, de Russie, sont au nombre des délégués étrangers qui assisteront à ces importantes assises.

LIBRARY

Star June 17/60

# Librarians Name Officers For Canada And Quebec

Robert Hamilton, assistant librarian at the Library of Parliament in Ottawa, yesterday was chosen first vice-president and president-elect of the Canadian Library Association.

Mr. Hamilton, 48, a native of Lachine, will be installed as vice-president next Friday and will take office as president at the June, 1961, conference of the association in St. Andrews-by-the-Sea, N.B.

Incoming President Neil Harlow, librarian of the University of British Columbia in Vancouver, will serve for the next year.

Elected second vice-president of the CLA was Alvine Belisle, librarian-in-charge of St. Jean Baptiste School library, Montreal.

Councillors elected to three-year terms were: R. L. Davison, superintendent of the British Columbia Public Library Commission, Victoria; Margaret Hughes, deputy chief librarian, Etobicoke, Ont., public library; and Phyllis Lapworth, chief librarian, Medicine Hat, public library.

The Quebec Library Association held its annual meeting following that of the Canadian association, at which time one important accomplishment of the year, the new Quebec Library Service, was discussed.

The following were elected: president: Bernard Vinet, College Militaire Royal Library, St. Johns; vice-president: Miss Marianne Scott, Law Library, McGill University; French secretary, Miss Angeline Wells, Health Department Library; English secretary, Miss Mary Margaret Hall, Marianapolis College Library; treasurer: Miss Liana Van der Bellen, McGill University Library; councillors for one year: Janis Bilkins, Montreal Museum of Fine Arts; Miss Helen Creighton, Montreal Engineering Co. Ltd.; Louis Landreville, Hull municipal library; councillors for two years: Miss Marie Baboyant, Montreal municipal library; Miss Monique Primeau, Verdun municipal library; Miss Alison Finnemore, Pulp and Paper Research Institute.

Le Progres Du Saguenay June 8/60

# Une peinture d'importance part de Montréal pour faire l'admiration du vieux continent

Une peinture flamande appartenant au Musée des Beaux-Arts de Montréal est en haute mer à bord d'un vaisseau de la marine américaine en route pour Bruges, Belgique.

Le tableau intitulé "Portrait d'un jeune homme" est de Hans Memling (1430-1494). L'oeuvre fait parti d'un groupe de peintures, en provenance de l'Europe et de l'Amérique du Nord, qui seront présentées à deux expositions importantes.

M. Evan H. Turner, directeur du Musée, vient d'annoncer le prêt. Il a déclaré que le tableau fut rarement présenté au public en dehors de celui de Montréal, car il appartint durant des siècles à des collectives privées.

Le Musée l'acquit en 1956 grâce aux fonds Townsend et Cheney.

"Cette peinture est d'une si grande importance", a déclaré M. Turner, "que nous l'avons envoyé par porteur, un membre de notre personnel, jusqu'à Détroit".

C'est à Bruges, en premier lieu, que le Memling sera exposé avec les autres tableaux faisant partie de l'exposition "Un siècle de Flamands Primitifs". Celle-ci aura lieu du 25 juin au 11 septembre.

Ensuite, il sera en vue au Detroit Institute of Arts du 16 octobre au 31 décembre avec l'exposition: "Chefs-d'oeuvre de l'Art Flamand: de Van Eyck à Bosch."

Le musée de Bruges, le Centre national de Recherches et M. E. P. Richardson, directeur du Detroit Institute, ont préparé les expositions pendant deux ans.

Le tableau appartenant au Musée, ainsi que les autres tableaux en provenance de l'Amérique du Nord, ont été expédiés à Bruges dans un camion à remorque, équipé d'un système contrôlant l'humidité et les conditions de température. Le camion fut placé à bord du vaisseau de la marine américaine Comet, qui doit arriver à Saint Nazaire, France, la semaine prochaine.

On croit savoir que c'est la première fois dans l'histoire d'expositions de cette envergure que des tableaux aient été expédiés grâce à un pareil système de contrôle de l'humidité.

"Sans ces devises spéciales de contrôle, nous n'aurions pas envoyé notre tableau", a dit M. Turner. "C'est une huile sur panneau d'une extrême sensibilité", a-t-il ajouté.

Un conservateur accompagne les tableaux.

L'oeuvre est le portrait en buste d'un jeune homme, portant un long chapeau noir, un pourpoint de la même couleur et une chemise blanche. Il a un document dans sa main gauche. Un paysage se dessine à l'arrière-plan; on y voit deux cygnes flottant sur l'eau.

La peinture mesure 13½ par 19 pouces.

Avant son acquisition par le Musée, cette peinture fut en vue à la Foire mondiale de New-York en 1939. Elle a fait l'objet de maints articles dans les publications et livres sur l'art.

Le président Eisenhower et le roi des Belges honoreront de leur patronage l'exposition.

Les oeuvres présentées sont diverses et comprennent, à part les tableaux, des manuscrits enluminés, de la dinanderie, des tissus — toute la gamme de l'art flamand du XVème siècle.

Les prêteurs comptent des églises et des cathédrales.

Ottawa Citizen June 7/60

## Flemish Master For Montreal Art Exhibition

MONTREAL (CP) — An old Flemish painting on loan from the Montreal Museum of Fine Arts is en route to Bruges, Belgium.

The painting, "Portrait of a Young Man" by Hans Memling, will be part of a group assembled from Europe and North America for two exhibitions.

It will be shown in Bruges as part of "The Century of Flemish Primitives" exhibition opening June 25. It then goes to Detroit for that city's Institute of Fine Arts Exhibition opening October 16.

La Presse June 20/60

## M. Bernard Vinet élu président

Les membres élus au nouveau conseil de l'Association des bibliothécaires du Québec sont: M. Bernard Vinet (Collège militaire royal de St-Jean) président; Mlle Marianne Scott (U. McGill, droit), vice-présidente; Mlle Angéline Wells (ministère de la Santé), secrétaire française; Mlle Mary Margaret Hall (Marianopolis), secrétaire anglaise; Mlle Liana Van der Bellen (McGill), trésorière.

Les conseillères (2 ans): Mlles Marie Baboyant (Bibliothèque municipale de Montréal); Monique Primeau (B. municipale de Verdun); Alison Finnemore (Pulp and Paper Research Institute); (1 an) M. Janis Bilkins (Musée des Beaux-Arts); Mlle Helen Creighton (Montreal Engineering Co.); M. Louis Landreville (B. municipale Hull).

La Presse June 20/60



photo LA PRESSE

**FETE DE L'ELEGANCE AU MUSEE DES BEAUX-ARTS** — M. Raymond Douville, sous-secrétaire de la province, et son épouse, ainsi que M. Gérard Martin, directeur des bibliothèques publiques de la province, et Mme Martin, ont accueilli hier soir, avec les membres de l'exécutif des associations américaine et canadienne des bibliothécaires, la foule des congressistes qui étaient les hôtes de la province de Québec à une soirée canadienne. On voit ici M. et Mme Douville serrant la main à la longue file des invités, qui burent un vin d'honneur avant d'assister au programme préparé par Alan Mills et Hélène Baillargeon, les Feux-Follets, Jean Carignan et Gilbert Lacombe et qui admirèrent l'exposition spéciale organisée pour souligner le centenaire du Musée.

Gazette June 11/60

Canada, ...s Library Meet

# Books 'Breaking Barriers'

Because books are still the principal means of communication, librarians have a special responsibility to help increase understanding among peoples.

This is one of the thoughts lying behind the choice of the theme, "Breaking Barriers — An Inquiry Into the Forces That Affect the Flow and Utilization of Knowledge," for the first joint conference of the American and Canadian Library Associations to be held in Montreal, June 19-24.

"It has been said that the best-beaten route to the cultures of the East, as to those of the West, remains the path through books," said Bertha Bassam, director of the library school, University of Toronto, president of the Canadian Association. "If this is so, those who are interested in books and library service have a responsibility to help increase understanding among peoples."

Presiding with Miss Bassam at the three general sessions of the two associations, will be Benjamin E. Powell, librarian of Duke University, Durham, North Carolina, president of the American association.

Speakers at the general sessions who will develop the theme include Dr. F. Cyril James, principal and vice-chancellor of McGill University; Lewis Perinbaum, associate secretary, Canadian National Commission for UNESCO; Henry L. Roberts, professor of history and director, Russian Institute, Columbia University, New York; and Harold Taylor, Bronxville, New York.

One of the largest book displays ever presented on this continent, covering some 48,000 square feet, will be a feature of the joint conference.

The 4,500 delegates expected at the conference have been invited to a reception to be given by the Province of Quebec on the opening day, June 19, from 9 to 11 p.m. at the Montreal Museum of Fine Arts. A special photographic exhibit of the city of Montreal will be shown in addition to displays of art, sculpture and handicraft.

On this occasion a "Soiree Canadienne" will be presented with Alan Mills and Helene Baillargeon, folk singers, as hosts; Les Feux Follets, dance group; Jean Carignan, fiddler, and Gilbert Lacombe, guitarist.

A buffet reception for 1,000 delegates will be given by the city at the Mountain Chalet, June 20, at 7:30 p.m.

Work of representative Canadian composers will be performed by a chamber music group under the direction of Jean-Marie Beaudet, and the Bach Choir directed by George Little, at a concert on June 21, at 8:30 p.m. in Redpath Hall of McGill University.

Close to 400 meetings are scheduled for the week. They include sessions for special groups such as friends of libraries; trustees; librarians for children, the armed forces, universities and colleges, art and music collections, and similar divisions, as well as sessions to consider specialized problems; library buildings, equipment, insurance, and copying methods, for example.

Although this is the first joint conference of the two groups, the American Library Association has met in Canada four times previously in its 84 years of existence: in Montreal in 1900 with 452 delegates; in Ottawa in 1912 with 704 delegates; in Toronto in 1927 with 1964 delegates; and in Montreal again in 1934 with 1904 delegates. A regional conference was held in Vancouver in 1949.

# Invitation au dialogue: thème du congrès des bibliothèques

**Les livres restent les premiers moyens de communication entre les hommes; les bibliothécaires ont donc particulièrement le devoir d'aider au développement de la compréhension entre les peuples.**

**C'est cette vérité, cette responsabilité entre tant d'autres, qui a orienté le choix du thème principal pour le premier congrès conjoint des Associations américaine et canadienne des bibliothèques, qui se tiendra à Montréal du 19 au 24 juin 1960. Le thème est le suivant: "Invitation au dialogue — Enquête sur les moyens propres à supprimer les obstacles à la diffusion et à la mise en commun des connaissances".**

"On a dit que le meilleur acheminement vers la culture de l'Occident, comme vers celle des pays orientaux, demeure la communication par le livre", affirme Bertha Bassam, directrice de l'Ecole de bibliothécaires de l'Université de Toronto et présidente de l'Association canadienne des bibliothèques. "Si cela est vrai", ajoute-t-elle, "ceux qui ont un intérêt véritable pour les livres et les bibliothèques ont la responsabilité d'aider, de participer à l'accroissement de la compréhension entre les peuples".

Mademoiselle Bassam, ainsi que le président de l'association américaine, M. Benjamin E. Powell, bibliothécaire à l'université Duke de Durham, en Caroline du Nord, présideront conjointement les trois assemblées générales des deux associations.

"Avec la rapidité sans cesse croissante des moyens de transport et les nouvelles possibilités de communication qu'elles ont apportées, les nations se rapprochent, affirme M. Powell, et l'individu sent l'urgence d'élargir ses connaissances personnelles. Nous savons, ajoute-t-il, que dans tous les pays, existent des obstacles à la diffusion des idées. . . Mais nous savons aussi que le principal moyen d'expansion du savoir demeure l'ouvrage imprimé et que la bibliothèque en constitue la grande puissance de diffusion. Les bibliothécaires ont donc des responsabilités accrues parce qu'ils deviennent dans le monde actuel des agents de la culture en transmettant et en interprétant les connaissances humaines déjà consignées".

Les conférenciers qui développeront le thème lors des assemblées générales seront: F. Cyril James, directeur de l'Université McGill, à Montréal: Lewis Perinbam, secrétaire associé à la Commission canadienne de l'Unesco: Henry L. Roberts, professeur d'histoire et directeur de l'Institut de russe de l'Université Columbia, à New York; et Harold Taylor, de Bronxville, New-York.

Une très importante exposition de livres, parmi les plus remarquables présentées à date sur le continent, sera l'une des principales attractions du congrès conjoint. Cette exposition requiert à elle seule une surface de quelque 48,000 pieds carrés. Elle comprendra l'équipement et les services particuliers aux bibliothèques, en plus des livres eux-mêmes. Y seront représentées des compagnies canadiennes, anglaises, françaises et américaines, qui n'ont jamais participé auparavant à une telle exposition, lors d'une rencontre de bibliothécaires canadiens ou américains.

Les 4,500 délégués qui doivent prendre part au congrès, ont été invités, pour la journée d'ouverture, à une réception donnée par la Province de Québec, dimanche, le 19 juin, de 9 heures à 11 heures p.m., au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. En plus des collections d'art, de sculpture et d'artisanat, le musée présentera une exposition spéciale de photographies de la ville de Montréal. Cette exposition a été organisée grâce au docteur Evan Turner, directeur du musée. A cette occasion, "Folkways Records" présentera une soirée canadienne. Les invités seront: Alan Mills, Hélène Baillargeon, folkloristes; les Feux-Follets, danseurs; Jean Carignan, violoniste, et Gilbert Lacombe, guitariste.

Des invitations spéciales ont été envoyées à 1,000 délégués pour un buffet droit, offert le 20 juin, à 7h.30 p.m., par la Ville de Montréal, au Chalet de la montagne.

Le 21 juin, à 8h.30 p.m., au Redpath Hall de l'Université McGill, aura lieu un concert de musique canadienne sous les auspices des Associations canadienne et américaine des bibliothèques de musique. Sous la direction de Jean-Marie Beaudet, un ensemble de musique de chambre interprétera des oeuvres de compositeurs représentatifs; on y entendra également le remarquable "Bach Choir", dirigé par George Little. Les places seront limitées à 400.

Près de 400 assemblées sont inscrites au programme de la semaine. Elles sont formées de réunions pour des groupes particuliers. Amis des bibliothèques, administrateur, bibliothécaires pour enfants, bibliothécaires des forces militaires, des universités, des collèges, des collectiins d'art et de musique, et d'autres divisions semblables: dans ces 400 rencontres sont comprises également des réunions dont les membres étudieront des problèmes spéciaux, tels que l'architecture des bibliothèques, leur équipement, les assurances, les méthodes de reproduction.

Les deux associations se composent de bibliothécaires, d'administrateurs, de bibliothèques, de compagnies, d'organismes divers, d'amis des bibliothèques, et d'autres personnes qui s'intéressent à l'accroissement de la pleine utilisation des livres par l'amélioration et le développement du service des bibliothèques. Le bureau-chef de l'Association américaine des bibliothèques est situé à Chicago, 50 est, rue Huron. Celui de l'Association canadienne des bibliothèques, à Ottawa, 63, rue Sparks.

Bien que ce soit le premier congrès conjoint de ces deux groupes, l'Association américaine des bibliothèques, fondée il y a quatre-vingts ans, s'est réunie au Canada à quatre reprises dans le passé: en 1900, 452 délégués à Montréal; en 1912, 704 délégués à Ottawa; en 1927, 1964 délégués à Toronto; et, en 1934, 1904 délégués à Montréal pour une deuxième fois. Un Congrès régional eut lieu à Vancouver en 1949.

# Librarians Name Canadian, Quebec Officers

Robert Hamilton, assistant librarian at the Library of Parliament in Ottawa, yesterday was chosen first vice-president and president-elect of the Canadian Library Association.

Mr. Hamilton, 40, a native of Lachine, will be installed as vice-president next Friday and will take office as president at the June, 1961, conference of the association in St. Andrews-by-the-Sea, N.B.

Incoming President Neil Harlow, librarian of the University of British Columbia in Vancouver, will serve for the next year. He succeeds Bertha Bassam of the University of Toronto Library School.

Elected second vice-president of the CLA was Alvine Belisle, librarian-in-charge of St. Jean Baptiste School library, Montreal.

John Archer, new treasurer, is legislative librarian and provincial archivist at the Legislative Library in Regina.

Councillors elected to three-year terms were: R. L. Davison, superintendent of the British Columbia Public Library Commission, Victoria; Margaret Hughes, deputy chief librarian, Etobicoke, Ont., public library; and Phyllis Lapworth, chief librarian, Medicine Hat, public library.

The Quebec Library Association held its annual meeting following that of the Canadian association, at which time one important accomplishment of the year, the new Quebec Library Service, was discussed. The members present accepted a report of the Library Development Committee which strongly recommended the establishment of a Regional Library Service for the Province of Quebec.

The following were elected: president: Bernard Vinet, College Militaire Royal Library, St. Johns; vice-president: Miss Marianne Scott, Law Library, McGill University; French secretary, Miss Angeline Wells, Health Department Library; English secretary, Miss Mary Margaret Hall, Marianapolis College Library; treasurer: Miss Liana Van der Bellen, McGill University Library; councillors for one year: Janis Bilkins, Montreal Museum of Fine Arts; Miss Helen Creighton, Montreal Engineering Co. Ltd.; Louis Landreville, Hull municipal library; councillors for two years: Miss Marie Baboyant, Montreal municipal library; Miss Monique Primeau, Verdun municipal library; Miss Alison Finnemore, Pulp and Paper Research Institute.

*La Progres Du Saguenay*
*Chicoutimi, Que.*
*June 18, 1960*

Lachine Messenger, Que.
June 16, 1960

# Congrès des associations américaines et canadiennes des bibliothèques

**4,500 délégués attendus à ce congrès conjoint qui débute dimanche à Montréal.**

Les livres restent les premiers moyens de communication entre les hommes; les bibliothécaires ont donc particulièrement le devoir d'aider au développement de la compréhension entre les peuples.

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Les deux associations se composent de bibliothécaires, d'administrateurs, de bibliothèques, de compagnies, d'organismes divers, d'amis des bibliothèques, et d'autres personnes qui s'intéressent à l'accroissement de la pleine utilisation des livres par l'amélioration et le développement du service des bibliothèques. Le bureau-chef de l'Association américaine des bibliothèques est situé à Chicago. Le bureau-chef de l'Association canadienne des bibliothèques, à Ottawa, 63 est, rue Huron. Cel

Bien que ce soi congrès conjoint groupes, l'Associati ne des bibliothèqu y a quatre-vingts a nie au Canada à ses dans le passé : délégués à Montré 704 délégués à Ott 1964 délégués à en 1934, 1904 Montréal, pour fois. Un Congrès lieu à Vancouver

Monday, June 20, 1960.
Montreal Gazette, Que.

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Mr. Hamilton, 48, a native of the Lachine, will be installed as vice-president next Friday and will take office as president at the association in St. Andrews-by-the-Sea, N.B.

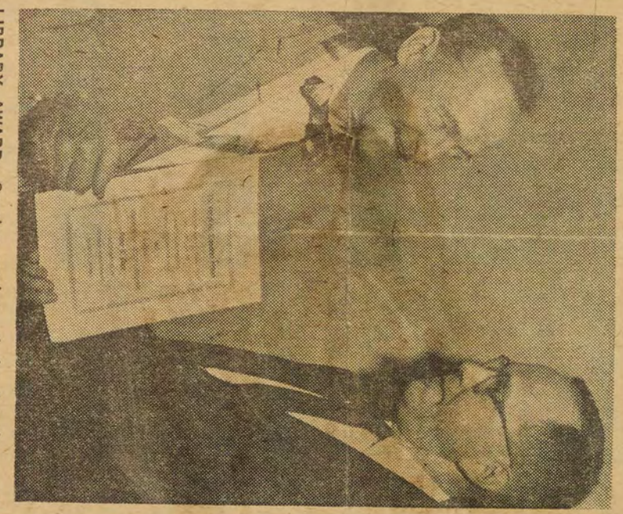
Incoming President Neil Harris of the University librarian-in-charge of St. Jean Baptiste School library, Montreal.

Electeur second vice-president of the CLA was Alvine Belisle, superintendent of the British Columbia Public Library Commission, Victoria; Margaret Hughes, deputy chief librarian, Etobicoke, Ont., public library; and Phyllis Lapworth, chief librarian, Medicine Hat, public library.

Councillors elected to three-year terms were: R. L. Davison, librarian of the University of British Columbia in Vancouver; Miss Marianne Scott, Law Library, McGill University; French secretary, Miss Angeline Wells, Health Department Library; English secretary, Miss Mary Margaret Hall, Marianapolis College Library; treasurer: Miss Liana Van der Bellen, McGill University Library; councillors for one year: Janis - Bilkins, Montreal Museum of Fine Arts; Miss Helen Creighton, Montreal Engineering Co. Ltd.; Louis Landreville, Hull municipal library; councillors for two years: Miss Marie Baboyant, Montreal municipal library; Miss Monique Primeau, Verdun municipal library; Miss Alison Finnemore, Pulp and Paper Research Institute.

The Quebec Library Association held its annual meeting following that of the Canadian association, at which time one important accomplishment of the year, the new Quebec Library Service, was discussed.

The following were elected president: Bernard Vinet, College Militaire Royal Library, St Johns; vice - president: Miss Marianne Scott, Law Library McGill University; French secretary, Miss Angeline Wells, Health Department Library; English secretary, Miss Mary Margaret Hall, Marianapolis College Library; treasurer: Miss Liana Van der Bellen, McGill University Library; councillors for one year: Janis - Bilkins, Montreal Museum of Fine Arts; Miss Helen Creighton, Montreal Engineering Co. Ltd.; Louis Landreville, Hull municipal library; councillors for two years: Miss Marie Baboyant, Montreal municipal library; Miss Monique Primeau, Verdun municipal library; Miss Alison Finnemore, Pulp and Paper Research Institute.



LIBRARY AWARD: Opening sessions of the American and Canadian Library Associations' joint conference here were marked yesterday by presentation of the Joseph W. Lippincott Award for distinguished service to the profession to Verner Clapp, right. Mr. Clapp is president of the Council on Library Resources, in Washington. Making the presentation is J. W. Lippincott, Jr. (Gazette Photo Service)

Lachine Messenger, Que.
June 16, 1960

# Congrès des associations américaines et canadiennes des bibliothèques

**4,500 délégués attendus à ce congrès conjoint qui débute dimanche à Montréal.**

Les livres restent les premiers moyens de communication entre les hommes; les bibliothécaires ont donc particulièrement le devoir d'aider au développement de la compréhension entre les peuples.

C'est cette vérité, cette responsabilité entre tant d'autres, qui a orienté le choix du thème principal pour le premier congrès conjoint des Associations américaines et canadiennes des bibliothèques, qui se tiendra à Montréal, du 19 au 24 juin 1960. Le thème est le suivant : "Invitation au dialogue — Enquête sur les moyens propres à supprimer les obstacles à la diffusion et à la mise en commun des connaissances."

"On a dit que le meilleur acheminement vers la culture de l'Occident, comme vers celle des pays orientaux, demeure la communication par le livre", affirme Bertha Bassam, directrice de l'Ecole de bibliothécaires de l'Université de Toronto et présidente de l'Association canadienne des bibliothèques. "Si cela est vrai," ajoute-t-elle, "ceux qui ont un intérêt véritable pour les livres et les bibliothèques ont la responsabilité d'aider, de participer à l'accroissement de la compréhension entre les peuples."

Mlle Bassam, ainsi que le président de l'association américaine, M. Benjamin E. Powell, bibliothécaire à l'université Duke de Durham, en Caroline du Nord, présideront conjointement les trois assemblées générales des deux associations.

"Avec la rapidité sans cesse croissante des moyens de transport et les nouvelles possibilités de communication qu'ils ont apportées, les nations se rapprochent, affirme M. Powell, et l'individu sent l'urgence d'élargir ses connaissances personnelles. Nous savons, ajoute-t-il, que dans tous les pays existent des obstacles à la diffusion des idées . . . Mais nous savons aussi que le principal moyen d'expansion du savoir demeure l'ouvrage imprimé et que la bibliothèque en constitue la grande puissance de diffusion. Les bibliothécaires ont donc des responsabilités accrues parce qu'ils deviennent dans le monde actuel des agents de la culture en transmettant et en interprétant les connaissances humaines déjà consignées."

Les conférenciers qui développeront le thème lors des assemblées générales seront : F. Cyril James, directeur de l'Université McGill, à Montréal; Lewis Perinbam, secrétaire associé à la Commission canadienne de l'Unesco; Henry L. Roberts, professeur d'histoire et directeur de l'Institut de russe de l'Université Columbia, à New York; et Harold Taylor, de Bronxville, New York.

Une très importante exposition de livres, parmi les plus remarquables présentées à date sur le continent, sera l'une des principales attractions du congrès conjoint. Cette exposition requiert à elle seule une surface de quelque 48,000 pieds carrés. Elle comprendra l'équipement et les services particuliers aux bibliothèques, en plus des livres eux-mêmes. Y seront représentées des compagnies canadiennes, anglaises, françaises et américaines, qui n'ont jamais participé auparavant à une telle exposition lors d'une rencontre de bibliothécaires canadiens ou américains.

Les 4,500 délégués qui doivent prendre part au congrès, ont été invités, pour la journée d'ouverture, à une réception donnée par la Province de Québec, dimanche, le 19 juin, de 9 heures à 11 heures p.m., au Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke. En plus des collections d'art, de sculpture et d'artisanat, le musée présentera une exposition spéciale de photographies de la ville de Montréal. Cette exposition a été organisée grâce au docteur Evan Turner, directeur du musée. A cette occasion, "Folkways Records" présentera une soirée canadienne. Les invités seront : Alan Mills, Hélène Baillargeon, folkloristes; les Feux-Follets, danseurs; Jean Carignan, violoniste et Gilbert Lacombe, guitariste.

Des invitations spéciales ont été envoyées à 1,000 délégués pour un buffet froid, offert le 20 juin, à 7 h. 30 p.m., par la Ville de Montréal, au Chalet de la montagne.

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Bien que ce soit le premier congrès conjoint de ces deux groupes, l'Association américaine des bibliothèques, fondée il y a quatre-vingts ans, s'est réunie au Canada à quatre reprises dans le passé : en 1900, 452 délégués à Montréal; en 1912, 704 délégués à Ottawa; en 1927, 1964 délégués à Toronto; et, en 1934, 1904 délégués à Montréal, pour une deuxième fois. Un Congrès régional eut lieu à Vancouver en 1949.

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Incoming President Neil Harlow, librarian of the University of British Columbia in Vancouver, will serve for the next year.

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## Helen Creighton



— Mrs. Helen Creighton of Dartmouth, N.S., Albert, Montreal Museum of Fine Arts; graduate of Victoria University in the city of Toronto and graduate of Royal Victoria Hospital School of Nursing in Montreal, is the proud mother of one year-old girl who was born on one of the coldest days of the year.

Gazette June 6/60

# Museum Loans Flemish Painting; Panel To Make Humidified Trip

A Flemish painting from the Montreal Museum of Fine Arts is on the high seas aboard the U.S. Navy ship Comet en route to Bruges, Belgium, it was disclosed yesterday.

The painting, 'Portrait of a Young Man" by Hans Memling (1430-1494), is one of a group which have been assembled from Europe and North America for two major exhibitions.

Dr. Evan H. Turner, director of the Museum, who announced the loan, said the painting has seldom been on public view outside Montreal because it was privately owned for hundreds of years.

The museum purchased it in 1956 through the Townsend and Cheney Funds.

"We consider the picture so important," Dr. Turner declared, 'that a member of our staff carried it by hand to Detroit for shipment."

The Memling will be seen in Bruges as part of the exhibition "The Century of Flemish Primitives," running from June 25 to Sept. 11.

Later, it will be shown in The Detroit Institute of Arts from Oct. 16 to Dec. 31 in the exhibition 'Masterpieces of Flemish Art: Van Eyck to Bosch."

The museum's painting and the others from North America are travelling in a special trailer-van with controlled humidity and temperature conditions, aboard the ship. It is due to arrive in Saint-Nazaire, France, next week.

"We would not have let the picture go had it not been for these controls,' Dr. Turner said. "The painting is oil on panel and extremely sensitive."

A conservator is accompanying the pictures.

The work is a 13½ by 19 inch head and shoulders portrait of a young man, wearing a tall black cap, black doublet and white shirt and holding a document in his left hand. There is a landscape in the background with water on which two swans are floating.

Prior to its acquisition by the Museum, the painting was shown at the New York World's Fair.



Painting "going home" for exhibition

Star June 6/60



"Portrait of a Young Man," to be shown in the forthcoming Century of Flemish Primitives exhibition.

# Museum's Flemish Work Scheduled for Exhibition

A Flemish painting from the Montreal Museum of Fine Arts will be shown in the forthcoming Century of Flemish Primitives exhibition running June 25 to Sept. 11.

The painting, Hans Memling's Portrait of a Young Man will also be shown from Oct. 16 to Dec. 31 at the Detroit Institute of Arts. Purchased by the museum four years ago, the painting has been shipped aboard the U.S. Navy ship Comet in a special humidity controlled chamber.

"We would not have allowed the picture to go had it not been for these controls," said Dr. Evan H. Turner, director of the museum. The painting is an oil on panel and extremely sensitive to temperature and humidity, he explained.

Prior to its acquisition by the museum the painting was shown at the New York World's Fair in 1939.

La Presse June 11/60



**HANS MEMLING :** "Portrait d'un jeune Homme". Ce chef d'oeuvre flamand, propriété du Musée des Beaux-Arts de Montréal, est en route pour Bruges, à bord d'un vaisseau de la marine américaine. M. Even Turner, directeur du Musée, vient d'annoncer le prêt. Rarement exposée hors du Musée, cette toile avait été acquise en 1956 grâce aux fonds Townsend et Cheney. De temps immémorial, elle avait appartenu à des collectionneurs privés. Après l'exposition "Un siècle de Flamands primitifs", à Bruges, le Memling ira au Detroit Institute of Arts d'octobre à décembre pour l'exposition "Chefs-d'oeuvre de l'art flamand : de Van Eyck à Bosch".

MUSEUM LOANS

Star Feb 29/60

The National Council of Jewish Women (Montreal Section) will hold a donor luncheon at the Montreal Museum of Fine Arts on Tuesday, April 26. Dr. Evan H. Turner, director of the museum, will be guest speaker. Mrs. Max Feldman is chairman of the event which will aid the council's scholarship fund.

Gazette Feb 25/60

## Luncheon

The National Council of Jewish Women (Montreal Section) is holding a donor luncheon on Tuesday, April 26, at the Montreal Museum of Fine Arts, to help finance the Council's Scholarship Fund. Dr. Evan H. Turner, Director of the Museum, will be the guest speaker. Mrs. Max Feldman is chairman.

Le Devoir Mars 1/60

***Musée des Beaux-Arts***

Une deuxième soirée de cinéma, organisée par Mme Germain de Lom présidente du Comité d'éducation par le film, chez les Femmes de la Chambre de commerce de Montréal, aura lieu mardi, le 8 mars, à huit heures et demie, au Musée des Beaux-Arts, rue Sherbrooke ouest. Entrée, rue Ontario.

Après la visite du Musée, il y aura présentation du film: "Le Grand Chantage", avec commentaires par le père Aubry, S.J. et discussion du scénario.

Les visiteuses seront accueillies par la présidente Mme Alice Saint-Arnaud et les Conseillères.

Information: Mme Anne Ballestrazzi, UNiversity 1-9051.



Regina Leader-Post Mar 2/60

Extremely interested in welfare and service work, Mr. Eaton is a governor of the Welfare Federation of Montreal, a member of the Board of Management of the Montreal General Hospital, a governor of the Montreal Anti-Tuberculosis League, Inc., a governor of Trinity College School, Port Hope, Ontario, and a member of the Montreal Financial Committee of the Canadian Welfare Council.

In Montreal he is a member of the Mount Royal Club, St. James' Club, the Museum of Fine Arts, the Forest and Stream Club and a director of the Hermitage Country Club at Magog, Quebec.

In Toronto he is a member of the Art Gallery, the Canadian Military Institute and the Toronto Club.

Gazette Mar 21/60

## Meeting

The Junior League of Montreal is holding an open general meeting this evening at eight o'clock, at the Montreal Museum of Fine Arts when Dr. Evan H. Turner, Director of the Museum, will be the guest speaker.

Star Mar 21/60

## Social and Personal

The Junior League of Montreal will hold an open meeting at 8 this evening in the Montreal Museum of Fine Arts. Dr. Evan H. Turner, director of the Museum, will be guest speaker.

La Tribune 1/60

## petit lac de Granby

L'artiste Mme Margo Martel-Trépanier est bien connue dans la région

comme peintre et décorateur.

Elle a pris part à plusieurs expositions locales, régionales et montréalaises; elle a fait la décoration de plusieurs résidences privées, de bureaux; elle décore en ce moment le club Ritz, de Granby.

Elle est, par exemple, le seul peintre abstrait qui présentera des toiles à la grande exposition printanière du Musée des eBaux-Arts de Montréal.

Weekend Magazine Mar 12/60

Hardworking Life

And MacLennan, the perennial optimist, is not prepared to abandon his typewriter. "I've always had a queer belief that 'something' would happen to enable me to look after myself financially," he says. "And in any case I seem compelled to go on writing as long as I can."

So today he lives just about as he always has.

He has been twice married. His first wife, Dorothy Duncan, was herself a writer who once won the Governor General's Award for creative non-fiction. In the last 10 years of her life, a partial invalid from an incurable heart disease, she took up painting and one of her pictures now hangs in the permanent collection of the Montreal Museum of Fine Arts. She died a week before her first one-man show opened in the Galerie Agnes Lefort.

Toronto Globe & Mail Mar 12/60

## Acquisition Raises a Question

People are talking of the Montreal Museum's boom. They have cut out of the rut. They are no longer raising war cries over that old battle between realist and abstract art. It is 38 years since the first book on that subject was written by Horace Shipp. This is today.

Notre Temps Mar 10/60

## Expositions

AU Musée des Beaux-Arts, rue Sherbrooke ouest, en marge des fêtes du centenaire, on peut voir une exposition de gravures esquimaudes et une exposition d'oeuvres d'artistes russes. A la Galerie-Etable du Musée, on peut voir une fort intéressante exposition de gravures créées pour la télévision par des artistes de Radio-Canada.

Chatelaine March 1960





## MONTREAL

ABOVE: *Jetliner grey — two shades — in a checked worsted suit with a new jacket shape: longer, narrowly belted, cut to curve out and blouse in back. By Progress, it comes in sizes 10-16. About $49.95. The setting is Place d'Armes in the old section of Montreal. Here, newsstand magazine display attests to the city's colorful, bilingual character.*

LEFT: *Jet red, wool natte suit photographed in the elegant black-and-gold lobby of the Ritz-Carlton Hotel. It's by Barry Lee, has detachable dickie and cuffs. In sizes 10-14, at about $69.95.*

OPPOSITE PAGE: *White for jet travel — a new creamy white, perhaps even more practical in the air than on ground. The wool-and-mohair coat, a Balenciaga adaptation, by Progress, is seen at Montreal's Museum of Fine Arts on Sherbrooke Street. Sizes 10-14. About $75.*

Dartmouth Free Press N.S. Feb 25/60

## $35 BOUGHT ART TREASURE

Fifteen years ago Beulah Kamin spied a painting in an autioneer's window and fell i nlove wit it. She surprised herself by bidding for it at the sale and bought it for $35. Today that painting is a collector's item. It now is displayed in the window of a downtown department store, in commemoration of the arrival of the first Jewish settler in Canada.

The subject of the painting is a habitant, and the artist is William Raphael who arrived in Montreal in 1857.

"I always have felt an affinity for the painting although for years I never knew anything about the painter," said Miss Kamin. "The strong face of the habitant is very wonderful."

For years she tried to find out something about Mr. Raphael.

"I've always been curious about him," she said. "No one seemed to know who he was."

Then not long ago an art critic had a look at her painting and told her that it was valuable.

Not, however, until Montreal's bicentennial a couple of months ago, did she read the story in a local newspaper about the artist, William Raphael. He was the first known Jewish artist in Canada. Several of his paintings hang in the National Gallery, Ottawa, and in the Montreal Museum of Fine Arts.

Star Mar 16/60

## *Class For Flower Arrangement*

An afternoon course in Japanese flower arrangement is being offered by the Snowdon YM-YWHA. The classes will start on March 18 at 1.30 p.m. and only a limited number of places are available, organizers announce.

Mrs. Seisho Kuwabara will give the course. Considered an expert in this art, Mrs. Kuwabara got her traditional training in Japan. Now a resident in Montreal, she and her pupils have presented many exhibitions and demonstrations at private and semi-private functions, at the Montreal Museum of Fine Arts and at the Japanese Embassy in Ottawa.

Further information may be obtained from the Educational Department of the YM-YWHA.

Regina Leader-Post Mar 7/60

871



—Leader-Post photo

**LANDSCAPE:** One of two recent acquisitions by the Norman Mackenzie art gallery for its permanent collection is this $600 oil by Derek May, 27, of Montreal which is titled "Landscape." The painting is four feet by four feet.

# Gallery acquires two new paintings

A geometric abstraction and a landscape by two Montreal artists have been purchased by the Norman Mackenzie art gallery for a total of $875 to add to its permanent collection.

**The two works were bought with money from a $2,000 fund donated by the Canada Council and the University of Saskatchewan. The balance of the money** will be used by the gallery to purchase contemporary Canadian works.

The two paintings were chosen Thursday by the gallery's acquisition committee from among the 60 works of the February show at the gallery.

Guido Molinari's black, blue, red, yellow and white geometric stripes painted on a 38 by 34 inch canvas was bought for $275. It is called "White Rectangle."

Mr. Molinari, 26, is founder and director of the Actuelle art gallery of Montreal, the first art gallery in Canada devoted exclusively to non-objective painting. He has exhibited twice in New York.

The Montreal - born painter studied at Montreal's Ecole des Beaux-Arts and the School of the Montreal Museum of Fine Arts.

The other painting by 27-year-old Derek May, born in London, England, is a lush landscape four feet by four feet acquired by the gallery for $600. Mr. May's approach to the painting is the Eastern Canadian landscape style developed by such artists as Goodrich Roberts.

Mr. May came to the United States were he continued his studies at the Art Institute of Chicago in 1954 and a year later came to Canada where he studied at Montreal's Ecole des Beaux-Arts for a year-and-a-half.

Having painted and exhibited in Montreal during 1957, he left Canada and went to Spain where he painted for a year, returning to Montreal in 1959.

He had his first one-man exhibition in the spring of 1959 at the Waddington Galleries and has also exhibited in many group showings in Canada.

Among the acquisition committee members present last Thursday when the paintings were chosen were Dean W. A. Riddell of Regina College; Ken Lochhead, director of the Regina School of Art; R. L. Bloore, director of the gallery, Gordon Snelgrove, of the department of art, University of Saskatchewan; D. G. Thom, a friend of the late Norman Mackenzie and Frank Sojonky, president of the gallery society.

While there were several sculptures in the exhibition, it was felt the money should be used to buy paintings only.

Gazette Mar 26/60

## On View

**Montreal Museum of Fine Arts.** Soviet Painting, until April 3; Eskimo Graphics (last day tomorrow); CBC Graphics (Stable Gallery), until April 3; Oscar Cahen and Andre Jasmin (through tomorrow).

Star Mar 26/60

**MONTREAL MUSEUM OF FINE ARTS,** 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10; free days Wednesday, Saturday, Sunday. **Soviet Painting,** through, April 3.

**Eskimo Graphics** through tomorrow.

**CBC Graphics,** Stable Gallery through April 3.

**Oscar Cahen and Andre Jasmin,** Gallery XII show through tomorrow.

Gazette Mar 25/60

# Facts and Fancies

Harriet Hill Says:

## Portrait Racket Flourishes Here

*Person to Person*

**MONTREAL HOUSEWIVES are warned to be on the alert for a man who may call at their doors representing himself as from the Montreal Museum of Fine Arts and showing a sample portrait. His game is to offer to have a portrait, along similar lines, painted of the wife, her husband or children from a photograph or from sittings. If the woman accepts the offer, he obtains a deposit, usually five dollars. When the agreement is to have the portrait done from a photograph he also leaves with the best photograph, sometimes framed, of the person to be painted.**

**That is the last she sees of the man—or the painting.**

**Dr. Evan H. Turner, museum director, who has called attention to the racket, says most cases brought to the museum's attention have occurred in Rosemount. A few came from Notre Dame de Grace. Others, however, have been reported from as far as St. Paulin, Maskinonge County.**

Mont Star Mar 17/60

# Arts Award To Claxton

*Canadian Press*

TORONTO, March 17 — The Canadian conference of the Arts has awarded its "Diplome d'Honneur" for 1960 for the Hon. Brooke Claxton, of Ottawa, former federal defence minister.

The award is made annually in recognition of encouragement and advancement of culture.

Announcing the award yesterday conference president Arthur Gelber said the organization which represents 27 component societies in Canada, is planning a major conference of the arts in Toronto in May, 1961.

Mr. Claxton, federal minister of health and welfare during two years of World War II and defence minister from 1946 and 1954, was given the award for his leadership of the Canada Council, of which he is chairman.

The award will be presented by Governor-General Vanier at Rideau Hall in Ottawa, April 5.

Mr. Claxton's encouragement of art has included sponsorship of the first Montreal exhibition of works by the Group of Seven in 1925. He has been actively interested in theatrical and musical groups in Montreal.

La Presse Mar 21/60 Mar 13/60

# Escroqueries d'un pseudo portraitiste

Un homme qui a découvert que les gens aimaient faire peindre leur petite personne a décidé d'en profiter et il a imaginé un système pour escroquer de l'argent, principalement aux maitresses de maison.

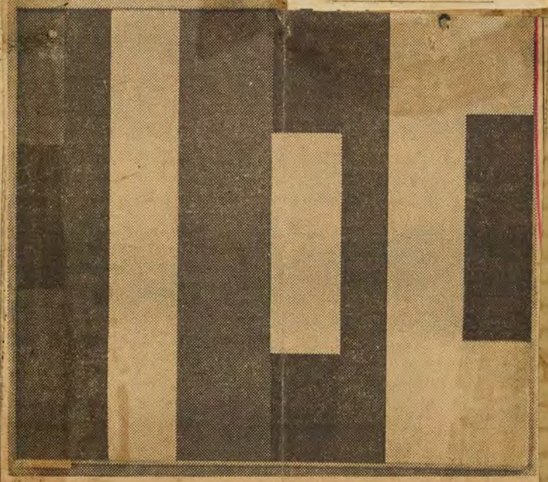
Se disant "représentant" du Musée des Beaux-Arts de Montréal, l'escroc offre aux citoyens de faire peindre leur portrait d'après une photographie. Et il appuie son offre d'exemples très bien réussis.

Très souvent les personnes sollicitées, des femmes surtout, très impressionnées par le travail de l'artiste, lui passent une commande et lui abandonnent la meilleure photo qu'elles possèdent d'elles-mêmes ou d'un proche parent.

Sans oublier bien entendu le petit $5 qu'il faut verser en acompte et que l'on ne reverra jamais, non plus que la photo. Car l'homme ne revient pas.

C'est en fin de semaine que le manège a été découvert, à la suite de plusieurs plaintes faites au Musée des Beaux-Arts. M. Evan H. Turner, directeur du Musée, a engagé la population à se méfier de ce colporteur qui n'a rien de commun avec l'institution.

La plupart des plaintes viennent de Rosemont.



—Leader-Post photo

**RECENT ACQUISITION:** "White Rectangle" by Guido Molinari, 26, of Montreal, is one of two works recently acquired by the Norman Mackenzie art gallery for its permanent collection. The sale price was $275. Mr. Molinari's painting is in yellow, white, red, blue and black stripes. The painting is 38 by 34 inches.

La Presse Mar 17/60

## Les expositions

**Musée des Beaux-Arts :** Gravures esquimaudes. Jusqu'au 27 mars. — Peinture soviétique. Jusqu'au 3 avril.

Le Petit Journal

## LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke) : **Galerie II :** expo des peintures de Suzanne Meloche et de Jean McEwen. Jusqu'au 6 mars. **Galerie des expositions spéciales :** exposition d'art graphique esquimau. Jusqu'au 27 mars.

La Presse Mar 19/60

## Les Expositions

**Musée des Beaux-Arts :** Gravures esquimaudes. Jusqu'au 27 mars. — Peinture soviétique. Jusqu'au 3 avril. — André Jasmin, sérigraphies; Oscar Cahen, peintures. Jusqu'au 27 mars.

Mont Star Mar 18/60

# Con 'Artists' Billing Local Housewives

Montreal housewives were warned to be on the lookout today for a team of confidence men seeking money on the pretext of completing oil portraits from individual photographs.

According to Dr. Evan Turner, director of the Montreal Museum of Fine Arts, these "salesmen" claim to represent the museum and are currently conducting a door-to-door effort.

He explained the con men operate by showing householders sample portraits and offering to do similar ones from photographs.

Representing themselves as being from the museum they then obtain a cash deposit usually $5, and take it away along with the portrait. That is the last the housewife ever sees of her money — or the picture.

"In addition to the money, the householder often loses what is considered as a treasured photograph," Dr. Turner said.

He added the museum has not and never had such an operation, and any such offer should be considered fraudulent.

Most of the cases brought to Dr. Turner's attention have occurred in Rosemount and Notre Dame de Grace, but some have been reported from as far as St. Paulin in Maskinonge county.

# Arts Award To Claxton Set April 5

The "Diplome d'Honneur" for 1960, awarded annually by the Canadian Conference of the Arts, will be given to Hon. Brooke Claxton of Montreal, it was announced yesterday by Arthur Gelber, president.

"Mr. Claxton was chosen as recipient of the award in respect of the leadership he has given to the Canada Council. His energetic and sympathetic administration of the Council have done much for the creative arts in Canada," said Mr. Gelber.

"In making this award the Canadian Conference of the Arts recognizes and pays tribute to the intelligent use made of the funds of the Canada Council and particularly to the personal contribution of Mr. Claxton, whose lifelong interest in the arts has been evidenced in the scope and wisdom of the council's activities."

The award will be made by the Governor-General, patron of the conference, at Rideau Hall, April 5.

In addition to his political career, Mr. Claxton was one of the early sponsors of the Group of Seven and held the first Montreal exhibition of their works in his home here in 1925. Since that time he has been professionally known to many prominent Canadian artists and actively interested theatrical and musical groups in Montreal through the Montreal Community Players and the Elgar Choir.

Gazette Mar 19/60

# Portrait Racket Exposed In City

Warning against a racket involving the painting of portraits from photographs was given yesterday by Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts.

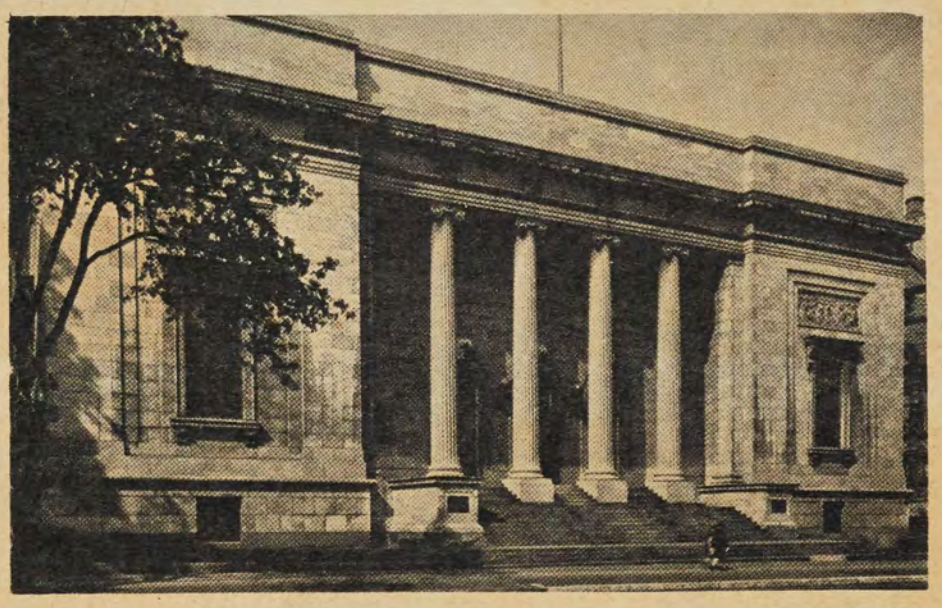
He declared the confidence men have no connection with the museum, despite their claims of affiliation.

In the cases investigated, procedure is for the door-to-door salesman to obtain a $5 deposit and take away a photograph with the promise to have a portrait painted from it. In every case, this has been the last the householder has seen of the $5 or the photograph.

# Le musée des Beaux-Arts de Montréal,

## le plus ancien du pays, entre dans son second siècle d'existence

par Pierre SAUCIER



*Le Musée des Beaux-Arts de Montréal, 1379, rue Sherbrooke ouest.*

• Le Musée des Beaux-Arts célèbre cette année son premier centenaire. Au moins huit expositions d'envergure doivent marquer l'événement, et une campagne de souscriptions de cinq ans est lancée afin de lui permettre, non seulement de se maintenir en existence, mais encore de se développer pour répondre à sa haute mission culturelle.

L'institution de la rue Sherbrooke a déjà beaucoup réalisé au cours de son premier siècle. Les progrès qu'exige sa stature actuelle mettent le Musée devant des responsabilités immenses. Il est aisé de comprendre que tout ne saurait être parfait. Par exemple c'est un fait que le Musée est à l'étroit et que l'on ne peut voir qu'une partie de ses trésors. Mais avant de songer à s'agrandir. il devra répondre à bien d'autres besoins plus urgents encore.

Face à cette situation il y a des gens qui prônent la formation d'un Musée d'art moderne distinct. Quand on connaît les difficultés que doit surmonter le Musée seulement pour subsister, il est permis d'être sceptique sur les chances de succès d'une entreprise nouvelle.

C'est un fait que le Musée n'est pas aussi fréquenté qu'il le devrait. Combien de gens n'y ont jamais mis les pieds! Le centenaire aura cet avantage inestimable de révéler à beaucoup de Montréalais son existence. Cette méconnaissance scandalise à première vue, mais si l'on veut bien être réaliste, on constate que beaucoup de musées dans le monde ont le même sort et ne sont le rendez-vous que d'une élite.

On aurait tort de s'alarmer. La lenteur relative du grand public à prendre le chemin de ce temple de l'art s'explique quand on se rappelle que celui-ci a été pendant longtemps l'initiative exclusive d'un groupe privé. Depuis une dizaine d'années les conditions ont changé et plus nombreux chaque année sont les Montréalais qui s'enorgueillissent de posséder des collections aussi riches. L'an dernier, 90,000 personnes ont fréquenté le Musée. La publicité s'est considérablement améliorée. Tous les textes sont rédigés dans les deux langues et cette propagande donne des résultats très encourageants.

Il est à noter que sous l'impulsion de son président, le colonel Hugh M. Wallis, le Musée devient de plus en plus l'affaire de toute la communauté métropolitaine. On est ébahi d'autre part du travail accompli par le nouveau directeur, M. Evan H. Turner. Le Conseil a ouvert largement ses portes aux Canadiens-français. Un des deux vice-présidents est canadien-français: M. Roger Viau. M. Maurice Chartré est assistant trésorier honoraire. Parmi les conseillers, on relève les noms de l'Hon. Édouard Asselin, M. André Bachand, M. C.-P. Beaubien, Mme C. Marcoux-Caillé, M. Robert Élie, Mgr Irénée Lussier, M. Lionel Lemay, M. Honoré Parent, du major général E. de B. Panet et de M. Claude Robillard.

### Un peu d'histoire

Le Musée des Beaux-Arts de Montréal occupe une place éminente, car c'est la plus ancienne institution du genre dans tout le Canada. À sa fondation, en 1860, il portait le nom d'Art Association of Montreal. Ses origines en réalité remontent encore plus haut puisque l'Art Association s'est constituée elle-même à partir de la Montreal Society of Artists. Le nom de Art Association a survécu jusqu'en 1948. On le remplaça alors par l'appellation actuelle de Musée des Beaux-Arts de Montréal.

Le Musée n'a pas toujours occupé son site actuel. Peu après sa fondation, un premier édifice était acheté: la Mercantile Library, rue Saint-Jacques. Après plusieurs déménagements ultérieurs, une galerie était construite au Square Phillips, grâce à un don de $8,000 de Benaiah Gibb. En 1879, le gouverneur général, le marquis de Lorne, et son épouse, la princesse Louise, en firent l'inauguration officielle. C'est en 1912 seulement que le Musée se transporta finalement rue Sherbrooke à son emplacement actuel. La cérémonie fut présidée par le gouverneur général, le duc de Connaught.

Au cours du siècle, le Musée s'est enrichi de plusieurs dons importants. Pendant l'époque héroïque des débuts, l'Art Association était surtout une société d'expositions. En 1879, cependant, le noyau d'une collection permanente était constitué, par le legs de Benaiah Gibb, de quelque 70 peintures. La plupart des tableaux étaient signés par de petits maîtres hollandais et flamands plutôt oubliés aujourd'hui. En 1909, la collection de William et Agnes Learmont, comprenant cent huit peintures et 18 dessins et aquarelles, vinrent enrichir le fonds permanent. À quelques exceptions près, ces oeuvres représentaient les écoles européennes en vogue au tournant du siècle. Parmi les exceptions les plus notables notons un dessin de Rembrandt, intitulé "La mort de Jacob" et une belle "Tête de paysan", de Daumier.

Le don de la famille Strathcona, en 1927, devait ajouter encore 154 toiles aux collections, au nombre desquelles deux oeuvres remarquables de l'école flamande qui avaient déjà appartenu au roi Charles 1er. L'Art Association ne cessait de son côté d'acheter des peintures canadiennes et européennes comme la "Femme au clavecin", d'Emmanuel de Witte, le portrait d'"Altamirano", de Goya, "Falaises", de Monet et deux Mantegnas. De la collection R. B. Angus le Musée a reçu une Madone de Botticelli, en 1917, et, en 1949, "Jeune femme", de Rembrandt.

La collection la plus remarquable qui a enrichi le Musée depuis sa fondation est l'ensemble de 103 peintures, offertes par Adaline Van Horne, de la collection de son père, Sir William Van Horne. Ce don renfermait des oeuvres de grande valeur par des artistes aussi renommés que Rembrandt, Ruisdaël, Tiepolo, Guardi, Canaletto, Goya, Constable, Delacroix, Daumier et Cézanne. Parmi beaucoup de bienfaiteurs il est juste de faire une place spéciale aux dons de la famille Morrice qui offrit la plus grande partie des 49 tableaux du peintre J. W. Morrice, le premier artiste canadien reconnu à l'échelle internationale.

Tous les amateurs qui ont visité la première grande exposition du centenaire LE CANADA COLLECTIONNE (225 tableaux) ont été étonnés de l'importance des collections privées pendant le dernier siècle dans notre pays. Le plus fort noyau des collectionneurs se trouvait à Montréal. Plusieurs oeuvres faisaient déjà partie des collections permanentes du Musée, mais on a pu voir aussi pour la première fois une foule d'oeuvres captivantes qui illustraient admirablement l'évolution du goût. L'exposition des maîtres européens s'échelonnait de l'an 1330 jusqu'aux impressionnistes, largement représentés. Parmi les tableaux les plus frappants chez les vieux maîtres on remarquait le Rembrandt prêté par M. Samuel Bronfman, le dessin de Dürer, propriété du grand collectionneur M. L. V. Randall, professeur

d'histoire de l'art à l'Université de Montréal, ainsi que des oeuvres de Canaletto, Rubens, Reynolds, George de la Tour etc. Chez les impressionnistes le choix était varié: Pissarro, Sisley, Morisot, Cézanne, Degas, Renoir, Van Gogh, Gauguin, etc. Le catalogue de 60 pages comprenait 50 illustrations et un article très documenté de M. Turner, le directeur du Musée, sur les collectionneurs canadiens.

La seconde grande manifestation de l'année sera la grande exposition d'art soviétique. Un des vice-présidents du Musée, M. Murray Chipman, accompagné du président du comité du Centenaire, a effectué à cet effet un voyage de dix jours en Union soviétique. Cette exposition unique est censée refléter l'attitude sociale actuelle de la Russie et de son peuple. On verra environ 80 tableaux, pour la plupart réalistes. Les Russes proscrivent l'art abstrait parce que, selon eux, "il est incompréhensible pour plusieurs et par conséquent il n'a aucune signification pour le plus grand nombre." Au nombre des autres manifestations importantes de l'année le Musée présentera une exposition consacrée entièrement à des oeuvres canadiennes, probablement cet automne. À l'occasion du centenaire le Musée a édité un nouveau catalogue en anglais, qui sera suivi plus tard d'une version française.

L'activité du Musée se déploie sur un éventail varié. Nous avons signalé l'importance des collections de peintures, mais ce n'est qu'un aspect de ce musée. Un des caractères les plus originaux du Musée de Montréal est la place qu'y occupent les arts décoratifs. Un rappel historique est indispensable à ce chapitre. Concurremment avec le développement de la galerie de peinture, l'exécutif a décidé, en 1916, de constituer un ensemble qui montrerait l'évolution des arts décoratifs dans toutes les parties du monde.

À cet égard, M. F. Cleveland Morgan a joué un rôle de premier plan. Il s'est employé avec la collaboration de plusieurs donateurs à rassembler une collection très riche qui va de la préhistoire à nos jours. Mais le Musée n'est pas seulement une institution d'exposition. Son rôle éducatif est essentiel. *L'École d'art et de dessin,* confiée à la direction du Dr Lismer, dispense un enseignement de haute qualité. 750 personnes, adultes ou enfants, y ont suivi des leçons de peinture, de dessins ou d'arts graphiques.

Plusieurs comités sont très actifs. Le comité féminin en particulier organise des conférences et des thés le mercredi après-midi, et le soir des séances de cinéma très prisées, d'octobre à mai. Il s'occupe du comptoir d'entrée et organise tous les ans la Fête des fleurs etc. Un nouveau comité, celui des Jeunes Associés du Musée (JAMM), montre aussi beaucoup d'initiative. Il est responsable des expositions remarquables de la Galerie *L'Étable,* installée derrière le bâtiment principal dans une annexe de modestes dimensions, mais sympathique. JAMM s'est même intéressé au théâtre, invitant les Apprentis-Sorciers à donner à L'Étable quelques représentations.

Le Musée offre enfin un autre service au public qui mériterait d'être mieux connu: sa bibliothèque de 10,000 volumes, qui comprend de beaux volumes français. C'est une source de documentation précieuse pour l'histoire de l'art.

Au terme de cette revue sommaire qui a essayé de montrer les activités multiples de notre Musée il nous reste à inviter tous ceux qui n'en auraient pas pris l'habitude à prendre le chemin de 1379, rue Sherbrooke ouest.



*Quelques-uns des fondateurs du Musée. Nous ne l'aurions pas sans le travail du groupe actif et dévoué de l'Art Association qui, dès 1860, a jeté les bases et recueilli le premier fonds artistique du musée le plus ancien de notre pays.*



*Le premier escalier du Musée. Pendant de longues années le Musée des Beaux-Arts, qui portait alors le nom d'Art Association of Montreal, a eu ses locaux au Square Phillips. Cette précieuse photo d'archives nous donne une idée du caractère intime et privé du premier musée. En 1912, celui-ci se transportait dans l'édifice actuel de la rue Sherbrooke ouest.*



*L'escalier monumental du Musée des Beaux-Arts. Le gouverneur général et Mme Vanier ont gravi ces degrés pour aller inaugurer la fameuse exposition "Le Canada collectionne", manifestation qui a marqué officiellement l'ouverture des fêtes du centenaire.*

SUITE PAGE 4

*Un vieux maître, tableau de collection. — Il a fallu pas moins de neuf mois pour préparer la grandiose exposition des peintures européennes dans les collections canadiennes. Quelques employés du Musée admirent le dernier arrivage: un superbe portrait de gentilhomme de Franz Hals.*





*Parmi les oeuvres les plus admirées au Musée figurent les expositions dites de la galerie XII (que l'on présente depuis quelques mois à la galerie Norton). Ce coin était consacré à deux peintres, Arthur Lismer et David Silverberg et à un sculpteur, Armand Vaillancourt. Au premier plan, un mât-totem de Vaillancourt. Aux murs, des eaux-fortes, des oeuvres de Silverberg.*



*Portrait de Madame X, de Renoir. Cet admirable portrait impressionniste constituait l'un des plus beaux tableaux de la fameuse exposition des "maîtres européens dans les collections canadiennes", qui a inauguré les fêtes du centenaire du Musée.*

photos JEAN-PAUL LALIBERTÉ

Weekend Magazine Stas Mar 12/60



Kathe Caiserman and Mother

# this Weekend and NEXT

### Artist's Model Daughter

Kathe Caiserman, five, is no newcomer to WEEKEND. She modelled last year for Staff Photographer Bert Beaver's studies of Lafontaine Park, Montreal. Now she models again, but this time for her mother's drawings of childhood make-believe on pages 52 and 53.

Artist Ghitta Caiserman was born in Montreal. She studied there before going on to art school in New York, where she won the Parson's Scholarship while attending the Parson's School of Design.

Back in Canada she won the O'Keefe Art Award and left to study in France, Italy and Mexico. She won the first prize of the Allende Institutee of Mexico and, on returning home, received honorable mention in the 73rd and 74th Spring Exhibitions of the Museum of Fine Arts in Montreal.

Her paintings have been exhibited in Europe and the U.S., as well as in Canada, and her work hangs in the National Gallery in Ottawa and in other leading Canadian cities.

week end Magazine Mar 19/60

A few years ago central Sherbrooke street could be described as the best-loved street in Canada. It had noble elms giving rich shade in summer; it had vista; it had style and an air of quiet graciousness rarely found in the heart of a city in North America. Along the north side stand Royal Victoria College, the McGill campus, the Museum of Fine Arts, the chateau-like Chateau Apartments, several churches, several fine old residences and finally the *Grand Seminaire des Messieurs de Saint-Sulpice*. On the south side many of the old residences have been converted into some of the most select shops in Canada and a few are private art galleries. For years the heart of Sherbrooke street was the historic Prince of Wales Terrace. Its fine, simple facade recalled the dignities of a more leisured age and gave people a sense of well-being merely to look at it.

St. John Telegraph - Journal N.B. Mar 2/60

## Four Art Exhibitors

# Are Also Represented In Permanent Holdings

FREDERICTON — An interesting sidelight on the exhibition of the work of the Canadian Group of Painters currently on view at the Beaverbrook Art Gallery here is that four of the exhibitors are also represented in the gallery's permanent holdings. They are Paul Emile Borduas, Ghitta Caiserman, Kaszu Nakamura and Lawren Stewart Harris.

"Epnouissement" is Paul Borduas's exhibition entry. Born in 1905, Borduas has become Canada's pioneer abstract painter. He first devoted himself to religious subjects but gradually developed the "automatist" style.

He derived many of his ideas from the French artist, Andre Breton, and in turn has influenced many of the younger French Canadian artists toward abstractionism.

In 1948 Borduas and his young followers issued a manifesto titled "Refus Global" in which automatism was defined as the discarding of orthodox restrictions and the creation of something fresh in artistic expression by purely intuitive means. Hence the first instinctively directed strokes of his brush detrmine the basic pattern of his paintings. His earlier shapes and forms retained a resemblance to those of nature. More recently his work has consisted of pure abstraction marked by fluid forms and jewel-like colors.

**Representation**

In the gallery's permanent holdings Borduas is represented by "Vent Dhiver", included in the Joseph Hirshhorn bequests.

Ghita Caiserman was born in Montreal in 1923. She studied at the Parsons School of Design and the Art Sudents League in New York City from 1939 to 1942. She was a winner of the O'Keefe Art Award in 1950, and of the Institute Allende Fellowship, Mexico, in 1952. Her work appears in the National Gallery, the Toronto Art Gallery and the Montreal Museum of Fine Arts.

"Woman with Mirror" hangs in the permanent collection of the Beaverbrook Gallery while "Studio with Self Portrait" is her entry in the Canadian Group exhibition.

Kazuo Nakamura has an oil, "Inner Core," in the Canadian group exhibition. Born in Vancouver in 1926, he studied art at the Toronto Central Technical School. He is a member of Painters Eleven, the Canadian Society of Graphic Art, the Conadian Group of Painters and the Cnadian Society of Painters in Water Color.

He was a major prize winner at the international exposition of prints and engravings at Lugano, Switzerland, in 1956. Already known for his sensitive personal style, his work is on display at the National Gallery, the Toronto Art Gallery and at Hart House of the University of Toronto. Nakamura's "New Forest" was a gift to the Beaverbrook Gallery from Joseph Hirshorn.

Lawren Stewart Harrison, charter president of the Canadian Group of Painters at its founding in 1933, has entered his "Mountain Spirit" in the present exhibition.

**Studied In Berlin**

Born in Brantford, Ont., in 1885, he attended the University of Toronto. He studied art in Berlin and travelled France, Italy and the Orient. He became a member of the Ontario Society of Artists in 1911 and was a leading member of the original Group of Seven at its founding in 1919. When this gave way to the larger group he became first president of the Canadian Group of Painters in 1933.

Harris was president of the Federation of Canadian Artists from 1944 to 1947. He is represented in the National Gallery and various other collections.

During the '20s Harris was drawn to the stark, rugged land-scape on the north shore of Lake Superior and his style tended toward the greatest simplification. His "Autumn, Algoma" (1923), now in the Beaverbrook Gallery, is expressive of this period. He also painted in the Rockies. Of this period, "Maligne Lake" (1924), now in the National Gallery, illustrates the simplicity and strength, as well as the flatness of his patterns and his tingling cold colors.

In 1930 Harris made a summer voyage to Greenland and Baffin Islands. The pictures he brought back from this expedition suggest the immensity of space in those far northern regions and the menace lurking beneath the partly visible icebergs floating in a cold green sea.

Gazette Mar 26/60

# Artists Work Under Pressure

By Bill Bantey

Abstract artists may be shocked to hear this but it could be that a lot of them are in need of medical care.

It seems that the sincere practitioners of crazy, mixed-up painting are high blood pressure victims.

Or so says a Paris doctor who has made a study of artists and their work.

Dr. Elie Bontzolakis, who has had about 70 abstract artists among his patients over the years, has come to the conclusion that the higher the blood pressure in his artist-patient, the greater the tendency to abstractionism.

And when the blood pressure starts shooting through the studio beret, it is Dr. Bontzolakis' conviction that the canvases increase in "wildness" as the pressure mounts.

Dr. Bontzolakis' findings, reported in a magazine, could perhaps be carried to their logical next step: that people who like and buy abstract art are equally ailing.

The French medic doesn't say so, however. He merely equates emotional disturbances and high blood pressure with abstract painting.

Two-thirds of the abstract painters whom he has treated, the Paris doctor dismisses as poseurs or artistic quacks who turn out abstract canvases because of (1) lack of talent, (2) laziness and (3) the snob appeal and ready money currently surrounding abstractionism.

The remaining third is made up of "passionately sincere" artists — suffering from anxiety and nervous tension, high blood pressure, irrational fears, chronic delirium and schizophrenia.

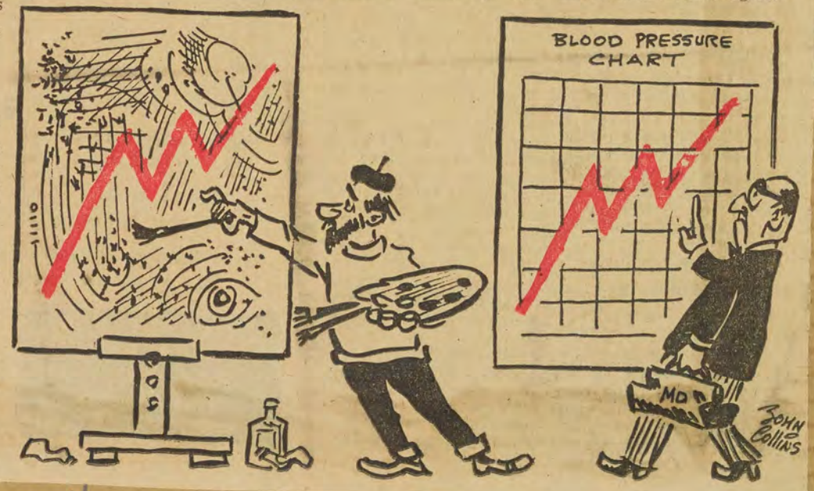
He cites this particular case:

One of his patients had extremely high blood pressure — and painted extremely wild canvases. Through medication and therapy, the artist's pressure was brought down to normal — and he gave up abstractionism for expressionism.

A few years passed.

And the artist re-appeared, blood pressure zooming as high as a Sputnik.

He was, of course, on the abstractionist sauce again.




St Johns News Herld. Mar 10/60

# Give Lecture Here

Mr. Claude Picher, liason officer of the National Gallery, Ottawa, will give an illustrated lecture on Canadian Art at Memorial University on Friday, March 18th.

Mr. Picher was born in Quebec City. He studied art at l'Ecole des Beaux-Arts of Quebec, the new school of Social Research of New York, l'Ecole Nationale Superieure des Beaux-Arts and l'Ecole du Louvre in Paris. He was awarded a scholarship by the Province of Quebec, 1948-49-50; by the French Government, 1948-49; by the Elizabeth Greenshields Memorial Foundation, 1955-56; and by the Catherwood Foundation of Bryn Mawr University in 1957-58. As a painter, he won the first prizes at the Provincial Exhibition of Quebec from 1941 to 1946, the first prize for painting at the 73rd Annual Spring Exhibition at the Montreal Museum of Fine Arts, 1956 and a selection award at the Second Biennial of Canadian Painting in 1957.



CLAUDE PICHER

His works are in the permanent collections of the Museum of the Province of Quebec, and the National Gallery of Canada. He is also represented in private Canadian collections, and in Canadian Embassies abroad. He has exhibited widely in Canada, New York, and Paris.

As an art critic, he has collaborated withsuch are journals as Arts et Pensee, Vie des Arts and Canadian Art. He has given are lectures on the 'Revue des Arts et Lettres' of Radio Canada; and has appeared on television.

Formerly Director of Exhibitions and secretary of the Artistic Competitions for the Government of the Province of Quebec, Mr. Picher was appointed in March 1958 as liason officer of the National Gallery for eastern Canada.

The subject of his lecture at Memorial University will be 'The Evolution of Canadian Art since the Eighteenth Century.' It will be given in the Auditorium of the Merry-meeting (U.S.O.) on Friday, March 18th, at 8.30 p.m.

(Continued on page 16)

Chatham N.B. Progress Mar 11/60

I spent almost three hours wandering by myself in the Museum of Fine Arts and came away feeling humbly that I could have spent three years there improving my mind and my soul. I window-shopped through streets of old stone houses which have been converted into apartments above and beautiful little shops on the ground floors and in the basements. These tiny stores — hats, gowns, accessories — are absolutely charming and their window dressing is superbly understated. A milliner may proclaim herself by the single word "Lucie" and a solitary hat — an exquisite froth of lime green tulle against a backdrop of grey velvet. You don't see that sort of thing except in big cities.

## Luncheon

At the Donor Luncheon being held by the National Council of Jewish Women (Montreal section), on Tuesday, April 26, at the Montreal Museum of Fine Arts, the head table guests will include: Dr. Evan H. Turner, Director of the Museum; who will be the guest speaker, Mr. J. D. Cleghorn, Student Aid officer, McGill University, Mrs. Max Feldman, Mrs. Samuel Hart, Mrs. Myer Hendelman, Mrs. H. Stirling Maxwell, Co-president, Ladies Committee, Museum of Fine Arts; Mrs. Louis J. Notkin, Mr. R. C. Rae, Dean of Sir George Williams University, Mrs. Benjamin Robinson, president, International Council of Jewish Women, Mr. Moe Reinblatt, Mrs. F. S. Rothschild, Mrs. Charles Taschereau, co-president, Ladies Committee Museum of Fine Arts, Mrs. Philip Vineberg, president, who will preside. This event is in aid of Council's Scholarship Fund.

Gazette Exp 31/60

Montreal's municipal libraries will be open from 2 to 6 p.m. The W. Stmount Library and Mechanics' Institute, however, are closed as is the Montreal Museum of Fine Arts.

Star Sat Ap 16/60

**DONOR LUNCH**

Council of Jewish Women will hold a donor luncheon on April 26 at 12.30 p.m. at the Museum of Fine Arts. Dr. E. H. Turner, Director of the Museum, will be speaker.

Star Ap 13/60

**SPECIAL COLLECTION**

Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

Montreal Star Exp 16/60

**ART MUSEUM CLOSED**

The Montreal Museum of Fine Arts and its offices will be closed all day Good Friday, April 15, and Easter Monday, April 18, it was announced today.

Star Sat Ap 9/60

The Montreal Museum of Fine Arts will observe both the Good Friday and Easter Monday holidays. It will, however, be open Saturday from 10 a.m. to 5 p.m. and on Sunday from 2 to 5 p.m.

# L'art moderne élit domicile rue Couillard

par Léo LEBLANC
de la Presse Canadienne

Québec. (PCf) — Jean Le-Blond naquit à Québec dans le quartier latin et bien souvent il avait regretté que ce pittoresque secteur de la vieille capitale ne possédât pas de galerie d'Art.

Cet étudiant en Sciences sociales à l'université Laval décida de remédier à la situation. Et c'est ce qui a amené la fondation de La Huchette, sur l'étroite rue Couillard.

Le Blond, qui fut secrétaire dans une galerie de Paris pendant quelque temps, dit que La Huchette se consacrera à exposer des oeuvres contemporaines de bonne qualité.

Elle se marie bien aux solides édifices plutôt penchants que l'on trouve dans tout le quartier.

### Art canadien

Dans sa première exposition qui avait lieu il y a un mois, La Huchette exposait des oeuvres de 16 artistes canadiens contemporains, y compris Aristide Gagnon, gagnant du concours de la Province de Québec en 1958; Claure Picher, gagnant du Salon du Printemps en 1955 et Alfred Pellan, peintre de réputation internationale qui étudia à Paris grâce à une bourse de la Province.

Plus récemment il exposait uniquement des toiles du peintre québécois Edmund Alleyn qui a étudié en Europe grâce à une bourse fédérale.

"C'est un peintre dont les oeuvres valent d'être collectionnées," a déclaré Oswell Blackeston dans la revue Art News and Review, à Londres.

La petite galerie se propose aussi d'exposer des oeuvres de matière plastique et des photographies.

Le Blond espère que La Huchette contribuera à donner une saveur artistique au quartier latin de Québec et à l'empêcher de devenir tout simplement un secteur pour maisons de pension, maintenant que la majorité des Facultés de l'université Laval déménagent à leurs nouveaux locaux dans la banlieue de Ste-Foy.

La Presse Mars 31/60

Progrès du Saguenay Mars 22/60

# Escroquerie dans l'art

**Une escroquerie qui serait opérée par un ou plusieurs chevaliers d'industrie et qui comporte une "entente" selon laquelle le client ferait peindre son portrait a été découverte au Musée des Beaux-Arts de Montréal.**

M. Evan H. Turner, directeur du Musée, engage le public à se méfier d'un colporteur qui prétend être au service du Musée.

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Si la ménagère accepte l'offre, il demande un dépôt, habituellement $5. Lorsque l'entente consiste à faire un portrait d'après protographie, il prend aussi la meilleure photographie, parfois encodrée, de la personne en question.

Et on ne revoit plus jamais ni l'homme, ni le tableau.

"En plus d'un dépôt, la maîtresse de maison perd aussi très souvent une photographie de valeur, la meilleure qu'elle possédait de la personne à peindre, ajoute M. Turner."

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D'autre part, certains viennent d'aussi loin que St-Paulin, dans le comté de Maskinongé.

Radio Monde Ap 9/60

**Edmond Taillet** part dans 15 jours... **Charles Trenet** viendra bientôt... **Yvan Daniel**, après la joute de hockey qui a opposé le Club des Autographes au club de Music-Hall, a remis plus de $1,000 aux orphelins de St-Arsène... **André Bertrand** parle de mariage... **Marcelle Maltais**, de Québec, expose au Musée des Beaux-Arts de Mil...

André BIELANGE

Leaving Friday for Montreal were Mr. and Mrs. J. Pulchinski, Poplar Avenue. They will attend the wedding of their nephew, Clifford Papke, Montreal, formerly of Kirkland Lake, a teacher of art at the Museum of Fine Arts at Montreal, to Miss Therese Grenier daughter of Dr. and Mrs. E. P. Grenier, Montreal. Clifford is the son of Mr. and Mrs. Alf Papke, Elora, formerly of Kirkland Lake. The Pulchinskis will also visit relatives in Ottawa.

Kirkland Lake Northern News Ap 16/60



13-M

Fredericton Daily Gleaner Mar 11/60

**UNB STUDENT HOLDS ART EXHIBIT: Brigid E. Toole,** above right, 21-year-old University of New Brunswick third year Arts student, smiles proudly at her painting, "On The Pier" —one of 27 catalogued paintings and drawings contained in her exhibit at the UNB Art Centre. **Miss Lucy Jarvis,** UNB art director, is shown at left. Goodridge Roberts, UNB resident artist, recently purchased the painting. Miss Toole's exhibition will conclude this weekend.

# Exhibition By UNB Student Continued To The Week-End

Pretty 21-year-old Brigid E. Toole, Fredericton, third year University of New Brunswick Arts student, has no favorites among her 27 catalogued paintings, which include over 100 drawings, now on exhibition in the UNB Art Centre

The youthful, talented painter doesn't really know just how she feels, having a special exhibition of her paintings on view but, "It's very flattering." Her exhibition, originally scheduled for Feb. 9 to 23, has been extended, because of popular demand, to the end of this week.

Miss Lucy Jarvis, director of Art for UNB, has this to say of the paintings and drawings in the art exhibit. "They portray a powerful expression of life." The exhibition has brought people to the Art Centre "who haven't been here before."

A daughter of Professor and Mrs. F. J. Toole, head of the UNB Chemistry Department and Dean of Graduate Studies, Brigid traces her painting career back to the age of 10 when her instruction in the field started under Miss Jarvis. "I was interested in painting before that, but my instruction really started then," she said.

Brigid's exhibition includes one piece of sculpture and a portfolio of drawings. Mural style paintings, smaller ones, wood cuts, mono - types, oil paintings with the remainder done in gouache, all with a variety of approaches, make up the impressive exhibit. The young artist takes pride in the fact Goodridge Roberts, resident UNB artist, purchased her "On The Pier" work.

Her art instruction also encompass studies under Fritz Brandler, Montreal painter who taught fine arts at UNB Summer School 1948-53 and Albert Pinsky, Brandler's successor.

Her works encompass the period 1949-59. Most were done two to three years ago, with the exception of her Jamaican accomplishments.

The amiable UNB student, also studied part time at the Museum of Fine Arts in Montreal, 1956-57, with her earlier studies aided by scholarships of the Fredericton Art Club.

"I don't have time now to do much painting because of my University studies. But I probably will do some work this summer," says the Fredericton High School graduate. Her previous exhibits were held in conjunction with the completion of classes once and another in the Maritime Art Exhibit.

The young miss doesn't confine her interests solely to her studies at UNB and art either. She has deep seated interests in university life, outside activities, government and all the other things that go towards the formation of the well rounded and balanced person.

Brigham Plain Dealer Ap 7/60

**HANDY ASSET**

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $385.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

Le Devoir Mars 29 60

## Gare aux vendeurs de portraits "à la main"

13-M

**Le Musée des Beaux-Arts de Montréal n'a aucun représentant pour prendre des commandes par les portes.**

Une escroquerie qui serait opérée par un ou plusieurs chevaliers d'industrie et qui comporte une "entente", selon laquelle le client ferait peindre son portrait, a été découverte au Musée des Beaux-Arts de Montréal aujourd'hui.

M. Evan Turner, directeur du Musée, engage le public à se méfier d'un colporteur qui prétend être au service du Musée.

"Cet homme n'a aucun rapport avec le Musée", déclare M. Turner. "C'est un escroc et un voleur".

Voici comment ce voleur procède. Il se présente dans les maisons comme un représentant du Musée des Beaux-Arts de Montréal" et présente un portrait en guise d'exemple.

Il offre aux ménagères d'en faire faire un semblable T H' faire peindre un semblabl d'elle-même, de son mari ou d ses enfants, d'après une photo graphie ou d'après quelques po ses en studio.

Si la ménagère accepte l'of fre, il demande un dépôt, hab tuellement cinq dollars. Lors que l'entente consiste à fair un portrait d'après photogra phie, il prend aussi la meilleur photographie, parfois encadrée de la personne en question. E on ne revoit plus jamais n l'homme ni le cinq dollars.

"En plus d'un dépôt, la ma tresse de maison perd aussi trè souvent une photographie d valeur, la meilleure qu'elle pos sédait de la personne à pein dre", et ajoute M. Turner, "J suppose qu'il est assez nature que des chevaliers d'industri saisissent l'intérêt qu'on mani feste actuellement envers l'ar pour en tirer profit".

Graphy La Voix de l'Est Mars 22/60

# "Cet homme est un escroc", dit M. E. H. Turner

13-M

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Ottawa Le Droit mar 12/60

Pour Jean-Paul Mousseau

# De la peinture à la fabrication d'objets de plastique lumineux

MONTREAL (PC) — Comment le peintre Jean - Paul Mousseau est-il passé de la peinture proprement dite à la fabrication d'objets plastiques lumineux? Il y a là une série de coïncidences et d'expériences qu'il faudrait retracer dans le temps.

Jean-Paul Mousseau naissait à Montréal en 1927. Il fit ses études au collège Notre-Dame où l'initiative d'un Frère devait transformer sa vie. Quand Mousseau eut 11 ans, le Frère Jérôme, intéressé par les colloques sur l'art vivant que Borduas, Robert Elie et Lyman présentaient dans les collèges, décida d'installer un atelier à Notre-Dame. "Travailler à l'atelier du Frère Jérôme était un plaisir. Dès qu'on me jetait à la porte d'un cours, grâce à la clé que le Frère m'avait remise, je me précipitais à l'atelier pour travailler en paix," de se rappeler Mousseau.

Charmé par l'attitude de Borduas dont la noble figure se dessinait déjà, le Frère Jérôme l'invita à venir apprécier les tableaux exécutés par ses élèves. Encouragé, Mousseau exposa au collège en 1942.

### Une grève

Pendant ce temps, les "colloques sur l'art vivant" se poursuivaient avec succès. C'est à cette époque que les étudiants de l'école des Beaux-Arts firent leur grève qui aboutit au résultat désiré: la mise à la porte de leur directeur, un M. Maillard.

Pendant que les Beaux-Arts étaient le lieu d'une révolte nouvelle Borduas donnait ses cours de dessin à l'Ecole du Meuble. Parmi ses élèves se trouvait celui qui le premier devait connaître une gloire internationale, Jean-Paul Riopelle.

Fernand Leduc, Guy Viau, Charles Daudelin, André Jasmin, Pierre et Claude Gauvreau suivaient attentivement ces colloques et l'évolution de Borduas. En sous-main se formait ce qui allait devenir l'important groupe automatiste.

En 1946, le Groupe sortit pour la première fois de l'ombre. Un Manifeste, intitulé Refus Global, revendiquant une absolue liberté artistique et s'irritant du conformisme satisfait qui règne au pays, parut en 1947. Il coûta à Borduas son poste à l'Ecole du Meuble.

En 1947, Mousseau exposa, seul, dans une librairie. L'année suivante, il exposa avec Marcelle Ferron dans une petite librairie et avec Riopelle chez Muriel Guilbault. Auparavant avait eu lieu une exposition dans un ancien poulailler.

### "Les rebelles"

La même année, il rencontra celle qui devait devenir son épouse, la comédienne Dyne Mousso. En 1949, pour protester contre la rigueur conventionnelle du jury du Salon du Printemps, les automatistes avaient organisé un contre-salon baptisé "L'expo des rebelles". Borduas, dont le Salon avait accepté un tableau, vint tenir compagnie à ses jeunes confrères. Puis suivit une période creuse et difficile. Pour survivre, la famille Mousseau dut faire des bonbons et surveiller des chalets dans le Nord. De 1952 à 1957, Mousseau s'était installé dans un fond de cour. Avec son sens inné de la décoration, il avait transformé un lieu rebutant à prime abord en un coin sympathique. En 1954, le Musée de Montréal accueillait une exposition intitulée "La Matière chante". Mousseau, Borduas, Leduc et les autres vétérans des expositions automatistes manifestaient encore une fois. Par la suite le Théâtre du Nouveau - Monde devait commander à Mousseau les décors d'une pièce de Claudel.

### La résine

Lors d'un vernissage, Mousseau rencontra un sculpteur anglais qui lui parla d'un certain procédé pour protéger les dessins contre l'humidité, Mousseau s'intéressait déjà, à cette époque, aux possibilités de la résine armée.

Un architecte montréalais, Hazen Sise, lui fit confiance. Il lui commanda les vitraux de l'hôpital Général. Cette confiance donna une excellente impulsion au peintre. Un peu plus tard, l'architecte Victor Pries lui offrit de participer à la décoration du centre d'achats Rockland. Mousseau exécuta un panneau pour un magasin qui se trouve à cet endroit. Aujourd'hui, Mousseau ne pense plus que "styrines polychromées". C'est-à-dire produits chimiques tirés de la résine.

"Mes panneaux de plastique n'ont pas marché, confie-t-il. Les architectes ne semblaient pas capables de découvrir les richesses de la résine. Aujourd'hui que j'ai commencé à fabriquer des objets qui peuvent être utilitaires, ils ont commencé à ouvrir les yeux", dit le peintre.

### Des lanternes

Installé dans un atelier de la ruelle Chaumont, Mousseau travaille, en compagnie de son associé, François Soucy, de huit à dix heures par jour à la création d'objets plastiques lumineux baptisés lanternes et qui servent d'abat-jour. Les structures sont entièrement inventées, les formes originales. Les pigments qui colorent la résine forment de chatoyantes teintes auxquelles la lumière donne l'attrait d'un feu de cheminée. Ces objets ont enfin soulevé l'enthousiasme et l'admiration des architectes et décorateurs. Depuis qu'il a commencé à sculpter ses lanternes, Mousseau n'a plus de temps libre.

Toutes ses compositions disparaissent à mesure qu'il les termine et il a dû mettre au point un système de secrétariat lui permettant de diviser son temps de façon rationnelle.

"Les objets psychologiques à la fois sculpturaux et lumineux", c'est ainsi qu'il décrit ses lanternes, feront enfin connaître au grand public un artisan et un artiste de valeur.

"Le plus curieux? de déclarer le peintre pour finir, c'est que ce sont les femmes qui choisissent mes lanternes, toutes signées de ma main et uniques, et ce sont elles qui les vendent au mari".

Dimanche Matin Mar 20/60

# Un faux portraitiste se sert du nom du Musée pour soutirer l'argent des gens

Une escroquerie qui serait opérée par un ou plusieurs chevaliers d'industrie et qui comporte une "entente" selon laquelle le client ferait peindre son portrait a été découverte au Musée des Beaux-Arts de Montréal aujourd'hui.

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D'autre part, certains viennent d'aussi loin que St-Paulin, dans le comté de Maskinongé.

Québec L'Action Catholique mar 26/60

## Une escroquerie a été découverte au Musée des Beaux-Arts de Montréal

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Le Devoir Ap 13/60

## A NOTER

**Le Musée des Beaux-Arts de Montréal et ses bureaux seront fermés le Vendredi Saint, 15 avril, et le lundi de Pâques, 18 avril, durant toute la journée.**

Star Ap 18/60

### Bad Taste Exhibited By Art Gallery Staff

Sir,—While all of us deplore what is being allowed to happen in this city in the name of progress, I haven't much hope for the rear-guard action which is being fought on Sherbrooke street. What chance do these people have when the very institution which claims to be the arbiter of taste in visual matters, the Museum of Fine Arts, hangs up a tombola sign to advertise its exhibitions? One of the redeeming features of the architecture of the building was its handsome row of pillars which this makeshift billboard now slices in two.

When it first went up, I was sure there would be a howl of protest, but it has remained there throughout the Soviet show and now the Spring exhibition, without so much as a murmur from the public. How can the finger of blame be pointed at the owners of the Prince of Wales Terrace or the parking lot operators when our own art gallery resorts to such cir.as advertising. Lacking any sense of shame, they even illuminate it at night!

I. E.

# Causerie de M. Claude Picher mercredi à Rimouski

Rimouski. — Notre ville aura l'avantage d'accueillir cette semaine, le représentant de la Galerie nationale pour l'Est du Canada, C. Claude Picher. Mercredi, le 30 mars, à l'Institut de technologie, il prononcera une causerie sous les auspices des Compagnons de l'Art et jeudi, il se fera entendre des membres du Club Richelieu de Rimouski.

Il parlera de "L'évolution de l'Art au Canada depuis le XVIIe siècle.

"Né à Québec, en 1927, Claude Picher fit, ses études classiques au Petit Séminaire, fréquenta ensuite l'Ecole des Beaux Arts de Québec, la New School of Social Research, de New York, l'Ecole Nationale Supérieure des Beaux Arts et l'Ecole du Louvre, à Paris. Il obtint ensuite une bourse de la Province de Québec, pour les années 1948-49-50, du Gouvernement français, pour 1948-49, de la Elizabeth T. Greenshields Memorial Foundation, en 1955-56 et de la Catherwood Foundation of Bryn Mawr University, en 1957-58.

"Peintre de renom, Claude Picher, s'est mérité plusieurs premiers prix à l'Exposition Provinciale de Québec, de 1941 à 1946, le premier prix de peinture à la 73e Exposition annuelle de printemps, au Musée des Beaux Arts de Montréal, en 1956, et obtint une récompense à la Seconde Biennale de la Peinture canadienne, en 1957."

"Plusieurs de ses oeuvres font maintenant partie de la collection permanente du Musée de la Province et de la Galerie Nationale. Des collections privées et les ambassades du Canada à l'étranger s'énorgueillissent de posséder les oeuvres de Claude Picher alors que des expositions fréquentes l'ont fait connaître à New York et à Paris aussi bien qu'au Canada".

"Comme critique d'art, le jeune peinture a collaboré aux publications bien connues que sont arts et Pensées, Vie des Arts, Canadian Arts, fut chroniqueur à la Revue des Arts et des Lettres, à Radio-Canada et apparut maintes fois à la télévision lors de discussions dirigées sur des sujets d'art".

"Autrefois directeur des expositions et secrétaire des Concours artistiques de la Province de Québec, Claude Picher était nommé, en mars 1958, agent de liaison de la Galerie Nationale pour l'est du pays".

Le Soleil mar 28/60

Le Nouvelliste mar 31/60

# Attention aux escrocs !

Une escroquerie qui serait opérée par un ou plusieurs chevaliers d'industrie, et qui comporte une "entente" selon laquelle le client ferait peindre son portrait, a été découverte au Musée des Beaux-Arts de Montréal.

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Voici comment il procède. Il se présente dans les maisons comme un représentant du Musée des Beaux-Arts de Montréal, et présente un portrait peint en guise d'exemple. Il offre aux ménagères d'en faire exécuter un semblable d'elle-même, de son mari ou de ses enfants, d'après une photographie ou après quelques poses en studio.

Si la dame accepte l'offre, il demande un dépôt, habituellement cinq dollars. Lorsque l'entente consiste à faire un portrait d'après photographie, il prend aussi la meilleure photographie, parfois encadrée, de la personne en question. Et on ne revoit plus jamais ni l'homme ni la photo.

"En plus d'un dépôt, la maîtresse de maison perd très souvent une photographie de valeur, la meilleure qu'elle possédait de la personne à peindre.

Je suppose qu'il est assez naturel que des chevaliers d'industrie saisissent l'intérêt qu'on manifeste actuellement envers l'art pour en tirer profit", ajouta M. Turner.

Ottawa Citizen May 3/60

# *Montreal Art Museum Drops Admission Fee*

MONTREAL (CP)—The Montreal Museum of Fine Arts dropped its admission fee, charged for 100 years.

Admission to the museum now is free every day of the week. It used to cost 25 cents Mondays, Tuesdays, Thursdays and Fridays. Other days always were free.

An admission fee had been charged ever since the museum opened in 1860.

Dr. Evan H. Turner, director, said this was another move to make the museum a true community center.

Sun Kon Spectator May 2/60

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Star May 2/60

# Museum Drops Admission Fee

The Montreal Museum of Fine Arts today abolished its 25-cent admission charge which has been in effect four days a week since the museum was founded in 1860.

Dr. Evan H. Turner, director of the museum, said the cancellation of the charge was supported by the museum's council.

"It is true that the charge was not exorbitant and yet it might have discouraged some from coming to the museum to take part in our ever-increasing activities," he said. "This is another move to make the museum a true community centre."

Quebec Le Soleil Mar 19/60

Pour tromper le public

13-M

# Des escrocs se servent du nom du Musée des B.-A. de Montréal

M. Evan H. Turner, directeur du Musée, engage le public à se méfier d'un colporteur qui prétend être au service du Musée des Beaux-Arts de Montréal.

Voici comment il procède. Il se présente dans les maisons comme "représentant du Musée de Montréal" et offre au client de faire peindre son portrait ou celui de sa femme ou son mari suivant le cas ou celui des enfants.

Il le fait d'après une photographie ou après quelques poses en studio. La ménagère prête habituellement la meilleure photographie, parfois encadrée et donne un dépôt de $5.

On ne revoit plus jamais ni l'homme, ni le tableau.

"La maîtresse de maison perd son dépôt et souvent une photographie de valeur, la meilleure qu'elle possédait de la personne à peindre" dit M. Turner. "Le public devrait se méfier de ce genre d'activité".

La plupart des cas portés à l'attention du Musée sont survenus dans Rosemont et de Notre-Dame de Grâce. D'autres venaient d'aussi loin que St-Paulin, comté de Maskinongé.

Mont Star
mar 21/60

Mrs. Max Feldman of Westmount, chairman of the donor luncheon to be held by the National Council of Jewish Women on April 26 at the Montreal Museum of Fine Arts, entertained at tea last week for committee members of the event.

Gazette Mars 21/60

Mrs. Max Feldman, chairman of the Donor Luncheon being held by the National Council of Jewish Women at the Montreal Museum of Fine Arts on Tuesday, April 26, entertained at tea on Friday afternoon at her residence, for the committee members in charge of arrangements.

Mont Star
Apr 18/60

## Scholarship Fund Chairman



Mrs. Max Feldman, chairman of the Donor Luncheon to be held on April 26 at the Museum of Fine Arts in aid of the Scholarship Fund. Dr. E. H. Turner will be guest speaker.

Gazette Mars 21/60

13M



**Mrs. Max Feldman,** who is chairman of a donor luncheon being held by the National Council of Jewish Women Tuesday, April 26, at the Montreal Museum of Fine Arts in aid of the council's scholarship fund.

Halifax Mail-Star Mar 19/60

# To Instruct At School Of Arts At Tatamagouche

13-M

Dr. Richard Johnstone, of the University of Toronto, is one of the three instructors signed for the 1960 School of Community Arts at Tatamagouche, Nova Scotia, to be held from August 10 to 20 inclusive.

The two other instructors are Gentille Tondino of the Montreal Museum of Fine Arts who, in the past, has been signed with the school and has a considerable following among professional painters in Nova Scotia; and Jack Medhurst of Toronto, director of the Medhurst Theatre School and termed by many as Canada's foremost theatrical coach.

Born in the United States, Dr. Johnstone has lived in Canada since 1947, when he accepted the post of Professor of Music at the University of Toronto.

He received his higher education at Augustana College, Illinois, and Northwestern College, with post graduate work at the Eastman School of Music, leading to his degrees of Music Masters and Music Doctorate. In addition he studied composition with Naida Boulanger.

His brilliant symphony has been performed by orchestras in both Canada and the United States.

Dr. Johnstone is equally enthusiastic about vocal and school music. He is presently interested in bringing to light much of the unknown folk music of his adopted country. His "Folk Songs of Canada" and "Chansons de Quebec" have made Canadians from coast to coast aware of their rich music heritage.

He is past president of the Ontario Music Educators Association and during his term of office, became acquainted with the problems of music education from kindergarten to the grade XII level.

Dr. Johnstone came to the Tatamagouche School of Community Arts in August of 1959. On Nov. 9 of last year, he returned to Nova Scotia, to conduct a choral workshop and explain how a Nova Scotia Music Educators Association would help the music education of the province.

In March 1959 issue of the Recorder, the official voice of the Ontario Music Educators Association, a tribute to Dr. Johnstone said, "he has a special talent for stirring up people."

This gift was evident on Nov. 9, for the school music teachers present, voted to form the Nova Scotia Music Educators Association. All concerned are confident this will do much for music education in Nova Scotia.

L'Epiciement-Journal Mar 19/60

Pour tromper le public

# Des escrocs se servent du nom du Musée des B.-A. de Montréal

M. Evan H. Turner, directeur du Musée, engage le public à se méfier d'un colporteur qui prétend être au service du Musée des Beaux-Arts de Montréal.

Voici comment il procède. Il se présente dans les maisons comme "représentant du Musée de Montréal" et offre au client de faire peindre son portrait ou celui de sa femme ou son mari suivant le cas ou celui des enfants.

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La plupart des cas portés à l'attention du Musée sont survenus dans Rosemont et de Notre-Dame de Grâce. D'autres venaient d'aussi loin que St-Paulin, comté de Maskinongé.

Star May 21/60

The Montreal Museum of Fine Arts will be open today and tomorrow, but closed Monday.

Monday is being observed as a statutory holiday at the Montreal Post Office.

Westmt Examiner
Mar 25/60

# Racket in operation

871

A racket operated by one or more confidence men involving "agreements" for the painting of portraits was brought to light this week by The Montreal Museum of Fine Arts.

**Dr. Evan H. Turner, director of the Museum, issued a public warning that householders should be on their guard against a door - to - door salesman who claims to be representing the museum.**

"The man has no connection whatsoever with the Museum," Dr. Turner declared. "He is a fraud and a thief."

This is how the racket operates:

The man calls on housewives, identifies himself as a "representative of the Montreal Museum," and shows a sample portrait. He then offers to have a similar one done of the woman, her husband or children from a photograph or from sittings.

If the woman accepts the offer, he obtains a deposit, usually $5. When the agreement is to have the portrait done from a photograph, he also leaves with the best photograph, sometimes framed, of the person to be painted.

And that is the last to be heard of the man — or the painting.

"In addition to the deposit, the householder also loses what is usually a treasured photograph, the best one of the person to be painted," Dr. Turner said.

"I suppose it is only natural that confidence men should seize on the great current interest in art to develop a new angle," Dr. Turner said. "The public, however, should always be wary of this type of operation."

**Most cases brought to the Museum's attention have occurred in Rosemount.**

The Star Apr 2/60



— Staff Photo by David Legget

## *Artist Presents Painting to Montreal Section, NCJW*

Artist Moe Reinblatt presents Mrs. Paul Scherzer, representing the Montreal Section of the National Council of Jewish Women, with one of his paintings for the group's Donor Luncheon taking place at the Museum of Fine Arts on April 26. Dr. Evan J. Turner, director of the Museum, will speak, following the luncheon which is in aid of Council's scholarship fund.

Verdun Guardian Mar 23/60

# Confidence art racket operates in Montreal

871

Verdun residents should be on the lookout for one or more confidence men operating a racket involving "agreements for the painting of portraits."

Dr. Evan H. Hurner, director of the Montreal Museum of Fine Arts, issued a public warning that all Montreal householders should be on their guard against a door-to-door salesman who claims to be representing the Museum.

"The man has no connection with the Museum," Dr. Turner declared. "He is a fraud and a thief."

This is how the racket operates:

The man calls on housewives, identifies himself as a "representative of the Montreal Museum," and shows a sample portrait.

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"In addition to the deposit, the householder also loses what is usually a treasured photograph, the best one of the person to be painted," Dr. Turner said.

Toronto Daily Star
May 17 '60

871

**SPECIAL COLLECTION**

Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

Scottish Columbian
New Westminster May 12/60

871

**Special Collection**

Besides its great paintings and other art objects, Montreal's Museum of Fine Arts has a famous collection of old glass.

Globe & Mail Daily Report
May 11/60 Toronto

**100-Year Fee Ends**

871

MONTREAL

The Montreal Museum of Fine Arts has dropped its admission fee, charged for 100 years.

## A Rembrandt From Montreal

It is interesting to note that a Rembrandt drawing is to be lent by the Montreal Museum of Fine Arts for an important exhibition which is being organized by the Pierpoint Morgan Library in New York and by the Fogg Museum at Harvard University.

This is the drawing, "Death of Jacob." And the fact that it is being lent to this exhibition is a reminder for Montrealers of some of the internationally significant art treasures that are in our own gallery.

This particular drawing was given to the museum 50 years ago by William J. and Agnes Learmont. And it recalls the days when Montreal had a number of the finest private art collections in North America. These collectors in this city, around the turn of the century, had the advantages of making purchases in the art market before the works by the great masters had become so few as to be almost beyond reach or hope of acquisition.

A number of paintings from these Montreal collections of a half century ago have been bequeathed to the Montreal Museum and have done much to give it its place and standing in the art world.

The existence of such important paintings here in Montreal is an added reason why Montrealers should get to know their own gallery better.

gazette Nov 10/58 ?
London Evening Free Press ap 2/60

Montreal Star ap 14/60

## Montreal Museum Names Six Women Councillors

Six prominent Montreal women have been named honorary councillors of The Montreal Museum of Fine Arts, Col. Hugh M. Wallis, president, announced today.

They are: Lady Davis, Miss Olive Hosmer, Mrs. J. W. McConnell, Miss Mabel Molson, Mrs. Howard W. Pillow and Mrs. Walter M. Stewart.

Col. Wallis said it is the first time women have been appointed honorary councillors. They are appointed by the Museum Council, called upon for advice and may attend meetings of the governing body.

"On countless occasions over the years, each of these ladies has given the Museum generous gifts and unfailing support in our activities," Col. Wallis said. "The Museum wished to show recognition of its indebtedness for assistance such as they have given."

He said the appointments also reflected recognition of the "really amazing accomplishments by many of our lady members who have contributed so much time and effort for the museum."

## A. J. Casson To Head Judging Group For Western Ontario Art Exhibit

gazette June 20/60

### Museum Closed

The Montreal Museum of Fine Arts and its offices will be closed June 24 for the St. Jean Baptiste holiday.

**IT IS UNFORTUNATE,** though, in this writer's opinion, that there are no awards for works as excellent paintings alone. The Western Ontario Exhibition, although it draws entries from artists across Canada, including some of the country's finest professionals, remains a proving-ground for those who have not "arrived." There is reason, therefore, to give awards for development, promise, originality or certain other facets connected with the progress of an artist. The requirement that a painting must be essential to the art museum collection for it to be purchased can be cramping, and the Western Art League ought to consider this aspect. Similarly, the art museum might feel constrained to select works which otherwise would be passed by and it surely would be unwise policy for the art museum to buy anything except to make a valuable addition to its collection.

All entries — paintings in all media and sculpture are eligible—must be in by Wednesday, April 20. An artist may submit three works; paintings must be framed.

The internationally renowned Canadian artist, A. J. Casson, RCA, OSA, of Toronto, heads the jury which is to meet in London April 23 to judge all entries. The other two jurors are Peter Goetz, of Waterloo, and John O'Henly, of London.

Peter Goetz was born in Siberia but came to Canada while still a child and he has stayed close to Waterloo ever since. He studied at Waterloo College then at Doon School of Fine Arts with Varley. He took a stint of study at the Montreal Museum of Fine Arts. He has been a prize winner a couple of times in the Western Ontario Exhibition and last year received a purchase award. His paintings have been shown at the Montreal Museum, the Art Gallery of Hamilton and in the Western Ontario Travelling Exhibition arranged by the London Art Museum. In 1955 he created a series of slides on "how to paint" for the Ontario Department of Education.

St John Telegraph-Jr Halifax Mail Star ap 26/60

13-M
Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

13-M
SPECIAL COLLECTION
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Leaside Advertiser Mar 24/60

## Speaker Interests Art Gallery Group With Discussion On T.V. Settings

87 1

An appreciative audience met on Monday evening, March 14, in the Leaside Public Library to hear Mr. Peter Douet, assistant set-designer with the CBC TV studio. The president, Mrs. C. Balman opened the meeting with a welcome to everyone. In the absence of the secretary the minutes were read by Mrs. L. Pennal.

Following the treasurer's report, attention was drawn to the William Winter painting which was on display, and tickets were available for the draw on this. Mrs. Bunting read a resume of the Art Gallery activities for the month of March. The speaker, Mr. Douet, was introduced by Mrs. Balman.

Mr. Douet was born and educated in England where he also studied Arts. After his army service he spent some time in the Museum of Fine Arts, Montreal, and is now assistant in scenic designing for CBC. His talk for the evening was on "Set designing and presentation." Mr. Douet quoted a statement that the "chief aim of any TV production group is satisfactory artistic effect within the limits of the electronic system." The big problem is dealing with limitations and modifications.

Halifax Mail-Star ap 2/60

## Noted Canadian Artist To Instruct At School

13-M

Gentile Tondino, a member of the Canadian Group of Painters, will teach painting to professional artists in Nova Scotia this August, at the 1960 School of Community Arts, Tatamagouche.

Described by one artist as an extremely modest man, she said he is a "terrific teacher" who leaves you to follow your own style."

He is reluctant to show his own paintings although he has exhibited at Montreal Museum of Fine Arts, Toronto Art Gallery, Binniale Ottawa, Brussels World Fair, Waddingtons, Montreal and has pictures hung at the Ottawa National Gallery and the Montreal Museum of Fine Arts.

A tall, dark haired man, he has devoted his life to painting and is widely respected by his students. He has taught at Montreal Museum, Nova Scotia Summer School and McGill.

His style of instructing is to encourage individual style and then give constructive criticism.

Enrolment in his fifth summer short course is restricted to 20 students who must be professional painters and have exhibited either in annual exhibitions by the Adult Education Division of N. S. or the N. S. Society of Artists.

The course will be held from August 12 to 22.

Ottawa Evening Journ. May 3/60

13-M
Besides its great paintings and other art objects Montreal's museum of fine arts has a famous collection of old glass.

La Presse June 21/60

## Le Musée sera fermé vendredi

Le Musée des Beaux-Arts de Montréal et les bureaux seront fermés vendredi, le 24 juin, en l'honneur de la Saint-Jean-Baptiste.

*To Benefit Bursary Fund*

## Museum Luncheon Planned by NCJW

By ETHEL TIFFIN

Sheila Druzin, David Kwavnick, 19, and George Miechowsky, 20, are McGill University students who among many others have received bursaries from the National Council of Jewish Women, Montreal Section, whose Donor Luncheon is being held Tuesday, April 26 in the Montreal Museum of Fine Arts. Money raised at this event will augment the group's scholarship fund.

Mrs. F. S. Rothschild, chairman of the fund, summed up the aims of Council's committee, in an interview yesterday and Sheila, David and George expressed their gratitude for the help they had been given.

Twenty-six years ago Council's Scholarship Committee began its work when a McGill student was given a $50 bursary. Since then it has grown and expanded into the largest Jewish scholarship contribution in Montreal. "This year," Mrs. Rothschild said, " we have helped more than 40 deserving students with bursaries of $100 each."

Sheila, who is in second year science, confided that her ultimate goal is to be a veterinarian. "Meanwhile I love college, except, just now with exams coming up."

David, a third year arts student, who is majoring in economics, political science "and some philosophy" says his future profession is law. "I enjoy all the college year but toward the beginning of April when the exams are posted your mental attitude changes somewhat. The pressure hits you and you feel your nerves may give way. But college life is stimulating. It can be as good as you make it."

George, who is completing his third year of a five year course in civil engineering, expects to travel on the job when he graduates. "All kinds of construction is stressed in the course," he said. "It's a wide field full of opportunity."

**Plans For Summer**

The three students, all former pupils of Baron Byng High School have plans for the summer — Sheila as a waterfront instructor at camp, David with the COTC in Shiloh, Man., and George on a construction job.

Council's typical student, comes from a family with an income of $2,000 to $4,000 a year. He or she can pay part of the required fees, Mrs. Rothschild explained, as in most cases students do part time work such as baby sitting or coaching. The bursary must not exceed $100 because, Council feels, larger amounts would tend to make the student more dependent and in some cases less serious about his studies.

Students apply to Council directly through the bursars of their universities, or through the Co-ordinating Committee of the Jewish Vocational Service. Needy students graduating from West Hill High School, Baron Byng, Outremont High School and Montreal High School for Boys and Girls are also aided.

**Considered Loans**

"When students are granted bursaries," Mrs. Rothschild said, "they are considered as loans. That doesn't mean that any pressure is put on the student for payment of the money. But once they are established in their professions many repay and this, of course, is added to the fund to be made available to others in due course. The Scholarship Committee aims toward a rotating fund realizing the great need for university graduates in our society and we would like to interest friends of Council in establishing a perpetual fund in tribute to living members of a family or in memory of those who have died."

Toronto Globe & Mail Ap 26/60

## Name Women As Councillors Of Museum

87 1

Montreal, April 20 — Six prominent Montreal women have been named honorary councillors of the Montreal Museum of Fine Arts, it was announced here.

Colonel Hugh M. Wallis, president of the museum, said that it is the first time in the institution's 100-year history that women have been appointed. He said the museum wished to show recognition of the work these women had done as well as the vital role women are playing in the museum today.

Those named are: Lady Davis, Miss Olive Hosmer, Mrs. J. W. McConnell, Miss Mabel Molson, Mrs. Howard W. Pillow and Mrs. Walter M. Stewart.

E Star Ap 22/60
Kingston Whig-Standard Ap. 9/60

## Young Folks Considered In Program

13-M

Adolescents and children will have a prominent part in the activities of Queen's University summer school, as well as teachers and other adults.

Several courses have been planned with the needs and interests of young people in mind, states Dr. H. W. Curran, director of extension and director of the summer school.

Ballet classes will be given for children of both elementary and high school age, directed by Miss Marjorie Haskins of the Academy of Ballet, Toronto.

The painting school also attracts some boys and girls in their later teens, and three short courses will be given at the school during July and August. The instructors are Ralph Allen, David Partridge, George Wallace and Gustav Weisman.

Miss Audrey Taylor of Montreal Museum of Art will give two courses in art for children, for those from six to eight years, and from nine to 16 years.

Another course will be given for teachers and others interested in teaching art to children.

District high school students will hold their annual seminar on the United Nations from June 21 to 24 when they will learn the purpose and operation of the United Nations by holding model sessions of the UN agencies.

Moncton Trans-Script May 2/60

87 1
SPECIAL COLLECTION
Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

Regina Leader Post May 2/60

PAGE TWENTY-SIX
87 1
SPECIAL COLLECTION
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Kitchener Courier May 4/60

13-M
SPECIAL COLLECTION
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Gazette Apr 16/60

871



(P.I.C. Photo)

**DONOR LUNCHEON:** Members of the committee for the Donor Luncheon being held by the National Council of Jewish Women on Tuesday, April 26, at the Montreal Museum of Fine Arts, in aid of Council's Scholarship Fund. From left to right, seated, **Mrs. Bernard Karr** and **Mrs. S. N. Schacter,** ticket convenors; standing, **Mrs. Myer Hendelman,** vice-president in charge of Ways and Means.

Gazette May 2/60

# Museum Drops Charge, Every Day Free Now

As a gift to the public on its 100th birthday, the Montreal Museum of Fine Arts has abolished its 25-cent admission charge.

The charge — existing since the museum was founded in 1860 — was applied Mondays, Tuesdays, Thursdays and Fridays. The other days were free.

Dr. Evan H. Turner, director of the museum, said cancellation of the admission fee was supported by the museum's council.

"This is another move to make the museum a true community centre," Dr. Turner declared in making the announcement.

"It is true that the charge was not exorbitant and yet, it might have discouraged some from coming to the Museum to take part in our ever-increasing activities," he added.

With interest in the museum at its greatest peak in 100 years, "we are striving to make everyone feel at home."

He said that the government at federal, provincial and municipal levels is becoming increasingly aware of the upsurge in art interest and with their help, as well as greater financial support from industry and the public at large, the museum could render additional service "to the community, the province and the nation in this period of increased leisure time."

Star Apr 22/60

## NCJW Lists Lunch Guests

13-M

Head table guests at the Donor Luncheon being held by the National Council of Jewish Women (Montreal section), on Tuesday, April 26, at the Montreal Museum of Fine Arts, include: Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, who will be the guest speaker; J. D. Cleghorn, student aid officer, McGill University; Mrs. Max Feldman, Mrs. Samuel Hart, Mrs. Myer Hendelman, Mrs. H. Stirling Maxwell, co-chairman, Ladies' Committee, Museum of Fine Arts; Mrs. Louis J. Notkin, vice-president, International Council of Jewish Women; R. C. Rae, dean of Sir George Williams University; Mrs. Benjamin Robinson, president, International Council of Jewish Women; Moe Reinblatt, artist; Mrs. F. S. Rothschild, Mrs. Charles Taschereau, co-chairman, Ladies' Committee, Museum of Fine Arts; and Mrs. Philip Vineberg, president, who will chair the meeting.

This event is in aid of Council's Scholarship Fund.

Westmount Examiner Apr 22/60

## Museum of Fine Arts honorary councillors

871

Six prominent Montreal women have been named honorary councillors of The Montreal Museum of Fine Arts, it was announced today.

Col. Hugh M. Wallis, president of the Museum, said it is the first time in the institution's 100-year history that women have been appointed to such posts.

They are: Lady Davis, Miss Olive Hosmer, Mrs. J. W. McConnell, Miss Mabel Molson, Mrs. Howard W. Pillow and Mrs. Walter M. Stewart.

Col. Wallis said in his announcement: "On countless occasions over the years, each of these ladies has given the Museum generous gifts and unfailing support in our activities. The Museum wished to show recognition of its indebtness to assistance such as they have given."

He said the appointments also reflected recognition of the vital role women are playing in the Museum today. He said they underline the "really amazing accomplishments by many of our lady members who have contributed so much time and effort for the Museum."

Honorary councillors, who are appointed by the council, are called upon for advice and consultation and may attend meetings of the governing body.

St. Thomas Times-Journal May 3/60

## Montreal Women Are Counsellors

12-M

MONTREAL — Six prominent Montreal women have been named honoary counsellors of the Montreal Museum of Fine Arts, it was announced here. Colonel Hugh M. Walls, president of the museum, said that it is the first time in the institution's 100-year history that women have been appointed. He said the museum wished to show recognition of the work these women had done as well as the vital role women are playing in the museum today.

Those named are: Lady Davis, Miss Olive Hosmer, Mrs. J. W. McConnell, Miss Mabel Molson, Mrs. Howard W. Pillow and Mrs. Walter M. Stewart.

Dimanche Matin Apr 17/60

***Pourquoi pas une femme de langue française?***

13-M

● Nous trouvons pour le moins étrange que le Conseil du Musée des Beaux-Arts de Montréal n'ait pas jugé opportun de nommer des Canadiennes françaises parmi les six personnalités féminines de Montréal qui viennent d'être nommées membres honoraires de ce Conseil. D'autant plus que le président du Musée souligne que c'est la première fois dans l'Histoire de cette institution, qui fête son centenaire, que des femmes soient nommées au Conseil. Nous connaissons de nombreuses Canadiennes françaises qui ont offert un appui précieux au Musée.

Sault Ste Marie Daily Star May 7/60

**SPECIAL COLLECTION**

Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

Saskatoon Star-Phoenix May 11/60

13-M

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Granby La Voix de l'Est Apr 26/60

## Membres honoraires du Musée des Arts

871

Six personnalités féminines de Montréal viennent d'être nommées membres honoraires du Conseil du Musée des Beaux-Arts de Montréal.

Le colonel Hugh M. Wallis, président du Musée, annonce que c'est la première fois dans l'histoire de cette institution, qui fête son centenaire, que des femmes sont nommées au Conseil.

Les nouveaux membres honoraires du Conseil sont : Lady Davis, Mlle Olive Hosmer, Mme J. W. McConnell, Mlle Mabel Molson, Mme Howard W. Pillow et Mme Walter M. Stewart.

Le colonel Wallis a déclaré : "ces dames ont, durant des années et en maintes occasions, offert un appui précieux au usée par leurs dons généreux et leur constante participation à nos activités. Nous tenions à leur marquer notre sincère gratitude."

Il a ajouté que ces nominations reflètent aussi la reconnaissance du rôle important que les femmes jouent aujourd'hui dans la vie du Musée. Ces postes soulignent, a-t-il dit, les "accomplissements vraiment étonnants de beaucoup de nos membres féminins qui dévouent tant de temps et tant d'efforts au Musée."

Les conseillers honoraires, qui sont nommés par le Conseil, sont souvent consultés sur leurs avis et peuvent prendre part aux délibérations et aux réunions du Conseil.

Progrès Du Lague May 4/60

**Conseil du Musée des Beaux-Arts**

## Six personnalités féminines

871

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Niagara Falls Review May 3/60

**SPECIAL COLLECTION**

871

Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

L'Evenement Journal Apr 15-160

**A Montréal**

## Nominations de six personnalités féminines au Musée des Beaux-Arts

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St. Laurent News Apr 21/60

## Six Montreal women named Arts Museum honorary councillors

Six prominent Montreal women have been named honorary councillors of The Montreal Museum of Fine Arts, it was announced today.

Col. Hugh M. Wallis, president of the museum, said it is the first time in the institution's 100-year history that women have been appointed to such posts.

They are: Lady Davis, Miss Olive Hosmer, Mrs. J. W. McConnell, Miss Mabel Molson, Mrs. Howard W. Pillow and Mrs. Walter M. Stewart.

Col. Wallis said in his announcement:

"On countless occasions over the years, each of these ladies has given the museum generous gifts and unfailing support in our activities. The museum wished to show recognition of its indebtness to assistance such as they have given."

He said the appointments also reflected recognition of the vital role women are playing in the museum today. He said they underline the "really amazing accomplishments by many of our lady members who have contributed so much time and effort for the museum."

Honorary councillors, who are appointed by the council, are called upon for advice and consultation and may attend meetings of the governing body.

L'Action Catholique Ap 26/60

Town Mt. Royal Weekly Post Ap 28/60

C-I-L Oval Ap. 1/60

Ng-monitor Ap 21/60

L'ACTION CATHOLIQUE, QUEBEC, MARDI 26 AVRIL 1960

## Pour une section canadienne de 'Marie France''



● Marie France est une revue mensuelle. Elle a, en France, un tirage d'environ un million d'exemplaires. Son numéro d'avril contient une section canadienne de 22 pages. Les photographies de cette section furent prises au Canada par l'un des meilleurs photographes de mode français, M. Henri Moncey, sous la direction d'une des éditrices de la revue, Madame Anne-Marie Seigner. M. Moncey et Mme Seigner étaient accompagnés de deux mannequins français et eurent recours ici aux services de deux mannequins canadiens, Mlles Elaine Bédard et Lise Tremblay. Cet équipe travaillât pendant dix jours à Montréal et malgré trois chutes de neige de huit pouces chacune, réussit à prendre un ensemble de photographies dont un choix est reproduit dans le numéro d'avril. C'est la première fois qu'une revue française à grand tirage envoie une équipe au Canada afin de présenter une section canadienne dans l'un de ses numéros et nous croyons que cet effort mérite d'être souligné. Les photographies de cette section canadienne présentent la dernière mode du "prêt à porter" français. Jusqu'ici, le mot magique "Paris" avait plutôt été associé à la haute couture et le fait qu'il soit maintenant associé au "prêt à porter" éveille un grand intérêt dans tous les milieux de la mode. Un bon nombre des modèles dont les photographies sont reproduites dans la section canadienne, seront présentés à Montréal, le 7 mai, à la parade de mode des "Mariées de juin" organisée par Henry Morgan et Steinberg. La section canadienne commence à la page 86 et se termine à la page 107. Vous y trouverez des photographies prises au Musée des Beaux-Arts de Montréal, au collège Marie-de-France, à la gare Windsor, au mont Gabriel, au Forum, au magasin Steinberg du super-marché Rockland, dans une station de pompier de la ville de Montréal ainsi qu'un ensemble de photographies de scènes canadiennes groupées dans un lexique placé à la fin de la section. La section canadienne fait partie bien entendu du numéro distribué en France.

## Women's Community Club Activities

**KNOW YOUR MONTREAL** Group of the Women's Community Club; All the ladies who have registered for the Quebec boat trip in June are requested to attend a meeting to be held on Monday May 9, at 2 p.m. at the home of Mrs. George Campbell, 63 Cornwall Ave., RE. 8-3115.

The Know Your Montreal Group, consisting of about 40 members, has enjoyed very interesting outings this year, having visited the Dominion Oilcloth Co. "Sylvania", Montreal Museum of Fine Arts, Borden's Milk Co., D'Allaird's Dress Co.

Trips still to be taken are the Botanical Gardens, lunch at St. Helen's Island. Quebec Boat trip and New York trip. Mrs. W. R. Cartledge and Mrs. George Campbell are the conveners of this group.

**STE. ANNE'S VISIT** which was arranged for April 26, has been postponed to Tuesday, May 24. For further information please contact Mrs. H. Hawkins RE. 1-5815.

Dimanche-matin Ap 17/60

■ Elegantly proportioned 18th century pieces, built in the American colonies, now grace the Museum of Fine Arts, Montreal.



***L'écrivain français HERVE BAZIN qui a fait un "voyage d'étude" au CANADA, l'hiver dernier, a fait ENCADRER les radiographies des dix-sept FRACTURES de son dernier accident de voiture . . .* JEAN-PAUL LEGARE, journaliste de Rimouski, est le nouveau correspondant de RADIO-CANADA pour la Gaspésie . . . *Me YVES GABIAS a-t-il abandonné la MAGISTRATURE pour se présenter pour l'UNION NATIONALE dans le comté de Trois-Rivières? Probable . . .* Le Musée des BEAUX-ARTS sera fermé demain... De même pour l'hôtel de ville . . . *Tag-day, vendredi prochain, au profit de l'Association de la CROIX DE LORRAINE qui groupe les anciens tuberculeux et les aide à se réhabiliter . . .***

Northmount Notes

## Trip the 'light fantastic' with your teacher is latest

13-M

By RONA SHALIT

As the Montreal Protestant School Board has been so kind, in view of the Easter and Passover holidays, to grant to the humble students under their jurisdiction freedom from school, all studies and activities have been suspended for ten days' time.

On one of the few days prior to the holiday, an Oxford debate was held as one of the programs of the Public Speaking and Debating Club. The purpose was 1) to encourage wit and humour in debates, as previous meetings had been dull and uninteresting, and 2) to increase audience participation. The audience was allowed to ask questions and to rise on points of order.

**The topic was "Resolved that human beings desire to be civilized." The chairman was David Stein, with the affirmative being taken by Robert Singer and Danny Lowe, and the negative upheld by David Kligman and Winhard Bohme. The affirmative was victorious.**

**Several classes have, in the few years since the school has opened, undertaken, as a group, various trips, which augmented the information acquired in front of a blackboard. These journeys have been varied: to the Montreal Museum of Fine Arts, to Redpath Museum, to various colleges, to the Botanical Gardens, and to all parts of Montreal on a tour in a chartered bus conducted by a French-speaking driver.**

Now, with a social view in mind, a class has planned a trip to appear on a teen-age dancing program on television, accompanied by their teacher. This should prove interesting and enjoyable for all concerned.

NORTHMOUNT "LITTLE" NOTES: The film "Moonfleet" was shown to all interested pupils of Grade Nine. The book of the same name is on the reading course for that grade . . . The Driver Education Course is now in full swing . . . Candidates for the presidency of the Student Council will be announced on May 5. There will be campaigning for a few days prior to the election on the 11th. A special Student Council meeting will be held after school to announce the winners.

La Patrie May 1/60

(De notre édition finale du 24 mai)

## Nominations

C'est la première fois, depuis la fondation du Musée des Beaux-Arts de Montréal, que l'on nomme des personnalités féminines au Conseil. Ces membres honoraires, au nombre de six, sont : Lady Davis, Mlle Olive Hosmer, Mme J. W. McConnell, Mlle Mabel Molson, Mme Howard W. Pillow et Mme Walter M. Stewart.

Le colonel Hugh M. Wallis, président du Musée, a déclaré : "Ces dames ont, durant des années et en maintes occasions, offert un appui précieux au Musée par leurs dons généreux et leur constante participation à nos activités. Nous tenions à leur marquer notre sincère gratitude. Ces postes soulignent les accomplissements étonnants de beaucoup de nos membres féminins qui dévouent tant de temps et tant d'efforts au Musée".

Comme on le sait, sans doute, les conseillers honoraires — qui sont nommés par le Conseil — sont souvent consultés et peuvent prendre part aux délibérations et aux réunions du Conseil.

* * *

Québec Le Soleil Ap 23/60

13-M



## La mode française au Canada

**L'équipe de mode d'une grande revue féminine française, Marie France, a transporté Paris au Canada et présente dans son dernier numéro des modèles du prêt-à-porter du printemps dans un décor canadien. Cette initiative ne sera pas sans plaire aux Canadiennes qui verront ainsi dans un milieu familier, les dernières créations de la mode parisienne dans des adaptations de confection. Le Musée des Beaux Arts de Montréal, la gare Windsor, le Forum, un super-marché etc., ont servi d'arrière-plan à de nombreuses photographies de modes françaises. Nous voyons sur cette photo, de gauche à droite, Mme Denizeau, Me Georges Roy de Montréal l'organisateur de cette initiative et M. Georges Denizeau, consul de France, à l'issue du lancement de ce numéro spécial de la revue Marie France à Québec.**

MAY 9 1960

*Gazette des Beaux-Arts*
*140, rue du Fg Saint-Honoré*
*Paris 8e*

AVRIL 1960

Mrs Coolle

871

*De la part de*

*Monsieur Georges Wildenstein*

*Directeur de la Gazette des Beaux-Arts*

*avec ses meilleurs compliments.*

**M. Samuel Bronfman,** président des Distillers-Corporation-Seagrams et de nombreuses autres firmes, a été nommé membre du Conseil du Musée de Montréal. Il est docteur honoraire à l'Université de Montréal depuis douze ans; il a été vingt ans président du Canadian Jewish Congress. Grand homme d'affaires, très généreux, il préside de nombreuses sociétés ou associations.

o

Granby La voix de l'est May 3/60

# Le centenaire du Musée des Arts

871

En l'honneur de son 100ème anniversaire, le Musée des Beaux-Arts de Montréal offre son présent au public: l'abolition du droit d'entrée de 25 sous, à partir du 1er mai.

Le droit d'entrée — imposé depuis 1860, lors de la fondation du Musée — était payable tous les lundis, mardis, jeudis et vendredis. L'entrée était libre durant les autres jours de la semaine.

M. Evan H. Turner, directeur du Musée, a annoncé que l'annulation du droit d'entrée a été approuvée par le Conseil du Musée.

"Cette nouvelle mesure", a-t-il continué, "nous permettra de faire du Musée le centre réel d'une communauté entière."

"Bien que notre droit d'entrée ne fût pas exorbitant, il a pu décourager certains de venir visiter le Musée et de prendre part à ses activités fort variées", a ajouté M. Turner.

L'intérêt porté au Musée depuis 100 ans n'a jamais été aussi marqué et "notre désir le plus cher est que chacun s'y sente chez soi."

Il a déclaré que le gouvernement — sur le plan fédéral, provincial et municipal — est de plus en plus conscient de l'intérêt porté aux arts. Grâce à son appui et le support financier offert par l'industrie et le public, le Musée pourrait rendre des services encore plus grands "à la communauté, à la province et à la nation, en cette époque aux heures de loisir toujours plus nombreuses", a conclu M. Turner.

Sherbrooke La Tribune May 3/60

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# Le Musée des Beaux-Arts gratuit !

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Le Progrès du Saguenay May 3/60

Au Musée des Beaux-Arts

# Annulation du droit d'entrée

13-M

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Woodstock - Ingersoll Sentinel-Review June 13/60

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**SPECIAL COLLECTION**

Besides its great paintings and other art objects Montreal's Museum of Fine Arts has a famous collection of old glass.

Beauceville, L'Eclaireur May 12/60

# La revue 'Marie-France' d'avril contient une section canadienne

13-M

MARIE FRANCE est une revue mensuelle. Elle a, en France, un tirage d'environ un million d'exemplaires. Son numéro d'avril contient une section canadienne de 22 pages. Les photographies de cette section furent prises au Canada par l'un des meilleurs photographes de mode français, M. Henri Moncey, sous la direction d'une des éditrices de la revue, Madame Anne Marie Seigner. Monsieur Moncey et Madame Seigner étaient accompagnés de deux mannequins français et eurent recours ici aux services de deux mannequins canadiens, Mlles Elaine Bédard et Lise Tremblay.

Cette équipe travailla pendant dix jours à Montréal et malgré trois chutes de neige de huit pouces chacune, réussit à prendre un ensemble de photographies dont un choix est reproduit dans le numéro d'avril.

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and mont Laurier Le Flambeau May 7/60

Evening Times-Globe St. John N.B. May 11/60 & St. John Telegraph-Journal May 11

## Encaenial Exercises May 19

# Four Honorary Degrees To Be Bestowed At UNB

FREDERICTON — The University of New Brunswick will confer honorary degrees on four distinguished men — a United States historian, a Canadian literary scholar, a Canadian artist and an English art authority — at its encaenial exercise here Thursday, May 19, Dr. Colin B. Mackay, UNB president, announced here.

New Brunswick's provincial university will confer an honorary doctor of civil laws degree on Arthur Meir Schlesinger, jr., professor of history at Harvard University; an honorary doctor of letters degree on Herman Northrop Frye, principal of Victoria College, University of Toronto, and honorary doctor of laws degrees on Goodridge William Roberts, leading Canadian artist, and Sir Alec Martin, orre of the best known international authorities.

The degrees, together with some 285 degrees in course, will be granted at the encaenial ceremonies which gets underway at 2:30 p.m. in the Lady Beaverbrook Rink. Dr. Mackay will officiate over the proceedings. Prof. Schlesinger, jr. will deliver the encaenia address.

During the graduation exercises the chair will be occupied by Chief Justice J. B. McNair, acting on behalf of Lieutenant - Governor J. Leonard O'Brien, visitor to the university on behalf of Queen Elizabeth.



H. N. FRYE



SIR ALEC MARTIN



GOODRIDGE ROBERTS



A. M. SCHLESINGER, JR.

### Prof. Schlesinger, Jr.

Prof Schlesinger, jr., chronicler of the social and intellectual history of the United States, was born in Columbus, Ohio, the son of another Harvard historian, Arthur Schlesinger, sr. Prof Schlesinger, jr., attended Phillips Exeter Academy and then received his AB degree, summa cum laude, from Harvard.

His senior thesis, "Orestes a Brownson: a Pilgrim's Progress", was published in 1939. He was a Henry Fellow at Cambridge University, England, and a Junior Fellow of the Society of Fellows at Harvard, and later held a Cuggenheim Fellowship.

In 1945, at the age of 28, he was awarded the Pulitzer Prize for his history, "The Age of Jackson." He is currently writing a history on the new deal, titled "The Age of Roosevelt." The first volume, "The Crisis of the Old Order", was published in 1957 and won him the 1957 Francis Parkman Prize from the Society of American Historians and the 1958 Bancraft Prize of Columbia University. He has also published "The Vital Center" (1949) and "The Coming of the New Deal" (1959) and with Richard Revere, "The General and the President" (1951).

During the Second World War he served in the office of Stragic Services and the United States Army. After the war he spent a year in Washington as a free-lance writer before joining the Harvard faculty in 1947 as an associate professor.

Prof. Schlesinger, jr., is one of the founders of Americans for democratic action and has worked actively on political campaigns. He also is a member of the American Civil Liberties Union.

He was invited to deliver the Gino Speranza lectures at Columbia University for 1959. During December 1959 he was elected trustee of the Twentieth Century Fund. He has received the honorary degree of doctor of letters, doctor of laws, and doctor of humanities.

### Herman Northrop Frye

Born at Sherbrooke, Que., Prof. Frye received his primary and secondary education in Moncton. Following a business training course, he went to Victoria College, University of Toronto, graduating in 1933 in the honors course in philosophy and English, standing first in first class honors each year.

After completing the theological course at Ammanuel College, he was ordained in the United Church of Canada in 1936. In 1940 he received an MA from Merton College, Oxford, graduating with first class honors in the English school.

He joined the department of English in Victoria College as a lecturer in 1939, becoming assistant professor in 1942, associate professor in 1946, professor in 1947, chairman of the department in 1952, and principal of the college in 1959.

His major publications are: Fearful Symmetry; A Study of William Burke, 1947, and Anatomy of Criticisms, 1957. He has edited Across My Path, by Prof Pelham Edgar, his old school teacher; I Brought the Ages Home, by C. T. Currelly; the second edition of collected poems of E. J. Pratt; the modern library edition of Blake; the Rhinehart edition of Milton; the Pelican edition of Shakespeare's The Tempest; a selection of Byron for Harcourt Brace; and Sound and Poetry, English institute essays, Columbia University press, 1958.

He has contributed essays and chapters to about a dozen books and his articles and reviews in learned journals number about 80.

Since 1950, he has written the annual critical and bibliographical survey of Canadian poetry for letters in Canada, University of Toronto quarterly.

He has been a fellow of the Royal Society of Canada since 1951 and n 1958 he was awarded the Royal Society's "Lorne Pierce Medal" for distinguished contribution to Canadian literature. He is also a member of the English Institute, of which he was chairman in 1953, and of the executive council of the Modern Languages Association of America. From 1948 to 1952 he was editor of the Canadian Forum.

He has lectured from Boston to Seattle and from Winnipeg to Texas. He has taught a full term or a summer session in Harvard, Columbia, Princeton, Indiana, Washington and British Columbia. In 1957 he received the honorary doctor of laws degree from Carleton University, and in 1958, the honorary doctor of divinity degree from United College, Winnipeg.

### Goodridge Roberts

Goodridge Roberts, resident artist at UNB during this academic year, was born the son of Theodore Goodridge Roberts, poet and novelist, in the Barbados, British West Indies. After coming to Fredericton in infancy, he studied at the Ecole des Beaux Arts, Montreal, and the Art Studene Leage, New York.

He was resident artist at Queen's University, 1933-36, on a Carnegie Grant, and instructor in the art school of the Montreal Museum of Fine Arts 1940-52. From 1943 to 1945 he was an official war artist with the RCAF. In 1953 he received a Canadian government overseas fellowship for one year of work and study in France.

Mr. Roberts is a member of the Royal Society of Painters, the Canadian Group of Painters, the Canadian Society of Painters in Water Color, the Canadian Society of Graphic Art, the Contemporary Art Society, and the Eastern Group.

He has had more than 30 one-man shows throughout Canada since 1931. In 1954 he had a large retrospective exhibition in Paris. He has also exhibited at the New York World's Fair, 1939; the War Art Exhibition, National Gallery, 1944; UNESCO, Paris, 1946; Venice Biennale, 1952, Pittsburgh International, 1952-54; Sao Paulo, Brazil, 1951-53; Valencie, Venezuela, 1956; Brussels World's Fair, 1958; and Inter-American Biennial of Painting, Mexico, 1958.

His work is represented in the permanent collections of the National Gallery of Canada, the Beaverbrook Art Gallery, the Montreal Museum of Fine Arts, the Quebec Provincial Museum, the Art Gallery of Toronto, the Art Gallery of Hamilton, the Winnipeg Art Gallery, the Vancouver Art Gallery, McGill University, Hart House, the University of Toronto, Queens University, Mount Allison University, Dalhousie University, and the University of New Brunswick Student Centre.

Among the many honors Mr. Roberts has received are the Purchas awards of the Quebec Provincial Museum and the Art Gallery of Hamilton; the Junior League award for landscape painting in the National Gallery, 1959; the Jessie Dow Prize for water color painting at the Montreal Museum of Fine Arts, 1939, 1947, 1958; the RCAF Association purchase award for presentation of a painting to Her Majesty the Queen.

### Sir Alec Martin

Sir Alec Martin was born in London and educated at the All Saints Church School, Knightsbridge. He began at Christies-Christie, Mansion, and Woods, a world-famed art auction room in London—at the age of 12. He became managing director of the firm, 1940-58.

He is governor and guardian of the National Gallery of Ireland, Dublin, and chairman of trustees of the Wallace collection. For nearly 40 years he has been honorary secretary of the National Art Collections Fund, a position which has enabled him to keep in Britian many of the works of art which he felt should be safeguarded because of their special national and historic significance.

He also is chairman of the archives committee, St. Bartholomews Hospital, and a govenor of the Foundling Hospital, Knight of Saint John, 1958.

Sir Alec was knighted in 1934. In June of 1959, in recognition of his public services in the field of art, he was made a Knight of the Order of the British Empire.

Can. Labour, Ottawa Ap 1960

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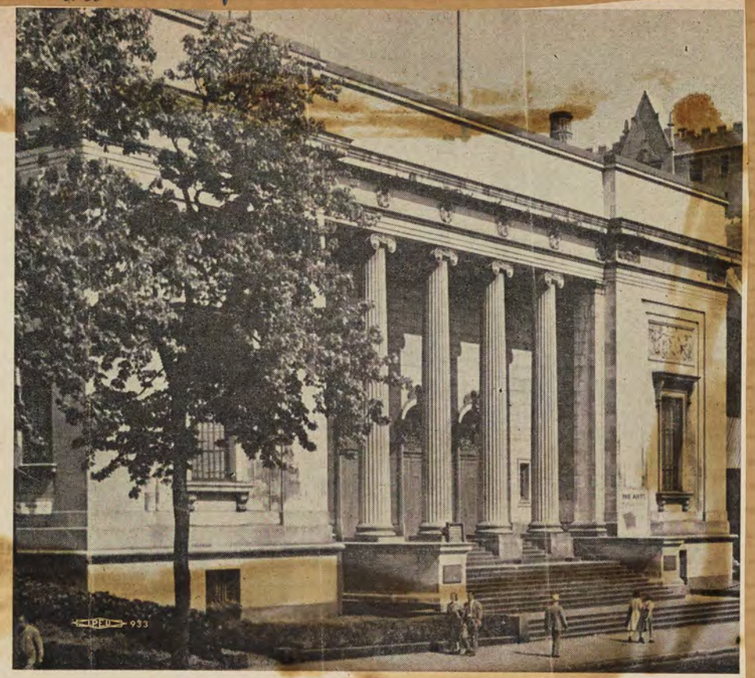
**MONTREAL MUSEUM OF FINE ARTS**

**There is keen interest in art in Montreal, especially among the French population. The picture shows the facade with its fine Grecian portico. The museum contains an excellent and most interesting collection of French-Canadian provincial furniture, characteristic of the native handcraft of the Province of Quebec. Open from 10 a.m. to 5 p.m. daily; 2 to 5 on Sundays and Mondays. Admission is free on Wednesday, Saturday and Sunday.**



Fredericton Daily Gleaner May 11/60

# Honorary Degree Recipients Announced By UNB

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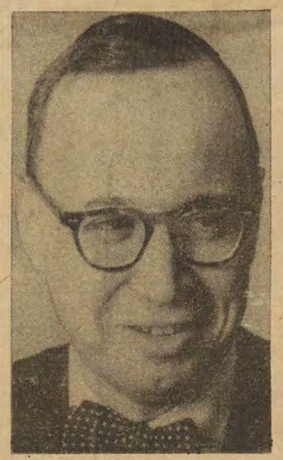
**285 IN COURSE**

The degrees, together with some 285 degrees in course, will be granted at ceremonies starting at 2.30 p.m. in the Lady Beaverbrook Rink. Dr. Mackay will officiate and Prof. Schlesinger will deliver the Encaenia address.

During graduation exercises the chair will be occupied by Hon. John B. McNair, Chief Justice of New Brunswick, acting on behalf of Hon J. Leonard O'Brien, Lieutenant-Governor of the Province and Visitor to the university on behalf of Her Majesty the Queen.



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(Continued on Page 2 Col. 2)

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His work is represented in the permanent collections of the National Gallery of Canada, the Beaverbrook Art Gallery, the Montreal Museum of Fine Arts, the Quebec Provincial Museum, the Art Gallery of Toronto, the Art Gallery of Hamilton, the Winnipeg Art Gallery, the Vancouver Art Gallery, McGill University, Hart House, the University of Toronto, Queen's University, Mount Allison University, Dalhousie University, and the University of New Brunswick Student Centre.

Moncton Daily Times May 20/60

# LEADING ARTIST WILL VISIT SUMMER SESSION

BrM

SACKVILLE (Special) — An outstanding feature of the Mount Allison summer session this year will be the visit of Jacques De Tonnancour, one of Canada's leading artists and fast gaining an international reputation as an art teacher, lecturer and author as well as a painter. He will be a guest instructor at the annual summer art workshop to be held at Mount Allison University from August 1-10.

Director and principal instructor of the workshop will be Lawren P. Harris, director of the Mount Allison school of fine and applied arts.

Mr. De Tonnacour is on the staff of the Ecole Des Beaux-Arts in Montreal, in which city he has always lived. He taught at the school of art and design of the Montreal Museum of Fine Arts before accepting his present position. In 1945 - 6 he worked in Rio De Janeiro on a Brazilian government scholarship, and last year he was awarded a Canadian Council Fellowship. His paintings and drawings are to be found in most of the permanent collections of the major arts galleries in Canada.



J. DE TONNANCOUR

The Mount Allison summer art workshop is open to all adults, from complete beginners to professionals, individual instruction being given at whatever level is required. Drawing and painting of figures and landscapes will be done both in the art gallery studios and in the beautiful countryside surrounding the university. Informal lectures and discussions about art in general will be held every evening, and motion pictures and color slides will be shown. Those attending will be able to live in university residences and have meals in the university dining hall.

Le Petit Journal May 8/60

13-M

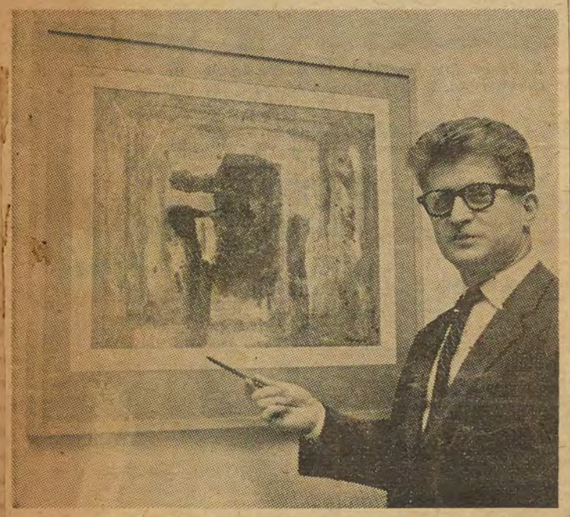
# Entrée gratuite au Musée des Beaux-Arts

**par Paul Gladu**

Et d'abord une bonne nouvelle au sujet du *Musée des Beaux-Arts:* en l'honneur de son 100ème anniversaire, il offre, en présent au public, l'abolition du droit d'entrée de 25 cents imposé, quatre jours par semaine, depuis 1860. Le public a donc maintenant une raison de plus de ne pas manquer les deux peintres qui exposent actuellement au *Musée:* Frank Lipari et Umberto Bruni. Vous les trouverez à la Galerie Norton. Cette série d'expositions — qui est toujours conjointe — réunit des artistes canadiens vivants. L'idée est excellente quoique l'espace y soit singulièrement limité.

En passant, je dirai mon plaisir de trouver le Musée plus vivant et plus populaire qu'autrefois. Le précédent directeur l'avait déjà un peu déridé. Le présent, M. Evan H. Turner, lui a fait faire de grands progrès.

Il reste encore quelques choses qui déplaisent, par exemple: la présence de policiers en uniforme et celle d'employés qui ne parlent que l'anglais. Mais les expositions sont variées et nombreuses, la qualité y est recherchée et l'air y est devenu respirable. Quoi de plus pénible, et de plus contraire à l'art, que ces manières bêtement solennelles, ces airs de prison et cette méfiance un peu trop évidente à l'égard de tous les visiteurs. Si Van Gogh, Utrillo, Modigliani, s'étaient présentés à la porte de certaines galeries, on les eût jetés dehors!



UMBERTO BRUNI photographié près d'une de ses oeuvres. (Photo Marce)

### Umberto Bruni

Bruni, né à Montréal en 1914, fut l'élève d'un artiste florentin avant de suivre les cours de l'Ecole des Beaux-Arts de Montréal. Il a étudié la peinture murale, sur verre, à fresque et à l'huile. Il est maintenant professeur à l'Ecole des Beaux-Arts.

C'est un homme qui connaît son métier. Ses tableaux sont exécutés avec discrétion et bon goût.

Quelques esquisses, évidemment des projets de murales, montrent qu'il connaît les lois de ce genre traditionnel. Ses personnages ne comportent pas plus de détails qu'il ne faut, et ils sont groupés. Ses couleurs sont douces. La composition est bien équilibrée.

C'est d'ailleurs cette dernière qualité qui brille à travers tous ses tableaux de chevalet.

Equilibré dans les couleurs: le clair équilibrant le sombre, le chaud équilibrant le froid, etc. Equilibre dans les lignes: horizontales et verticales, épaisses et minces, etc. La nature de Bruni, telle qu'elle paraît dans ses tableaux, est vraiment bien équilibrée!

Bruni n'est pas avare de belles couleurs. J'en ai rarement vu d'aussi somptueuses. Il nous transporte dans un monde féerique. Ceci m'a paru si vrai que j'en ai conclu qu'il ferait de merveilleuses images pour le **Vathek**, de Bedford, qui est une histoire du temps des **Mille et une nuits.**

### Découverte de l'année

Presque tous les tableaux de Bruni définissent un milieu. Ils représentent des mondes en transformation, ou des mondes inédits. **Eclosion, Temps des Temps, Multitude,** tels sont ses thèmes.

Voici une peinture non figurative qui a de la substance et une signification. Bruni adopte toujours un sujet bien défini, ce qui n'est pas toujours le cas pour les artistes de l'abstrait . . .

Somme toute, je considère Bruni comme une des découvertes de l'année. Sa palette nous repose des oeuvres sèches, cérébrales, ou simplement vides, qu'on voit si souvent. Voici un peintre qui ne considère pas notre oeil comme un creuset, comme un panier à déchets ou comme chose moins noble encore. Il se préoccupe de nous plaire, ce qui — du point de vue de certains esprits déformés — est bien le plus grand péché du monde! . . .

Lipari est dessinateur à la "Gazette Printing Co. Il est aussi un Montréalais. Il a fait ses études à l'Ecole du centre d'art de Los Angeles et a déjà exposé à l'Arts Club, à la galerie Hélène-de-Champlain, de l'Ile-Ste-Hélène, au Musée de Montréal, à la galerie **Here and Now**, ainsi qu'à d'autres galeries de Montréal, New York et Paris.

### De notre époque

C'est un artiste qui appartient sans conteste à notre époque. Chez lui, le dessin a retenu quelques-unes des qualités propres aux arts graphiques. Il garde des façons de la lithographie et est influencé par la technique des clichés. Ce qui en fait une oeuvre propre, aérée, décidée. Quant à sa couleur, elle rappelle les travaux des photographes: comme eux, il sait isoler un effet de lumière et exploiter les ressources d'une même tonalité générale.

Cependant, il a une prédilection pour les bleus froids qui gâte certains de ses tableaux. Il est étonnant comme ce dessinateur — si leste, si ingénieux, si précis dans ses images de **Coq batailleur**, etc. — se montre si vague et si mou dans ses peintures.

Une grande poésie se dégage de la plupart de ses paysages. A cet égard, sa vue sur des toits de maison est une grande réussite.

A remarquer que c'est la dernière exposition conjointe de cette saison. La série reprendra l'automne prochain.

# The Champs Elysées of North America

The Elizabethan May 1960



The Montreal Museum of Fine Arts, one of the oldest and best known museums on the continent, is flanked by stately churches on Sherbrooke Street. In the foreground is the Church of St. Andrew and St.Paul, and in the background Erskine and American United Church.

Le Devoir June 1/60

13-M

## Nouveaux gouverneurs à l'Université de Mtl

MM. Aristide Cousineau et Maurice Chartré, C.A., ont tous deux été nommés membres du Conseil des gouverneurs de l'université de Montréal à la dernière réunion du conseil présidé par le chancelier de l'université, Son Eminence le cardinal Paul-Emile Léger. C'est Son Eminence le chancelier lui même qui a suggéré à ses collègues du conseil chacune de ces deux nominations.

MM. Cousineau et Chartré qui ont été mêlés de près à la chose universitaire ces dernières années, puisque M. Cousineau est le président des associés de l'université de Montréal et M. Chartré président du comité du Centre social, remplacent respectivement, au Conseil des gouverneurs, Mgr Papineau qui a offert sa démission il y a quelques mois, et Mgr Caza, qui à l'expiration de son mandat, a demandé qu'on ne le renouvelle pas.

MM. Cousineau et Chartré sont tous deux très avantageusement connus dans le monde des affaires. M. Cousineau, financier et industriel, est président de René T. Leclerc Inc., et membre du conseil d'administration de nombreuses entreprises : Banque Canadienne Nationale, Trust General of Canada, Canada Flooring, Alfred Lambert Inc., et filiales, etc. Il a participé activement à plusieurs campagnes de charité et a souvent prêté son concours à des oeuvres comme la Croix-Rouge, la Grande mission, etc.

Quant à M. Chartré, qui est associé senior de Chartré, Samson, Beauvais, Bélair et associés, C.A., il fait également partie de plusieurs conseils d'administration : vice-président exécutif de Alfred Lambert et filiales, président de La Paix, Cie d'assurances générales du Canada, Volcano Ltée et filiales, Mutual Accumulating Funds and Associated Funds. Il sert également, à titre de directeur et trésorier honoraire, au musée des Beaux-Arts de Montréal et à l'Orchestre symphonique de Montréal.

mont. Gazette May 21/60



# Oratorio, Opera, Ballet, Films For Montreal Festival

13 M

## Bach Passion Marks 25th Anniversary

A landmark will be established in music in the city on Aug. 2 when the Montreal Festivals Society will celebrate its 25th anniversay with a performance of Bach's St. Matthew Passion in the St. Jean Baptiste Church under the direction of Wilfrid Pelletier with Norman Treigle singing the part of Christ and Leopold Simoneau that of the Evangelist. It was Dr. Pelletier who conducted the St. Matthew Passion at the College Chapel in St. Laurent on June 15, 1936, the first performance given by the Festival Society the year it was founded by the late Senator and Mme Anthanase David.

A total of 40 performances in all will be given during the 1960 Festival which will run from Aug. 2 to Sept. 3, and will include opera, drama, ballet, concerts and film premieres.

The chief novelty this year will be a production of Mozart's Abduction from the Seraglio which is to have eight performances at the Comedie Canadienne Theatre. The great comic opera will be sung in the original German text with spoken dialogue in English. Pierrette Alarie and Leopold Simoneau will head the cast with Jan Rubes and Marguerite Gignac in support. Roland Leduc will conduct and the work will be staged by Jean Gascon with scenery and costumes by Robert Prevost.

Maurice Leroux, French conductor who has just been named music director of L'Orchestre National de France crosses the Atlantic to participate in the Festival. On Aug. 9 Mr. Leroux will direct a symphonic concert at the Plateau Auditorium with Idil Biret, Turkish pianist, as soloist. Mr. Biret, visiting this continent for the first time, will also give a solo recital at the Plateau Hall on Aug. 12.

In addition to the symphonic concert Mr. Leroux will direct Les Petites Symphonies of the CBC at the Comedie Canadienne in a chamber music program devoted to Mozart on Aug. 11. Raphael Masella will be the soloist. A further concert is planned for the Montreal Chamber Orchestra under Laszlo Gati's direction on Aug. 17.

A final concert in Notre Dame Church will be given on Aug. 31 by Les Disciples de Massenet, one of the oldest and best Canadian choirs, under their conductor, Charles Goulet. The choir sings after its present tour of Europe.

A new play by a Canadian, being chosen by competition, will have its premiere at the Comedie Canadienne.

Other attractions include performances by Indian, Spanish and Czech dancers. Two concerts in the garden of the Museum of Fine Arts by the Masella Ensemble with John Newmark as pianist, three free concerts by the United States Army Field Band at the Lafontaine Park Outdoor Theatre and a film festival at Loew's Theatre. The latter will consist of seven first-run films from seven different countries.

Mont Star May 31/60



—Staff Photo by Gerry Davidson

Mme Ruhiyyih Rabbani, one of the spiritual leaders of the Baha'i World Faith, who is a former Montrealer. She is the daughter of the late W. Sutherland Maxwell, noted Montreal architect.

## *Baha'i World Leader Here*

The chief trouble with world politics today is lack of love and the absence of altruism, believes Mrs. Ruhiyyih Rabbani, former Montrealer and widow of the spiritual leader of the Baha'i World Faith.

"Many leaders are sincere in seeking a solution but unfortunately they are not working on a high enough moral level," the former Mary Sutherland Maxwell said during an interview here.

In Montreal from Haifa to deliver a public lecture at the Ritz-Carlton Hotel, Mrs. Rabbani is one of nine persons who have been in charge of the Baha'i World Faith since the death of her husband in 1957.

The daughter of the late Montreal architect, W. Sutherland Maxwell, who was responsible for the Montreal Museum of Fine Arts and the Chateau Frontenac in Quebec City, Mrs. Rabbani is a former arts student of McGill University.

Although there are only about 1,000 adherents of Baha'i in this country, Mme Rabbani says the religion has spread to 256 countries in the world. There are 2,000,000 members in Persia alone.

She explains her religion as a sort of synthesis of the world's great religions.

We recognize the truths in the teachings of the great religious leaders. . . . Moses, Christ, Buddha, Mohammed," she says. "It is in the secondary teachings of these religions that the differences come."

"We believe in the oneness of mankind, the equality of men and women, universal peace, a universal language, universal education and an international tribunal. We also believe that religion must be in accord with science and reason and that prejudices of all kinds must be forgotten.

"We believe in the evolution of religion — a modern religion for modern times," she added.

Mrs. Rabbani also believes that women are more instrumental in shaping the destiny of the world than men because they spend more time with children.

"If a family has to make a choice between educating its girls or its boys, we believe that preference should be given to the girls as they will be the mothers of tomorrow," she says.

"The increasingly active part that women are taking in public life in North America is strictly in accordance with the Baha'i faith.

"We have always held that women should take an active part in national and world affairs."

Does she plan to return to Montreal and make her home here again?

"No," she says definitely. "I have been living in Haifa since I married my husband in 1937. It is the world centre of the Baha'i faith and my life is dedicated to its cause."

Se. BAHA'I—Page 19, Col. 8

Gazette June 1/60

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U OF M HONORS EDUCATORS: Among the six recipients of the honorary degree of Doctor of Laws awarded by the University of Montreal at its spring convocation were two noted Canadian educators. Claude Bissell (left), president of the University of Toronto and Msgr. Olivier Maurault (right), former rector of the U of M, received their degrees at the morning session. With them are Cardinal Leger (second from left), chancellor of the university, and its rector, Msgr. Irenee Lussier.

(Gazette Photo Service)

## Laymen Join U Of M Governing Body

The University of Montreal has appointed two laymen to its Board of Governors to fill two church vacancies.

Aristide Cousineau, president of the U of M Associates, succeeds Msgr. Papineau who retired several months ago, and Maurice Chartre, president of the university's Social Centre Committee, succeeds Msgr. Caza whose term of office has ended. Msgr. Caza asked that he not be re-appointed.



ARISTIDE COUSINEAU

The new governors were nominated by Cardinal Leger, chancellor of the university.

Mr. Cousineau is president of Rene Leclerc Inc., and director of several enterprises including the Banque Canadienne Nationale, General Trust of Canada, and Canada Flooring. Active in charity work he is also president of the Quebec Red Cross Society.

Mr. Chartre, is a senior member of the accounting firm of Chartre, Samson, Beauvais, Belari and Associates. He is treasurer of the Montreal Museum of Fine Arts and Montreal Symphony Orchestra and is director of several business organizations.



MAURICE CHARTRE

Montreal La Presse May 31/60

# MM. Cousineau et Chartré gouverneurs à l'U. de M.

MM. Aristide Cousineau et Chartré, C.A., ont tous deux été nommés membres du Conseil des gouverneurs de l'Université de Montréal à la dernière réunion du conseil, présidé par le chancelier de l'Université, S. E. le cardinal Paul-Emile Léger. C'est le chancelier lui-même qui a suggéré à ses collègues du conseil chacune de ces nominations.

MM. Cousineau et Chartré, qui ont été mêlés de près à la chose universitaire ces dernières années, puisque M. Cousineau est le président des Associés de l'Université de Montréal et M. Chartré président du comité du Centre social, remplacent respectivement, au Conseil des gouverneurs, Mgr Papineau, qui a offert sa démission il y a quelques mois, et Mgr Caza, qui, à l'expiration de son mandat, a demandé qu'on ne le renouvelle pas.

MM. Cousineau et Chartré sont tous deux très avantageusement connus dans le monde des affaires. M. Cousineau, financier et industriel, a aussi participé activement à plusieurs campagnes de charité et a souvent prêté son concours à des oeuvres comme la Croix-Rouge, dont il est président pour la province de Québec, la Grande Mission, etc.

Quant à M. Chartré, il fait également partie de plusieurs conseils d'administration. Il sert aussi, à titre de directeur et trésorier honoraire, au Musée des Beaux-Arts de Montréal et à l'Orchestre symphonique de Montréal.



ARISTIDE COUSINEAU



MAURICE CHARTRE, c.a.

Campbellton Tribune June 2/60

# Annual Summer Art Workshop At Mount Allison August 1-10

An outstanding feature of the Mount Allison Summer Session this year will be the visit of Jacques de Tonnancour, one of Canada's leading artists and fast gaining an international reputation as an art teacher, lecturer and author as well as a painter. He will be a guest instructor at the annual Summer Art Workshop to be held at Mount Allison University from August 1 to 10.

Director and principal instructor of the Workshop will be Lawren P. Harris, Director of the Mount Allison School of Fine and Applied Arts.

Mr. de Tonnancour is on the staff of the Ecole des Beaux-Arts in Montreal, in which city he has always lived. He taught at the School of Art and Design of the Montreal Museum of Fine Arts before accepting his present position. In 1945-46 he worked in Rio de Janeiro on a Brazilian Government scholarship, and last year he was awarded a Canada Council fellowship. His paintings and drawings are to be found in most of the permanent collections of the major arts galleries in Canada.

The Mount Allison Summer Art Workshop is open to all adults, from complete beginners to professionals, individual instruction being given at whatever level is required. Drawing and painting of figures and landscapes will be done both in the Art Gallery studios and in the beautiful countryside surrounding the university. Informal lectures and discussions about art in general will be held every evening, and motion pictures and colour slides will be shown. Those attending will be able to live in university residences and have meals in the university dining hall.

Further information can be obtained from the Extension Department, Mount Allison University, Sackville, N. B.

Dorval Reporter May 26/60

# OPEN HOUSE AT CIBA OPENING

The official opening of Mount Royal Chemicals and CIBA Limited, Dorval plants, took place on May 12. Dr. Victor Nef, Ottawa, Swiss Ambassador to Canada; Dr. Robert Kappeli, Chairman of the Board of CIBA Ltd., Basle, Switzerland; Dr. H.B. Marshall, President of CIBA Inc., and President of CIBA Company Ltd. were among the distinguished guests and speakers. In the absence of Mayor John Pratt, Mr. Sarto Desnoyers, Dorval Alderman, issued a welcome from the City of Dorval, and received for the City presentation of a book on the history of CIBA. Mr. Desnoyers remarked that the new plants fitted in with his conception of good city planning; referring to the finest on the continent, he remarked that this should represent the ideal in the industrial future of Dorval.

CIBA Co. Ltd., leading manufacturer of pharmeceuticals, dyestuffs and plastics, held Open House last Saturday, and hundreds of visitors had an opportunity to see for themselves what lies behind the glass front of "the new look in industry". They came away most impressed by what they saw. Gracious living -- while at work -- is the atmosphere which pervades the CIBA Administration building. Here full windowed walls take the fullest advantage of a spacious suburban setting; inside, this concept of open vision is further carried out in huge offices and showcase executive offices separated from the corridors only by glass. The streamlined functional elegance of modern decor is coordinated throughout the offices, board rooms, library, in broadloom, polished wood, clear bright colors. Paintings from the Museum of Fine Arts add a distinctively modern but very Canadian note to the interior decoration scheme. A large lecture-theatre hall in the basement which is used for business gatherings, speakers, lectures is put at the disposal of the staff during winter months for the showing of movies during noon hour periods.

Coffee was served to visitors in the beautiful round cafeteria which gives the administration building its most unusual architectural feature. Guests who toured the laboratories, examined the machinery in use in these buildings, and saw the demonstrations of the processes on display came away with new respect for the research and meticulous experimentation behind the pharmeceutical product.

In Mount Royal Chemicals which serves its joint owners, Sandoz and CIBA, production-wise to avoid duplication of equipment, trained personnel and buildings, independent research is carried on by the two companies.

Executives of the two companies expressed satisfaction at being able to give the public and their own staffs an insight into the scope and accomplishments of CIBA. Nearly 700 guests took advantage of the open house invitation. Staff members were entertained at a dance in the Cafeteria in the evening.

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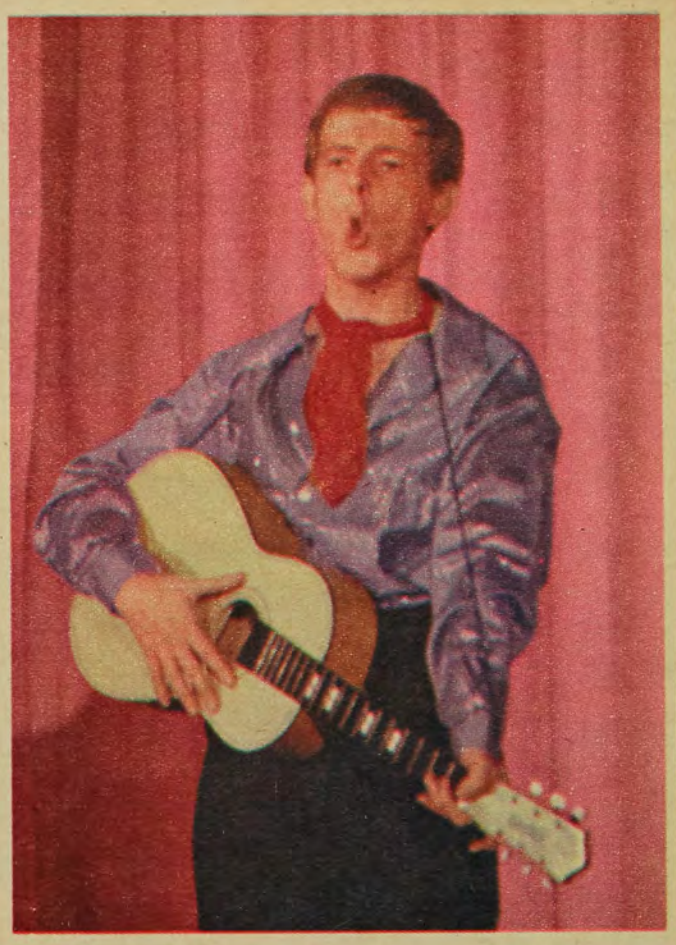
**"Once upon a time** there lived a princess. She was rich but not beautiful. For all her wealth, her father could not marry her off." Then Louise Glennie meets a spider who declares he can turn himself into a handsome prince. Well, a frog he knows has learned the trick, if only he can remember exactly how it's done.

# Up-Tempo Hits A Hot Pace

**A Montreal revue takes a light-hearted slap at local institutions — and audiences love it**



**"The Rocket,** the Pocket and Boom Boom" quietly kids Montreal's seasonal hockey mania. Song by Tom Kneebone, Frank Lloyd and Barbara Franklin insists the ice stars have really put Canada on the world map. New Canadian flag, they suggest, should bear their portraits. Barbara has since left the show for Winnipeg, where she will play in series of summer musicals.



**"The Ontario Highway** gives me big smiles, but the Autoroute's better for at least 30 miles.
It gets you nowhere, but you get there fast,
Boop, Boop . . . Boop, Boop, Boop,
I'm the Cowboy of the Autoroute,"
sings Tom Kneebone in a wicked take-off on pelvis-shaking Elvis Presley. Montrealers loudly applaud his irreverent ribbing of the expensive new Laurentian Autoroute, finest piece of roadway in the Province of Quebec.



**"You'll never believe** the things they've done to us . . . 20 candy wrappers impaled on a bayonet," complain aggrieved Guardsmen Tom Kneebone and Frank Lloyd, pacing the unpopular beat outside Buckingham Palace.

**"Steal the thunder,** out from under, the leading lady? Hell, why not?" And the entire cast proceeds to take apart the prima donna's act. Their sabotage produces the kind of slapstick chaos that requires split-second timing, painstaking rehearsal.

THE PERT BLONDE art addict wonders why no paintings have yet been stolen from the Montreal Museum Of Fine Arts. After all, there have been costly thefts — including "some darling Old Masters" — from other galleries in Canada. Could this be discrimination? Or is it just that thieves don't think the museum has anything that is really worth stealing?

Montrealers laugh uproariously. Up-Tempo is back in business, for the third straight year, proving

**By Russell Spurr and Louis Jaques**
WEEKEND Staff Writer and Photographer

that a witty revue can cock a profitable (and irreverent) snook at local manners and morals.

Nor is Up-Tempo alone in Canada. Sophisticated satire is enjoying a revival all over the country. Canadians who have so often been typed as stiff and humorless now get a new kick out of deriding hallowed local institutions. They are paying good money, from Montreal to Vancouver, to watch small theatre groups pillory the press, the government, big business and the audience themselves.

Up-Tempo is one of the pioneers. It got a shoestring start in the Café André, a Montreal supper club, with second-hand curtains, amateur décor and a small professional cast. Patrons who feared it could never compete with the high-priced imported performers on the night-club circuit soon found themselves chuckling at **(Continued on Next Page)**



**"I think** Sir Percy's finally flipped his tin lid," complains Lady Genevieve as her husband shows undue interest in the local scenery when they sign up at a medieval tourist bureau. They decide on a "quickie Crusade", six glorious years, by way of the Mediterranean, sacking all the northern cities en route. "Getting there," Sir Percy leers, "is half the fun."

Ottawa Citizen, Ont.
July 2, 1960

# is tailored strictly for Montreal



fourth version of Up-Tempo, he has proved that a tight budget need not crimp newly-revived, satirical revue.

a wartime concert in the Yukon. Today he has acquired the traditional ulcerated air of the theatrical producer.

His problem with this demanding type of show is to maintain pace without throwing away a line, to be funny without getting salacious. Sex takes second place to such popular and varied foibles as the sports car, the fashion industry or the stage itself.

One delicious sketch allows the cast to wreck a prima donna's performance. Psychiatry comes in for gentle ribbing (written by WEEKEND's own Doyle Klyn) when a young girl complains, "There's something odd about my id. It's because of something Grandmother did!" Fierce local pride in the Montreal Canadiens of the National Hockey League prompts the suggestion that Canada's national flag bear the portraits of three star players.

UNFORTUNATE Guardsmen bemoan their lot on the sentry beat outside Buckingham Palace. An Oriental couple gleefully discuss the dollars to be made from cashing in on the American craze for things Japanese. A fabulous take-off of Elvis Presley transforms the pelvis-shaker into the Cowboy of the (Laurentian) Autoroute; that is, as long as it does not suffer another landslide.

Up-Tempo 60 will never be seen outside Montreal. Offers come in for appearances in outlying clubs and halls but producer Greenwald persistently turns them down.

"We are tailored for one place," he says. "We wouldn't look as good anywhere else. I wouldn't mind starting other Up-Tempos in other parts of Canada, but I have no intention of taking this one on the road."

Montrealer, Montreal, P.Q.
June, 1960

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## THE MONTH AHEAD IN MONTREAL

*La Fin De Siecle* — for many of Montreal's musical and theatrical groups the end of May marks the end of the season but there are some hardy perennials who continue through the sultry months and, of course, others whose season is the summer. In the latter category is The Mountain Playhouse, perched atop Mount Royal which opens its doors once again on June 6th with the classic comedy. *The Philapelphia Story.* The enterprising Le Theatre Club at 1858 St. Luke Street has come up with an exciting idea for June — a *Chekhow Festival,* featuring two plays — "Uncle Vanya" and "Three Sisters". The plays will run alternately, commencing June 2nd with "Three Sisters" and continuing through to June 18th.

On Sunday, June 5th, for one night only, The Mount Scopus Lodge of B'Nai B'Rith presents *Night Of Stars* featuring the great Satchmo himself, Louis Armstrong and the Four Aces. The place — The Forum, the time 8.30 p.m.

For older and more nostalgic music lovers *Joe Howard,* composer of "Take Me Out To The Ball Game" and "I Wonder Who's Kissing Her Now" appears at the Bellevue Casino commencing June 9th.

In the world of art the big news is *The Changing Face of Montreal* exhibition being held to July 17th in the Museum of Fine Arts on Sherbrooke Street.

Three other important dates on the Museum's calendar are June 1st and 2nd when the Ladies Committee holds its ninth annual *Fête Des Feurs,* a flower arranging competition for amateurs. June 6th-26th, the dates of the annual exhibition of the *Art Directors Club of Montreal* in the Lecture Hall of the Museum and June 10th, when the Junior Associates, Stable Gallery, throw their *Champagne and Strawberry Party* and on which occasion the winner of a contest for a design to paint the large blank wall at the corner of Burnside and Bishop Streets will be announced.

THE MONTREALER, JUNE, 1960

St. Jean Le Canada Francais
Quebec
June 23, 1960

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# Carrefour des Arts

**A SAINT-JEAN:**

**La fondation officielle du comité "Cinéma"** de Carrefour des arts, a eu lieu lundi soir dernier. A cette occasion l'on a présenté un film de valeur "Un condamné à mort s'est échappé". Les responsables qui furent élus à la direction de ce comité sont: Président: Guy Tougas, sec.-trés. Andréa Beauregard. Directeurs: Thérèse Lord, Monique Guillet, Philippe Petiot.

**Audition de disques de jazz** lundi soir, le 27 juin à la Centrale Catholique à 8h 30 p.m.

**A MONTREAL**

**Expositions:**

**Au Musée des Beaux-Arts de Montréal,** 1379 ouest rue Sherbrooke.

**20-17 juillet — "La Physionomie changeante de Montréal".** Cette exposition fait voir, par le truchement de peintures de photos, de plans et de maquettes, les changements opérés dans l'aspect extérieur de Montréal depuis 100 ans.

**Pour 3 semaines — "Sculpture** dans les jardins" du Musée des B. A. de Montréal. L'exposition comprend des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault Jones et Schleeh.

Current Events, Montreal, P.Q.
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June 10 - 17th

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# Places Of Interest

### *Christ Church Cathedral*

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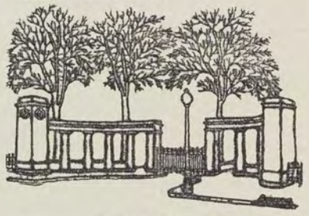

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A division of Maclean-Hunter Publishing Company Limited: 481 University Ave., Toronto 2, Canada. P.O. Box 100

Current Events, Montreal, P.Q.
June 10, 1960

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June 17 - 24th

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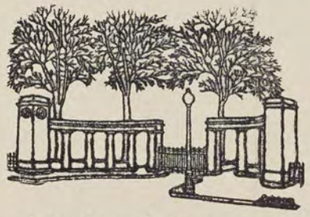

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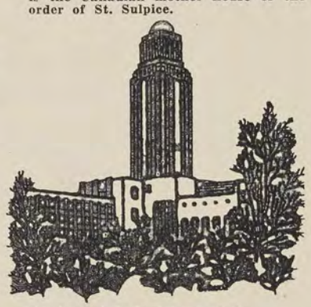

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Current Events, Montreal, P.Q.
June 24, 1960

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June 24th - July 1st

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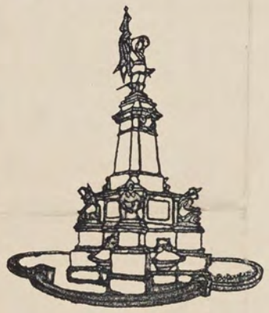

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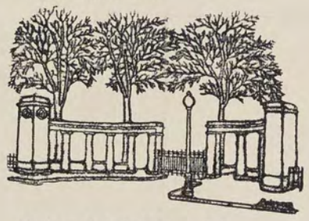

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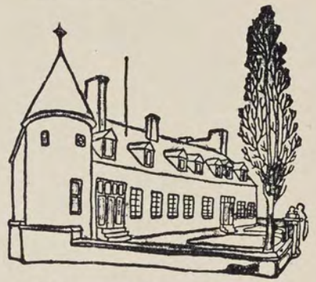

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Current Events, Montreal, P.Q.
Current Events
June 3, 1960

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## ART

**Montreal Museum of Fine Arts**

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**Dominion Gallery**

1960 JUNE 1960
The Elizabethan, Montreal, Que.

## MUSEUMS

**Montreal Museum of Fine Arts** — Throughout June the Museum shows "The Changing Face of Montreal" in its main galleries, with the Junior Associates presenting a special showing of "City Planning" in the Stable. On June 1 and 2 the annual Fête des Fleurs is presented by the Ladies Auxiliary. The Museum is open daily from 10 to 5, at 1379 Sherbrooke Street West.

Current Events, Montreal, P.Q.
June 24, 1960

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An outdoor exhibition of sculpture is being staged in the gardens of The Montreal Museum of Fine Arts to July 1st.

A decorative scheme, showing Montreal of 1860, has been designed for the gardens by Ursula Johnston.

The sculpture exhibition includes works by Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones and Schleeh.

**Dominion Gallery**

1438 Sherbrooke Street West, is one of the largest Art Dealer Galleries in America, 17 rooms, 4 floors plus roof terrace for sculpture, elevator, parking. Paintings by 175 Canadian Artists. On view ten canvases by Cornelius Krieghoff. Masterpieces by Emily Carr, Gagnon, J. E. H. MacDonald, J. W. Morrice, Riopelle, Watson, Walker. On sale Old Masters and paintings by great French Artists, among them: Monticelli, Brianchon, Courbet, van Dongen, Dufy, Edzard, Foujita, Laurencin, Mané-Katz, Oudot, Riopelle, Mathieu, Vivin and many others. There are also sculptures by great European Artists such as Armitage, Barye, Chadwick, Emilio Greco, Meunier, Henry Moore, Paolozzi and the Canadian Sculptors Anne Kahane, Sybil Kennedy, Hans Schleeh and Robert Roussil. Open Mondays to Fridays from 9 a.m. to 5.30 p.m.

SPORTS

Notre Temps, Montreal, P.Q.
June 18, 1960

*A voir et à entendre*

# cette semaine dans la métropole

## EXPOSITIONS

PENDANT trois semaines on pourra voir au **Musée des Beaux-Arts de Montréal**, une exposition à ciel ouvert, de sculptures au jardin, ayant pour thème **les jardins de Montréal de 1860**. Cette exposition comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones et Schleeh.

Une autre exposition en plein air fait la joie des amateurs, jusqu'au 30 juin, chez **Robert Ulrich**, 5660 boul. Gouin; elle a pour thème **"Evolution des arts"**.

Il reste quelques jours, jusqu'au 30 juin, pour voir à la galerie **Denyse Delrue**, 2080 Crescent les deux cents tableaux des peintres qui ont exposé à la galerie pendant la saison 59-60. C'est un fort intéressant coup d'oeil sur les oeuvres contemporaines.

A la **Galerie Libre**, 2100 Crescent, les lithographies de **Bellefleur, Giguère** et **Vanier**, qui sont en montre jusqu'au 23 juin, devraient attirer par leur valeur tous les amateurs d'art.

Au **Musée des Beaux-Arts de Montréal**, on peut voir jusqu'au 26 juin, dans la salle des conférences, une exposition des oeuvres des directeurs des **Cercles Artistiques de Montréal**.

Notre Temps, Montreal, P.Q.
June 25, 1960

## Expositions

Au **Musée des Beaux-Arts**, 1379 Sherbrooke ouest, il y a exposition en plein air de sculptures d'un groupe d'artistes, parmi lesquels on compte **Soucy, Archambault, Vaillancourt, Roussil, Smith, Kahane, Villandry, Jones et Schleech.**

Thursday, June 9, 1960.
Dorval Reporter, Montreal, P.Q.

## WHAT'S TO DO IN JUNE?

Well, there's gardening to begin with, and that includes frequent lawn-mowing. There's belated housecleaning, but probably the event which was most enjoyed by most Montrealers last week, in town that is, was the Fete des Fleurs, which has been staged for the past nine years by the Women's Committee of the Museum of Fine Art. It is the great money-making event of the year by the Committee and every cent of the proceeds is turned back into the Museum to benefit us, the Public. Through it special exhibits and new purchases are financed by the enterprising Women's Art Committee.

For two days the somewhat staid old museum becomes a vertiable bower of bliss, with masses of roses in every hue decorating the foyer, and the balustrades of the stately staircase are hidden behind a delightful facade of gay houses, each with its window box, filled with scarlet geraniums. As the Fete des Fleurs is for the most part, comprised of entries of floral arrangements in fifteen classes, considerable ingenuity is displayed in choosing the background best suited to the particular display in question. This year, the fete was held against the background of the Centenary Exhibition, and charming indeed it was to see arrangements of dried flowers, which we automatically associate with Victoriana, displayed amid a collection of furniture and bric-a-brac of the last hundred years. What better setting could have been found for the Classical Urn than the upper foyer surrounding the staircase.

Particularly ingenious were the displays arranged "In a Frying Pan." One would never guess just how many different kinds of frying pans there are. One was scarlet outside and white enamel inside, in which reposed three pure white pebbles and an eye-catching bouquet of geraniums, begonias and red barbary, all of whose reds harmonized delightfully. Who would think of arranging shives in full bloom? One lady competing in the "One Variety of Flowers" Class, and won a prize with them.

Great fun were the hats made of fresh flowers, most exotic of which was one made of smokey green leaves and trimmed with huge blooms of peach rhododendron. Most charming of all, I felt were the Small Arrangements, looking as if they were meant for a doll's house, in ash trays, tiny jugs and cigarette holders. A white tea wagon not two inches high, filled with bachelor's buttons caught my eye.

If you like flowers and want to see the Museum of Fine Art at its very best don't miss the Fete des Fleurs next year.

Saturday, June 11, 1960.
Toronto Globe & Mail, Ont.

## Art Calendar

**Art Gallery of Toronto** — Soviet painting and graphics, to July 3. Afternoon tea available during the exhibition.
**House of Prints**—Johnny Friedlaender etchings.
**Upstairs Gallery** — One-man shows by Dambergs and Silverberg, to June 19. New batiks from Mexico. Collection including Playfair and Rix, for summer months.
**Here and Now Gallery**—New Talent (art by people who have not previously been shown in a Toronto private gallery and most of whom are under 30). Runs to June 25, when gallery closes for July and August.
**Gallery Moos**—Younger artists of France and Canada, beginning June 14, to run most of summer.
**Isaacs Gallery** — Group of painters and sculptors including Burton, Hedrick, Snow, Anne Kahane, Gladstone. Opens June 14, running to July 8.
**Toronto Public Library (Central)** — Muskoka Workshop staff exhibit, to June 15.
**Roberts Gallery** — June Group show of prominent Canadian artists.
**Laing Gallery**—Old Masters. To June 17.
**Montreal Museum of Fine Arts** — Outdoor sculpture exhibition, opens June 10 for three weeks, includes work by Soucy, Roussil, Gagne, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones, Schleeh.
**Peterborough Public Library**—Percy Tacon and Paul Tacon, to June 15.
**Kingston, Etherington Centre**—Contemporary Quebec tapestries. Canadian ceramics. Paintings by Bieler, Macdonald, Allen. All to June 17.
**London Library and Art Museum** — Paintings from the Hart House collection, through June.
**Kitchener-Waterloo Art Gallery** — Canadian Painter-Etchers exhibition, to June 26.
**Hamilton, Westdale Gallery**—Exhibition by Ross Coates and Ted Kramole, to July 2.
**Doon, Ont.**—Doon School of Fine Art, exhibition of Hamilton collection of Canadian paintings, to June 26.

Saturday, June 18, 1960.
Toronto Globe & Mail, Ont.

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**Upstairs Gallery**—Special shows by Dambergs and Silverburg close June 19. New Mexican batiks on view. Group shows for most of summer.
**Laing Gallery**—Old Masters show closes. General collection shown.
**Roberts Gallery**—June Group of prominent Canadian artists.
**Hyland Theatre**—Marcia Bossin, Pat Fairhead, Jean Galt, Jane Kula, Ethel Raicus.
**Clarkson**—New Art Centre of Clarkson, open house this weekend. Filipovic, sculptor, Rackus, painter.
**Montreal Museum of Fine Arts**—Outdoor sculpture exhibition.
**London, Ont**—Hart House collection through June. Plans for July and August call for showings of contemporary Greek painting, selections from permanent collection, Canadian paintings 1850-1910 lent by National Gallery, and Canadian graphic art.
**Brantford Arts Council**—Annual summer festival including demonstration of arts, crafts and hobbies, planned for June 25.

Toronto Globe & Mail, Ont.
June 25, 1960

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**Here and Now Gallery**—New Talent, ends today when gallery closes for summer.
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**Hyland Theatre**—Marcia Bossin, Pat Fairhead, Jean Galt, Jane Kula, Ethel Raicus.
**Montreal Museum of Fine Arts**—Outdoor sculpture exhibition.
**London, Ont.**—Hart House collection through June. Plans for July and August call for showings of contemporary Greek, paintings, selections from permanent collection, Canadian paintings 1850-1910 lent by National Gallery, and Canadian graphic art.
**Brantford Arts Council**—Annual summer festival including demonstration of arts, crafts and hobbies, today.

THE MONTREAL - QUEBEC

# Arrow

IT POINTS THE WAY TO TOURISTS

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GALLERY PUBLICATIONS LIMITED
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## Seeing MONTREAL in a Day

*A suggested itinerary for the benefit of tourists who lack time to spend several days in our midst but wish to see something of our interesting city in an hour or two.*

STARTING from the "Tourists' Hub," namely, the corner of St. Catherine and Peel, in the heart of Montreal's shopping and hotel district, we drive south on Peel Street passing the Windsor Hotel and Dominion Square, with its many interesting historical monuments, a very prominent one among them being that dedicated to the heroic Canadian cavalry regiment "Lord Strathcona's Horse" who fought so valiantly in the Boer War (South Africa) in 1902. Also note the statue of Sir Wilfrid Laurier, Prime Minister of Canada for fifteen years, and at the southern end of the Square the monument to Sir John A. Macdonald, Canada's first Prime Minister.

After passing the Windsor Hotel, presently being partially demolished to make room for the new Canadian Bank of Commerce Building, the modern Laurentien Hotel with its 1,200 rooms, is seen on your right, and in quick succession, St. George's Church and the Canadian Pacific Railway's Windsor Station and head office building.

HR

**HOLT RENFREW**

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*Main Store* . . **Sherbrooke at Mountain**

*Branch Shops* { **Dorval Shopping Centre**
**Sheraton - Mt. Royal Hotel**
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Across the Square stands the largest office building in the British Commonwealth, the head office of the "Sun Life of Canada." Facing it, on Dorchester St., you'll see St. James' Cathedral (recently re-named "The Basilica of Mary, Queen of the World"). This magnificent Roman Catholic church reproduces on a small scale the salient features of St. Peter's in Rome. Victor Bourgeau, the architect, travelled to Rome to study the architecture of St. Peter's. St. James' is built in

the form of a cross, 830 ft. long, 222 ft. wide. A striking feature of the facade of the cathedral is the thirteen bronze statues over the portico, representing the patron saints of each of the parishes of the Island of Montreal. The huge dome, 70 ft. in diameter, is most outstanding and is an exact copy of the original in Rome. Further along Dorchester Blvd. you see the Queen Elizabeth Hotel, and in front Place Ville Marie. Currently under construction, the Place Ville Marie will soon become a striking business, commercial and entertainment centre.

Proceeding down the hill (now called Windsor Street) to Notre Dame Street, we turn east until historic Place d'Armes is reached. This square is the heart of Montreal's financial district. In the centre of the square stands the magnificent monument of Sieur de Maisonneuve, who founded Montreal in 1642. This impressive piece of sculpture is the work of the late Louis Hebert.

Facing the square, at the south side, stands the Church of Notre-Dame, one of the world's greatest religious edifices. The seating capacity is 12,000 but 15,000 can be comfortably accommodated when chairs are used.

The twin towers, which rear themselves so nobly to the sky, are 227 feet in height, containing a peal of eleven bells, among which is the "Gros Bourdon," which, with the exception of the famous bell of Moscow, is the heaviest bell in the world. It weighs 24,780 pounds and its sonorous boom can be heard miles away.



STATUE OF SIR WILFRID LAURIER IN DOMINION SQUARE

The length of the nave of the church is 270', approximately 80' in height, and 69' in width. No tour of the city is complete without a visit to Notre Dame.

On the north side of the Square is the Bank of Montreal, the oldest in Canada, organized in 1817. It presents an impressive appearance with its stately Corinthian pillars, and is now being greatly enlarged.

Leaving the Square, we wend our way east along Notre Dame Street. Two blocks brings us to the Montreal Court House, a massive structure.

On the east side of the Court House we see the City Hall.

In front of the City Hall, in the river slope of the ridge, is Jacques Cartier Square, surrounded by buildings, none of which is less than 100 years old. In fact, this district is the oldest in Montreal. Note Nelson's Monument, erected by public subscription in 1809. The Square is now used as a market.

Near the market is, historically, the most attractive of Montreal churches, Notre Dame de Bonsecours, started as a wooden chapel in 1657. Note the statue of the Virgin on the rear peak of the roof, said to have miraculous powers for the aid of sailors.

Close by is the famous Chateau de Ramezay, probably the most interesting building in Montreal from an historical point of view. This building is now used


## THE ROYAL BANK OF CANADA

In the heart of Montreal's financial district, at 360 St. James Street West, is the head office building of The Royal Bank of Canada. This is not only Canada's largest bank, but fifth in size in North America. Its branches blanket Canada from coast to coast and number over 970. In New York, London and Paris, throughout the Caribbean area and South America this bank operates some 95 branches, most of them having been established for many years. Total assets exceed 4 billion dollars.

Visiting tourists interested in Canada as a field for future business expansion, or seeking to establish desirable trade connections, should call on the bank's Business Development Department at Head Office. It is a mine of useful information on all aspects of Canadian business and industry.

The top of the Royal Bank building provides an unsurpassed vantage point from which to gain a panoramic view of the city itself, the far reaches of the St. Lawrence River and the Laurentian mountains to the north.

**Telephone VIctor 2-6123**

THE MONTREAL-QUEBEC ARROW
MONTREAL, QUE. SUMMER 1960



as a museum and contains many relics of early days in Canada. Tablets on the walls read "Chateau de Ramezay — built about 1705 by Claude de Ramezay, Governor of Montreal, 1703 — Headquarters of the American Army, 1775; of the Special Council 1937." "In 1775, this chateau was the headquarters of the American Brigadier-General Wooster, and here in 1776, under General Benedict Arnold, the Commissioners of Congress, Benjamin Franklin, Samuel Chase and Charles Carroll, of Carolton, held council."

In the same chateau, Benjamin Franklin printed "The Gazette," still published in Montreal as a daily paper.

In the council room, the famous Rebellion Losses Bill was signed by Lord Elgin. This piece of legislation was so obnoxious to the people that they pelted His Lordship with ancient eggs and stones.

We next turn westward along Craig Street to the Champ de Mars (Field of Mars), where the British troops stationed in the city used to parade. It is still used as a parade ground by local regiments. Continuing on, we strike Victoria Square — in the centre a magnificent bronze statue of Queen Victoria, by the English sculptor Marshall Wood.

Wiser's DeLuxe
CANADIAN WHISKY
Long recognized as a superb 8-year old whisky, Wiser's DeLuxe is now aged for 10 years in charred oak casks, with no increase in price.
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One block east, at the corner of Alexander Street, is St. Patrick's Church, another beautiful example of Gothic architecture. The interior of this Roman Catholic temple is very impressive with its stations of the cross by Patriglia, the famous Roman artist.

Continuing up Beaver Hall Hill to Dorchester Street, and passing the Engineers Club, and through Phillips Square to St. Catherine Street, we see on the Square the beautiful King Edward VII Monument, another of Louis Philippe Hebert's masterpieces. It was unveiled in September 1914.

Facing this square is one of the largest and oldest Department Stores in Montreal — Henry Morgan & Co. Ltd.

We see, at the corner of Union Avenue, Christ Church Cathedral, Anglican, erected in 1859, a truly magnificent specimen of early Gothic architecture. The stone spire is 211 feet high. This church is built of grey limestone with facings of yellow Caen sandstone and carved in gargoyles, gorbels and pinnacles. Visitors with a keen appreciation of the ultimate in architecture will find this church a veritable delight.

Proceeding north on Union Street and turning west on Sherbrooke Street one passes McGill University, one of the most important seats of learning in Canada.

McGill University was founded in 1813 by the Honorable James McGill, with the modest endowment of £30,000 and a total of 65 students. In 1821 a royal charter was obtained, and since that time the University has made steady progress. At the present time, there are over 7,000 students in attendance, not including extension courses.

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*a SHERATON hotel*

The location of the college is ideal. The group of stately buildings flanking the spacious campus gives an impression of dignified learning.

Donations amounting to millions, notably the numerous gifts of the late Sir William MacDonald, have developed McGill into one of the finest educational institutions on the Continent.

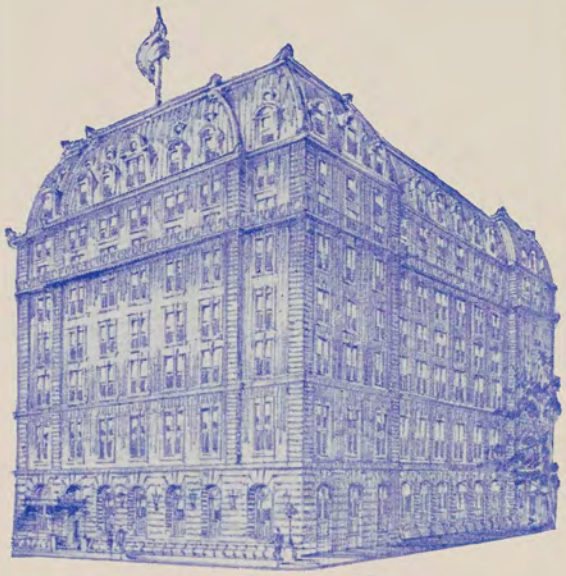
The principal Faculties are those of medicine, law, applied science, arts and commerce.

Leaving McGill, we proceed west on Sherbrooke Street. At the corner of Stanley Street, we see the Mount Royal Club, well-known men's club. One block west stands the Ritz Carlton Hotel, at the corner of Drummond Street, possessing all the notable features characteristic of the hotels belonging to the Ritz-Carlton system.

Three blocks west on Sherbrooke Street, at the corner of Ontario Avenue, we reach the Museum of Fine Arts. This imposing structure, the interior of which is built of Vermont marble, represents Greek Ionic architecture. Four beautiful Ionic columns support the portico. The interior of the gallery is in excellent taste, the entrance hall, lined with Botticchino marble, being particularly impressive.

If time permits, we should continue west for a short distance, turning north on Cote des Neiges Rd., passing the new Montreal General Hospital, soon reaching the new Mountain Blvd., which crosses Mount Royal. A short stop gives us a chance to view Montreal from the Lookout atop the mountain — a panorama never to be forgotten. Continuing along the Boulevard, opened only a year ago, we turn south down Park Ave., by Fletchers Field, to Pine Ave., proceeding westward, passing the Molson Stadium, Montreal Neurological Institute, the Royal Victoria Hospital, the Allan Memorial Hospital, and other buildings of McGill University.

Turning south on Peel, we are soon back at our starting point. Such a tour of the city will, without doubt, make a lasting impression on our minds and will inspire the question, "How soon can we visit Montreal again?"

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**Visiting Business Men**

If you are seeking factory sites in Canada or wish to investigate Canada as a field for business expansion, you will find our Business Development Department a useful source of information and help. Officers of the department will be found on the first floor of the Head Office building, 360 St. James Street West, Montreal.

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St. Jean Le Richelieu, Que.
July 7, 1960

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# "Carrefour des Arts"

**A SAINT-JEAN:**

**Samedi le 9 juillet: EXCURSION AU "THEATRE DE LA MARJOLAINE" à Eastman,** organisée par "Carrefour des Arts", pour la pièce intitulée "WEEKEND". Toutes les personnes intéressées à cette excursion peuvent communiquer avec Mlle Jacqueline Oligny, responsable, FI. 6-5533, ou "Au Carrousel", rue Saint-Jacques.

* * *

**A MONTREAL:**

EXPOSITIONS:

**AU MUSEE DES BEAUX-ARTS, 1379 ouest, rue Sherbrooke:**

**Durant juillet et août,** Le Musée des Beaux-Arts sera ouvert le dimanche de 2 h. à 5 h. p.m. Toutefois le Musée sera fermé tous les lundis durant les mois d'été.

**Jusqu'au 17 juillet: "La Physionomie changeante de Montréal".** Cette exposition fera voir, par le truchement de peintures, de photos, de plans et maquettes, les transformations qui se sont effectuées dans l'aspect extérieur de Montréal depuis 100 ans.

**Pour deux semaines: SCULPTURE** dans les jardins du Musée des Beaux-Arts de Montréal. L'exposition comprendra des oeuvres de Soucy, Roussil, Gagné, Vaillancourt, Villaudry, Kahane, Smith, Archambault, Jones et Schleech.

* * *

St. Johns News, Que.
July 7, 1960

# "Carrefour des Arts"

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**(Art in tabloid form)**

The purpose of the "Carrefour des Arts" chronicle is to bring to the attention of all readers the existence of Arts in our region and also in the Montreal area. As it would be too long to enumerate all the artistic activities, there will be mention of only a few in the different fields of art. As a special interest is given to the artistic activities in the St. Johns area, we would appreciate it if anyone wishing to mention activities would report same to "Carrefour des Arts, 221 St. Michel St., St. Johns, P.Q.", one week prior to publication of the chronicle.

**IN ST. JOHNS**

Saturday, July 9th. — Excursion to the "Theatre de la Marjolaine" in Eastman, P.Q., organized by the "Carrefour des Arts", to see the play "Week-end" which is presented in French. All those interested may get in touch with Miss Jacqueline Oligny at FI. 6-5533, or at the "Carrousel", 147A St. Jacques St., St. Johns. Special rate for the group and "very special" rate for the members of the "Carrefour des Arts.

**IN MONTREAL**

**Exhibition:**

At the Museum of Fine Arts, 1379 Sherbrooke St. W.,

May 20 to July 17 — "The changing physionomy of Montreal". This exhibition shows by various paintings, photographies, etc., the transformation which has occurred in the inner-aspect of Montreal since 100 years.

St. Johns The News, Que.
Thursday, July 21, 1960.

St. Jean Le Canada Francais
Quebec
July 14, 1960

871

# Carrefour des Arts

**A SAINT-JEAN:**

**22-23-24 juillet "Fin de semaine artistique"** organisée par "Carrefour des Arts" au Camp St-Paul. Il y aura plusieurs activités offertes aux participants: ciné-club, auditions de disque, cours sur la photographie, fusain et aquarelle et théâtre. Il y aura amplement de temps pour les échanges d'idées, et aussi la détente. Pour réservations ou informations - communiquez avec Guy Tougas. FI 8-3087

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**Au Musée des Beaux-Arts de Montréal,** 1379 ouest rue Sherbrooke.

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**20-17 juillet — "La Physionomie changeante de Montréal".** Cette exposition fait voir, par le truchement de peintures de photos, de plans et de maquettes, les changements opérés dans l'aspect extérieur de Montréal depuis 100 ans.

St. Jean Le Richelieu, Que.
July 14, 1960

871

# "Carrefour des Arts"

**A SAINT-JEAN:**

**22-23-24 juillet: "FIN DE SEMAINE ARTISTIQUE"** organisée par "Carrefour des Arts" au Camp Saint-Paul. Les participants bénéficieront de plusieurs activités telles que Ciné-club, auditions de disques, cours spécial de photographie, fusain et aquarelle, théâtre. Il y aura aussi amplement de temps pour les discussions, échanges d'idées et d'opinions et la détente. Pour informations et réservations, communiquer avec Guy Tougas. FI. 8-3087.

* * *

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**"SQUARE DES ARTS":**

# "Carrefour des Arts"

**(Art in tabloid form)**

13-M

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**IN ST. JOHNS**

July 22, 23, 24th — **"Artistic Weekend"** organized by Carrefour des Arts at Camp St. Paul (Cantic). Many activities such as: cine-club. lessons on photography, recorded music, charcoal, watercolour and theatre will be offered to the attendants, There will be time for discussion and relaxation. The above activities will be conducted in French. For information and reservations, please call Mr. Guy Tougas at FI. 8-3037.

**IN MONTREAL**

**Exhibition:**

At the Museum of Fine Arts, 1379 Sherbrooke St. W.,

— to the end of August: "Masterpieces from the Permanent Collection. Paintings from Canadian and European artists.

July and August — At Dominion Square — Annual out door Exhibition organized by the City of Montreal. **"The Arts Square"** consists of paintings and sculptures by many well-known artists: Alleyn, Bellefleur, Ferron, Maltais, Letendre, Vaillancourt, Lewis, Filion . . . and many others.

St. Jean Le Canada Francais
Quebec
July 28, 1960

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# Carrefour des Arts

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**A MONTREAL**

**Expositions**

**Jusqu'à la fin d'août: "Oeuvres de la Collection permanente"** du Musée des Beaux-Arts.

**"Square des Arts"** exposition en

CONCERTS

Current Events
Montreal, Que.,
July 8,. 1960



# Places Of Interest

*Christ Church Cathedral*
An example of fourteenth century Gothic style architecture built of Montreal limestone faced with white sandstone from Normandy. Corner St. Catherine St. W. and University Sts.

*The Harbour*
Extending 16 miles along the north shore of the St. Lawrence, has over 10 miles of high level concrete piers and wharves, a railroad with 62 miles of track, a 75-ton floating crane, floating dry dock, cold storage warehouse, coal unloading plants and a fleat of tugs, dredges, derricks and shows.

*Wax Museum*
3715 Queen Mary Road. More than 200 life size wax figures that are amazingly authentic. Featured is a reproduction of 'Catacombs of Rome Paintings and Frescoes"; "The Roman Circus" and "Historical Scenes of Canada".



*Botanical Gardens*
In operation since 1938 has one of the most complete collections of flora in the world including 500 different varieties of orchids. A place of beauty as well as an information centre for gardening problems. Sherbrooke St. E.

*Westmount*
This city within a city is one of the wealthiest in Canada. Among the highlights are Westmount Park, King George Park and the Lookout on Westmount Mountain.



*Mount Royal*
Lovely wooded peak in the centre of the city. Beaver Lake, The Pavillion, the Lookout and the 100 ft. high cross are points of interest not to be missed.

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*Place d'Armes*
Formerly the centre of old Montreal, this square is now in the heart of the financial and legal district of the metropolis. In the centre is a statue of Paul de Chomedy, Sieur de Maisonneuve who founded Montreal in 1642.

*Notre Dame Church*
On the south side of Place d'Armes. Built in 1829, its towers modelled after Notre Dame in Paris, it lodges the largest swinging church bell in America.

*St. Joseph's Oratory*
Originally a tiny chapel founded by Brother André of the Congregation of Holy Cross Fathers, now a huge and imposing structure with a copper dome 125 feet in diameter.

*McGill University*
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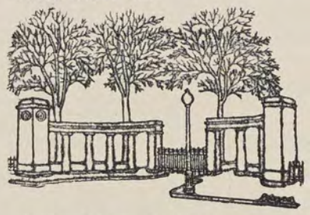

*Notre-Dame de Bonsecours*
Known as the Sailor's Church, this is one of the oldest places of worship in Montreal towering above the docks of the city's harbour.

*Bonsecours Market*
Located on rue Bonsecours, a truly old world street, this busy market is best visited in the early morning when the farmers are arriving with their carloads of produce.

*Château de Ramesay*
Historic landmark on Notre Dame St., a few blocks east of Place d'Armes. Built in 1705 as the residence of the French Governor, it became successively American Army headquarters, a court house, university building and, finally, a museum.

*Seminary of St. Sulpice*
Adjoining Notre Dame Church and facing Place d'Armes, this is the oldest building in Montreal, part of the structure dates back to 1680. The Seminary is the Canadian mother house of the order of St. Sulpice.



*Université de Montréal*
The French Catholic university of Montreal on the northern slopes of Mount Royal was opened in 1942.

*St. Lawrence Seaway*
During the navigation season Montreal is an excellent point from which to commence a tour by car, bus or boat of this great inland waterway project which extends 2,300 miles and climbs 602 feet from the Atlantic to the heart of North America. The 27-foot South Channel which by-passes the Lachine Rapids may be viewed from the Honore Mercier Bridge.



*Sun Life Buldg.*
Rising 400 feet the British Commonwealth's largest office building took 15 years to build. East side of Dominion Square.





Current Events, Montreal, P.Q.
July 15, 1960



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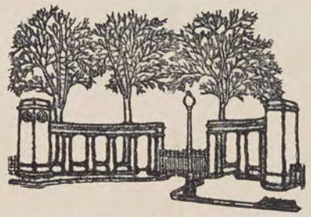

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GUIDE 871
July 22nd-29th

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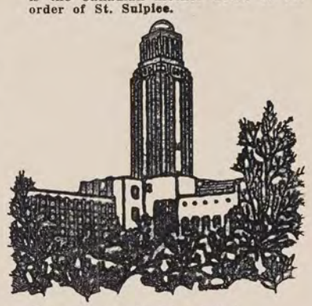

### *Université de Montréal*
The French Catholic university of Montreal on the northern slopes of Mount Royal was opened in 1942.

### *St. Lawrence Seaway*
During the navigation season Montreal is an excellent point from which to commence a tour by car, bus or boat of this great inland waterway project which extends 2,300 miles and climbs 602 feet from the Atlantic to the heart of North America. The 27-foot South Channel which by-passes the Lachine Rapids may be viewed from the Honore Mercier Bridge.



### *Sun Life Buldg.*
Rising 400 feet the British Commonwealth's largest office building took 15 years to build. East side of Dominion Square.







GUIDE 871
July 29th-August 5th

# Places Of Interest

### *Christ Church Cathedral*
An example of fourteenth century Gothic style architecture built of Montreal limestone faced with white sandstone from Normandy. Corner St. Catherine St. W. and University Sts.

### *The Harbour*
Extending 16 miles along the north shore of the St. Lawrence, has over 10 miles of high level concrete piers and wharves, a railroad with 62 miles of track, a 75-ton floating crane, floating dry dock, cold storage warehouse, coal unloading plants and a fleat of tugs, dredges, derricks and shows.

### *Wax Museum*
3715 Queen Mary Road. More than 200 life size wax figures that are amazingly authentic. Featured is a reproduction of 'Catacombs of Rome Paintings and Frescoes"; "The Roman Circus" and "Historical Scenes of Canada".



### *Botanical Gardens*
In operation since 1938 has one of the most complete collections of flora in the world including 500 different varieties of orchids. A place of beauty as well as an information centre for gardening problems. Sherbrooke St. E.

### *Westmount*
This city within a city is one of the wealthiest in Canada. Among the highlights are Westmount Park, King George Park and the Lookout on Westmount Mountain.



### *Mount Royal*
Lovely wooded peak in the centre of the city. Beaver Lake, The Pavillion, the Lookout and the 100 ft. high cross are points of interest not to be missed.

### *Montreal Museum of Fine Arts*
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

### *Place d'Armes*
Formerly the centre of old Montreal, this square is now in the heart of the financial and legal district of the metropolis. In the centre is a statue of Paul de Chomedy, Sieur de Maisonneuve who founded Montreal in 1642.

### *Notre Dame Church*
On the south side of Place d'Armes. Built in 1829, its towers modelled after Notre Dame in Paris, it lodges the largest swinging church bell in America.

### *St. Joseph's Oratory*
Originally a tiny chapel founded by Brother André of the Congregation of Holy Cross Fathers, now a huge and imposing structure with a copper dome 125 feet in diameter.

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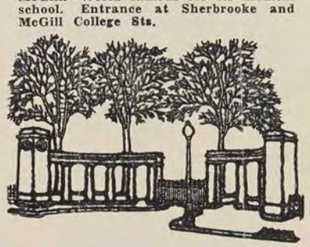

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Current Events, Montreal, P.Q.
July 1, 1960

GUIDE 871

July 1st-8th

# Places Of Interest

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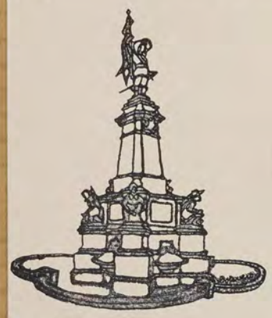

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Current Events, Montreal, P.Q.
July 15, 1960

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# Summer In The City

Brand new varieties of popular summer flowers are making their appearance in The Garden of Annuals at the Montreal Botanical Garden on Sherbrooke Street East. Of the 60,000 annuals on display in various flower beds, about 20,400 represent 425 new varieties in Montreal of which 130 varieties are being tried for the first time. These newcomers have been sent from the principal commercial nurseries of Japan, Holland, France, Switzerland, Britain, Germany and the United States for testing in the Montreal area. If they adapt well to climatic conditions here they will then be recommended to gardeners for home planting. The Botanical Garden is open 10 a.m. to 9 p.m. and you may tour it in a miniature train.

Free swimming lessons are being offered youngsters in the St. Helen's Island pool at 10.30 and 11.30 a.m. Monday through Friday. Léopold Vigeant, the diving champion, will also give lessons in that art during the season.

The jury which considered entries for the Burnside Street mural competition sponsored by the Junior Associates of The Montreal Museum of Fine Arts has decided that none of the designs submitted is suitable for the project. In view of the jury's decision, the Junior Associates have delayed the Burnside project until next year. However, they will go ahead shortly with a similar project on one of the back walls of the museum, using as a model the entry they considered best from among this year's submission.

The archery range in Jarry Park is now open to the public. The range is open 1 to 9 p.m. Mondays to Thursdays inclusive, Saturdays from 9 a.m. to 6 p.m. Equipment is supplied by the city for those who cannot bring their own.

If you brought your ice skates along with you to Montreal, you may make good use of them in the Town of Mt. Royal Arena, 1050 Dunkirk Ave., Mondays, Wednesdays and Fridays from 8.30 to 10.30.



Current Events, Montreal, P.Q.
July 15, 1960

(Continued from page 8)

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## ART

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Saturdays 2 t. 5 p.m. Closed Mondays during summer. Admission free.

To July 17th — an exhibition entitled "The Changing Face of Montreal" presents through paintings, photographs, plans, models and objects an impression of the changes that have occurred in Montreal during the centenary of the Museum's existence.

**Dominion Gallery**

1438 Sherbrooke Street West, is one of the largest Art Dealer Galleries in America, 17 rooms, 4 floors plus roof terrace for sculpture, elevator, parking. Paintings by 175 Canadian Artists. On view ten canvases by Cornelius Krieghoff. Masterpieces by Emily Carr, Gagnon, J. E. H. MacDonald, J. W. Morrice, Riopelle, Watson, Walker. On sale Old Masters and paintings by great French Artists, among them: Monticelli, Brianchon, Courbet, van Dongen, Dufy, Edzard, Foujita, Laurencin, Mané-Katz, Oudot, Riopelle, Mathieu, Vivin and many others. There are also sculptures by great European Artists such as Armitage, Barye, Chadwick, Emilio Greco, Meunier, Henry Moore, Paolozzi and the Canadian Sculptors Anne Kahane, Sybil Kennedy, Hans Schleeh and Robert Roussil. Open Mondays to Fridays from 9 a.m. to 5.30 p.m.

Current Events
Montreal, Que.,
July 8, 1960

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## ART

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Closed Mondays during summer. Admission free.

May 20 - July 17th — an exhibition entitled "The Changing Face of Montreal" presents through paintings, photographs, plans, models and objects an impression of the changes that have occurred in Montreal during the centenary of the Museum's existence.

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Current Events, Montreal, P.Q.
July 22, 1960

## ART

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**Montreal Museum of Fine Arts**

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## GALLERIES AND EXHIBITIONS

**Through July**

**Canadiana,** in the Hall of Provinces at Casa Loma, 1 Austin Terrace (WA 1-1171). A permanent exhibition depicting the resorts, sporting life, rural and city industries and festivals of the provinces. Each room provides an information rack providing information on business opportunities, resorts and scenic attractions. Open daily.

**Summer Showing** of selected European and Canadian Painting and Sculpture, 13th Century to Contemporary. At the Art Gallery of Toronto, Dundas and Beverley. Open daily 10.30 to 5.30 p.m. Sundays and holidays 1.30 to 5.30 p.m. (EM 3-3485). Admission Monday to Friday, 25c. Free Saturdays, Sundays and holidays. Guided tours may be arranged in advance for parties of 12 or more.

**Royal Ontario Museum,** Avenue Road and Bloor. (WA 3-6611). Eighty-five Galleries, including the world famous Chinese Collection and the Geology Gallery, with special display showing the earth's core. Open daily. Weekdays, 10 to 5 p.m. (closed Mondays); Sundays 2 to 5 p.m. No charge except Wednesdays and Fridays. Children free at all times.

Also the Museum's new **Reptile Gallery,** the first section of the Life Sciences Division. This new exhibit of modern world reptiles is the result of several years' work and is expected to be the finest gallery of its kind when completed. Third floor, north-east.

**Lee of Fareham Collection** on permanent exhibition in the Museum

(Continued overleaf)

Key to Toronto, Toronto, Ontario.
1960 JULY

in the gallery west of the Armour Court on the main floor. A most important collection of medieval and renaissance silver and objets d'art, loaned by the Massey Foundation; shown in addition to the valuable European collections.

**Sigmund Samuel Canadiana Gallery,** 14 Queen's Park Crescent, a detached Gallery of the Royal Ontario Museum, houses fine paintings, of episodes and landscapes important in Canadian history. Showings in the newly enlarged gallery include the work of Cornelius Krieghoff and William Henry Bartlett. Early drawings, books, maps, etc., are also on display. Open daily. (WA 3-6611).

**Tintoretto's** famous painting, **Christ Washing His Disciples' Feet.** At the Art Gallery of Toronto, Dundas and Beverley. Open daily 10.30 to 5.30 p.m. Sundays and holidays, 1.30 to 5.30 p.m. (EM 3-3485). Admission Monday to Friday, 25c. Free Saturdays, Sundays and holidays.

**Toronto Room,** a gallery of sketches and paintings and maps portraying the story of Toronto from its earliest days and including plans for the future. At the Toronto Public Library, entrance at 200 College St. Mon. through Fri. 10 a.m. to 3 p.m. Saturday 10 a.m. to 6 p.m.

**Wolfe and Montcalm:** The struggle for Canada. A special exhibition, drawn from the Sigmund Samuel collection, celebrating the 200th anniversary of the fall of Quebec. Canadiana Gallery, 14 Queen's Park Crescent (a detached Gallery of the Royal Ontario Museum). Open daily. (WA 3-6611).

**To July 3**

**Soviet Painting,** an exceptional exhibition. At the Art Gallery of Toronto, Dundas and Beverley. Open daily 10.30 to 5.30 p.m. Sundays and holidays 1.30 to 5.30 p.m. (EM 3-3485). Admission Monday to Friday, 25c. Free Saturdays, Sundays and holidays. Guided tours may be arranged in advance for parties of 12 or more.

**To July 17**

**Atomic Energy in Britain,** an exhibition circulated by the United Kingdom Information Service, graphically illustrating Great Britain's development of atomic energy for peaceful uses. At the Royal Ontario Museum (in the East Geology Gallery), Avenue Road and Bloor. (WA 3-6611). Open daily Weekdays, 10 to 5 p.m. (closed Mondays); Sundays 2 to 5 p.m. No charge except Wednesdays and Fridays. Children free at all times.

The Elizabethan
Montreal, P.Q.
July, 1960

## MUSEUMS

**Wax Museum** — Two hundred life-size wax figures are well displayed in a completely air conditioned building. Here you'll see reconstructed in wax the Catacombs of Rome, the Roman Circus, and scenes from the life of the early Christians. There are biblical scenes and historical tableaux of Canada in addition to a collection of famous people. Open daily from 9 a.m. to 9.30 p.m., at 3715 Queen Mary Road. Admission 75 cents for adults, 25 cents for children. You are also asked to tip.

**The Block House** — A historical museum of Canadiana on St. Helen's Island.

**Chateau de Ramezay** — Historical museum built in 1705 by Claude de Ramezay, eleventh Governor of Montreal. Here you'll find historical documents, pictures, weapons, coins, clothing and numerous other relics dating back to the days of New France. Open Tuesday through Saturday from 10 a.m. to 5 p.m., Sunday 2 p.m. to 5 p.m., at 290 Notre Dame Street East. Admission: 50 cents for adults, 10 cents for children.



**Montreal Museum of Fine Arts** — Until July 17, the fascinating exhibition entitled "The Changing Face of Montreal". For the balance of the month the museum shows its permanent collection of old masters and contemporary painters. The Museum is open daily from 10 to 5, at 1379 Sherbrooke Street West. Closed Mondays during the summer.

Montrealer, Montreal, P.Q.
July, 1960

# THE MONTH AHEAD IN MONTREAL




ABSENS

### IN THEATRE

Summer Solstice . . . Peter DeVries' popular best seller *The Tunnel Of Love,* which became a hit Broadway play and then a successful movie, is the second offering to be given this summer at Norma Springford's *Mountain Playhouse.* The mood and tempo of this sophisticated comedy which will run for three weeks commencing July 4th, are about right for a mid-summer's eve, and the theatre's attractive little bar adds to the enchantment at intermission.

Across the river but still under the trees is *La Poudriere* on St. Helen's island, a woodland retreat just 10 minutes away from downtown Montreal. This unusual theatre, fashioned out of what was once the powder magazine of the old fort, is staging Leslie Stevens' frothy comedy *Champagne Complex* until July 16th.

*La Comedie Canadienne* on St. Catherine St. West is continuing to show the French motion picture, *Les Quatre Cent Coups,* which has won five international awards in the last year. Directed and produced by the young and highly controversial Francois Truffault, the movie tells the story of a 12-year old boy slowly and gradually turning to crime. Performances are continuous.

Another very beautiful and moving French film *Le Testament d'Orphée* by Jean Cocteau is being shown during July at Le Theatre Club, the charming little theatre on St. Luke Street. Appearing in the film are Yul Brynner; the famed painter Picasso, and Mr. Cocteau himself.

Tourists and Montrealers alike are applauding *Up Tempo 60,* a sprightly and fast moving revue, with choreography and direction by Alan Lund and musical direction and arrangements by Rusty Davis. Montreal writers Doyle Klyn, Bob Sabloff, Gerry Gross, Bruce Williamson and Don Franks are responsible for the revue's original sketches. There are dinner and supper shows at 8.00 and 10.30 p.m. at the Terrace Theatre Cafe of the Sheraton-Mt. Royal Hotel.

### IN MUSIC

An always popular feature of summer in the city is the *Montreal Symphony Orchestra's Open Air Concerts* given at the Chalet on Mount Royal's summit. This season's concert dates are July 5th, 12th and 19th.

On Sunday evening, July 10th, the *Petits Chanteurs de Côte d'Azur* from Nice appear in the Theatre Under The Trees in LaFontaine Park. The singers are here to celebrate the "twinning" of Montreal and Nice. Free band concerts will be given in the park Sunday, Monday and Tuesday evenings during July at 8.30 p.m.





### IN ART

Good news for lunch hour art critics — Dominion Square will become the *Square Des Arts* for its third season from July 1st to August 26th. In addition to paintings this year there will be an exhibition of sculpture. Other improvements, based on the experience of the last two years, will include a new system of lighting and glassed-in frames. A critical eye may also be cast on the mural which the winner of the *Museum of Fine Arts Mural Competition* is painting on the wall, on the Burnside Street side of the building at 2012 Bishop Street.

The Museum of Fine Arts' exhibition *The Changing Face of Montreal,* which through paintings, photographs, plans, models and objects gives an impression of the changes which have taken place in the city during the centenary of the Museum's existence, continues to July 17th. Its aim is to make Montrealers aware of the architectural and decorative past of the city in the light of future developments.

Le Petit Journ., Montreal, P.Q.
July 10, 1960

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke) : exposition : "La physionomie changeante de Montréal". Jusqu'au 17 juillet. **Galerie-Etable :** exposition : "Plan d'urbanisme", organisée en relation avec la précédente. Aussi jusqu'au 17 juillet.

Dimanche-Matin, Montreal, P.Q.
Sunday, July 10, 1960.

## *Le Musée des Beaux-Arts sera ouvert le dimanche*

Contrairement aux années précédentes, le Musée des Beaux-Arts sera ouvert chaque dimanche cet été. C'est une initiative des plus louables puisque l'été est précisément le moment où le plus de gens peuvent fréquenter les institutions de ce genre. Le dimanche est le jour où des milliers de personnes peu fortunées cherchent à faire une sortie agréable et peu coûteuse, instructive si possible et même intéressante pour tous les membres de la famille. Or, ce jour-là, on peut voir l'affiche "fermé" à la porte des musées, bibliothèques et galeries d'arts. Espérons que ces institutions suivront l'exemple du Musée des Beaux-Arts. Il doit certainement y avoir moyen de répartir les congés afin d'ouvrir le dimanche.

Beaux-Arts, 1379 Sherbrooke ouest, exposition jusqu'au 17 juillet, d'oeuvres montrant "La physionomie changeante de Montréal" depuis cent ans.

Il y a aussi, dans les jardins du **Musée,** une exposition de sculpture d'oeuvres de **Soucy, Roussil, Gagné, Vaillancourt, Villandry, Kahane, Smith, Archambault, Jones et Scheleech.**

Montreal Star, Que.
June 23, 1960

# City Museum Open Sundays

For the first time in its history, the Montreal Museum of Fine Arts will remain open Sundays from 2 to 5 p.m. throughout the summer months and will be closed only on Mondays, it was announced today by Dr. Evan H. Turner, director.

Dr. Turner said the former summer policy — closed doors both Sunday and Monday — meant that many tourists missed visiting the Museum. The 25-cent admission charge was abolished earlier this year.

"We are striving to make the museum a true community centre," Dr. Turner said. "With interest in the museum at its greatest peak in its 100-year history, we want to make everyone feel at home."

An exhibition of outstanding interest to tourists and local citizens, entitled The Changing Face of Montreal, is on view until July 17.

Montreal Gazette, Que.
June 24, 1960

# Museum Open Sunday For Tourists' Benefit

For the first time in its history, the Montreal Museum of Fine Arts will remain open Sundays throughout the summer months.

Formerly, the museum was closed both Sundays and Mondays during the summer. Now, it will be closed only Mondays.

Dr. Evan H. Turner, director of the Museum, said it was decided to keep the museum open from 2 to 5 p.m. Sundays to accommodate the growing number of visitors.

"A large number of tourists is in Montreal over the week-ends and many of them want to visit the Museum," Dr. Turner said. "Under the former system, it was sometimes extremely difficult to do so."

The decision to remain open Sundays is the museum's second "first" within a few months.

In April, as a gift to the public on its 100th birthday, the museum abolished its 25-cent admission charge. The charge—existing since the museum was founded in 1860 — was applied Mondays, Tuesdays, Thursdays and Fridays. The other days were free.

Dr. Turner said the two moves, endorsed by the museum's council, are efforts "to make the museum a true community centre.

"With interest in the Museum at its greatest peak in 100 years, we are striving to make everyone feel at home," he declared.

On view at the museum until July 17 is the exhibition The Changing Face of Montreal, a survey of the changes that have taken place in Canada's largest city in the last century.

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1391. Montreal, Que., N D G Monitor
Thursday, June 30, 1960.

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St. Laurent News, Que.
June 30, 1960

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Montreal Star, Que.
Thursday, June 30, 1960.

# Most Firms, Offices Close On Holiday

Most of the city's businesses and government offices will be closed tomorrow in celebration of the Dominion Day holiday.

Thousands of Montrealers will begin a three-day weekend, and about the only people working will be those whose job it is to entertain and serve the holidayers.

Federal, provincial, and civic administrations will be closed, along with most of the large business firms.

All banks, the Montreal Stock Exchange, Superior, Criminal and Municipal Courts will be closed, and so will the Montreal Museum of Fine Arts.

There will be no garbage col-

Notre Temps, Montreal, P.Q.
July 2, 1960

rina , d Alfred de Musset.

**Expositions**

Examiner, Westmount, Que.
Friday, July 8, 1960.

Westmount Examiner,
Friday, July 8, 1960 9

# Museum will open Sundays

For the first time in its history, The Montreal Museum of Fine Arts will remain open Sundays throughout the summer months, it was announced today.

Formerly, the Museum was closed both Sundays and Mondays during the summer period. Now, the Museum will be closed only Mondays.

Dr. Evan H. Turner, director of the Museum, said it was decided to keep the Museum open from 2 to 5 p.m. Sundays in order to accommodate the growing of visitors.

**The decision to remain open Sundays is the Museum's second "first" within a few months.**

**In April, as a gift to the public on its 100th birthday, the Museum abolished its 25-cent admission charge.**

Montreal Star, Que.
Saturday, July 9, 1960.

For the first time in its history, the Montreal Museum of Fine Arts remains open on Sundays during the summer, 2 to 5; which is a good idea, considering the visitors who have been confronted by closed doors in the past. It is not open on Monday.

* * *

Toronto Globe & Mail, Ont.
July 2, 1960

# Art Calendar

**Art Gallery of Toronto**—Soviet painting and graphics, to July 4. Closed July 1.

**Gallery Moos**—Younger artists from France and Canada, to run most of summer.

**Isaacs Gallery**—Group exhibition including Burton, Hedrick, Snow, painters; Anne Kahane, Gladstone, sculptors. To July 8.

**Upstairs Gallery**—New Mexican batiks on view. Group shows for most of summer.

**Laing Gallery**—General collection shown.

**Hyland Theatre**—Marcia Bossin, Pat Fairhead, Jean Galt, Jane Kula, Ethel Raicus.

**Montreal Museum of Fine Arts**—Outdoor sculpture exhibition.

**London, Ont.**—Plans for July and August call for showings of contemporary Greek paintings, selections from permanent collection, Canadian paintings 1850-1910 lent by National Gallery, and Canadian graphic art.

La Presse, Montreal, Que.
June 25, 1960

d'un humanisme concret.

## Cet été, le Musée sera ouvert les dimanches

Pour la première fois dans son histoire, le Musée des Beaux-Arts de Montréal restera ouvert les dimanches durant les mois d'été.

Précédemment, en juillet et en août, le Musée était fermé tous les dimanches et les lundis. A présent, le Musée sera fermé les lundis seulement.

M. Evan H. Turner, directeur du Musée, a déclaré qu'il fut décidé d'ouvrir le musée de 2 à 5 p.m. les dimanches afin de recevoir les visiteurs de plus en plus nombreux.

"Il y a un grand nombre de touristes à Montréal durant les fins de semaine et beaucoup d'entre eux désirent visiter le Musée," a dit M. Turner. "Sous l'ancien système, il était bien difficile de le faire parfois."

"Depuis un siècle, l'intérêt porté au Musée n'a jamais été aussi marqué et notre désir le plus cher est que chacun s'y sente chez soi," a-t-il conclu.

L'exposition "La physionomie changeante de Montréal", qui retrace les différents changements subis depuis un siècle par la plus grande ville du Canada, est actuellement ouverte au public jusqu'au 17 juillet.

Le Progres Du Saguenay
Chicoutimi, Que.
June 27, 1960

## Le Musée des B.-A. ouvert le dimanche

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Cette décision de rester ouvert les dimanches est le second grand changement effectué en quelques mois dans les annales du Musée.

En avril en l'honneur de son 100e anniversaire, le Musée offrit, en présent au public, l'abolition du droit d'entrée de 25 sous.

Le droit d'entrée — imposé depuis 1860, lors de la fondation du musée — était payable quatre jours par semaine.

M. Turner a ajouté que les mesures, toutes deux approuvées par le Conseil du Musée, ont été prises "en vue de faire du Musée le centre de la communauté entière.

"Depuis un siècle, l'intérêt porté au Musée n'a jamais été aussi marqué et notre désir le plus cher est que chacun s'y sente chez soi," a-t-il conclu".

Le Devoir, Montreal, Que.
June 27, 1960

## Le Musée sera ouvert le dimanche tout l'été

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Montreal Matin, Que.
Monday, July 4, 1960.

## Ouvert le dimanche

Le Musée des Beaux-Arts a annoncé qu'il serait ouvert chaque dimanche durant l'été. Habituellement, on le sait, le Musée est fermé le dimanche, duarnt la belle saison.

Nous avons souvent déploré que le dimanche, en juillet et août, plusieurs institutions de ce genre, musées et autres, fussent fermés précisément au moment où le plus de gens pouvaient les fréquenter.

Le dimanche, c'est le jour où des milliers de personnes, peu fortunées, cherchent à faire une sortie agréable et peu coûteuse, instructive si possible, et même intéressante pour tous les membres de la famille. Or, ce jour-là, on peut voir l'affiche "fermé" en maints lieux que le public aimerait fréquenter : musées, galeries d'art, bibliothèques, etc. Il va de soi que personne ne songe à priver le personnel de ces institutions d'un congé légitime, mais on avouera que le dimanche peut devenir un jour monotone et sombre si personne ne consentait à prendre congé un autre jour.

N'importe quelle institution ne peut parvenir à ses fins, n'atteindre son but que si elle obtient l'appui, le patronage, l'encouragement du public. On rate singulièrement son coup quand on restreint de façon excessive les heures de visite — dans le cas des musées — et si l'on se contente d'accueillir les visiteurs qu'au moment où ceux-ci, règle générale, ne peuvent n'y rendre.

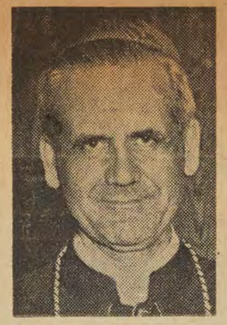
On peut dire à peu près la même chose, d'ailleurs, de maints établissements commerciaux.



Gov.-Gen. Vanier



Premier Barrette



Cardinal Leger



Dr. Leger

# McGill Will Honor Seven Canadians

## Convocation Scheduled May 30

Two brothers will be among seven distinguished Canadians who will receive honorary degrees of Doctor of Laws at McGill University's spring convocation May 30.

They are Cardinal Leger, Archbishop of Montreal, and Dr. Jules Leger, permanent representative to the North Atlantic Council and to the Organization for European Co - operation in Paris.

Others to be honored are His Excellency Maj. - Gen. Georges Vanier, Governor - General of Canada, who is, by Royal Charter, Visitor of McGill University; Hon. Antonio Barrette, premier of Quebec; F. Cleveland Morgan, patron of the arts; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority; and Dr. W. P. Thompson, former president of the University of Saskatchewan.

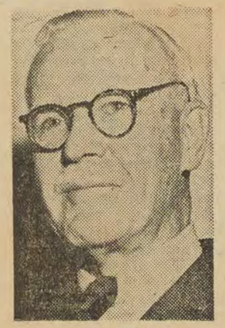
Convocation will be held on a Monday this year instead of the traditional Wednesday, beginning at 10 a.m. on the campus, weather permitting. In the event of rain, the ceremonies will be transferred to the Montreal Forum.

Approximately 1,300 students are expected to receive degrees in the various faculties. McGill Senate meets on the afternoon of May 20 and the names of successful candidates will be posted at the university the following day.

The convocation address will be delivered by the governor-general, followed by the traditional tree - planting ceremony by representatives of the graduating classes, governors' luncheon for distinguished guests, the principal's annual garden party in the afternoon, and convocation ball in the evening.

The seven to be honored with the degree of LL.D., honoris causa, have been significant personalities in various fields of Canadian endeavor.

Maj.-Gen. Vanier, one of Canada's best-known soldier-statesmen, served with distinction in two world wars. He was born in Montreal in 1888 and educated at Loyola College and Laval University, where he graduated in law. He was named Canadian ambassador to France in 1944, serving in this post for nine years. His appointment as governor-general marked the first time a French-Canadian had been chosen as Her Majesty's representative in Canada.



Cleveland Morgan



Gordon Murphy



Dr. W. P. Thompson

Mr. Barrette, a native of Joliette, was born in 1899 and educated at Academy St. Viateur. He entered politics in 1936, winning the Joliette seat as National Union candidate, a riding he has held since. While his formal education did not extend to university, his contributions to public life have been recognized by three universities — Laval, University of Montreal and Bishop's—who already have conferred honorary degrees upon him during the last 15 years. In 1944, he was sworn in as provincial minister of labor and was named premier of the province at the beginning of this year, succeeding the late Paul Sauve.

Consecration of Cardinal Leger in 1950 as archbishop of Montreal made him one of the youngest and most important archbishops of the church. He was 46 at the time. Born in Valleyfield in 1904, he pursued a classical course at Ste. Therese Seminary and completed his education at the Grand Seminary in Montreal. He is the chancellor of the University of Montreal and his career as archbishop has been marked with vigorous leadership directed to strengthening the position of Christianity.

His younger brother, Dr. Leger, is a former newspaperman and professor of history who served as Canadian ambassador to Mexico in 1953 and 1954. Born at St. Anicet, Que., he was educated at the University of Montreal and University of Paris. In 1938 he became associate editor of the French language newspaper, Le Droit, in Ottawa, and two years later joined the External Affairs Department. He served with the Canadian Legation in Chile and at Canada House, London. He was named permanent representative to NATO in 1958.

Mr. Morgan has long been identified with the Montreal Museum of Fine Arts. He is now honorary president, having served as president for eight years. His association with the museum began 44 years ago when he was responsible for the beginning of a collection of decorative arts, and is now recognized as one of the leading authorities in this field. He has donated his personal collection of more than 600 items to the museum. Mr. Morgan, director of Henry Morgan & Co., Ltd., was educated at schools in England and Switzerland, as well as at McGill, where he earned an M.A.

Mr. Murphy is a native Montrealer who has served as chief engineer of the St. Lawrence Seaway Authority since 1954. He was educated at Westmount Academy and McGill University, where he graduated with a B.Sc. degree in 1922. He played a leading role in the design and planning of the Seaway, one of the continent's greatest public transportation arteries.

Dr. Thompson, former biology professor, was responsible for the introduction of rust resistant wheat to Western Canada, partially eliminating one of the West's most serious problems and effecting saving of millions of dollars for Canadian agriculture.

He received his university training at the University of Toronto and at Harvard, and, following service in the Far East, returned to Canada to head the biology department at the University of Saskatchewan. He became president in 1948, a position he held until his retirement 11 years later. Dr. Thompson was president of the Ninth International Botanical Congress, held in Montreal last year.

gazette ap 23/60

## McGill Honors Canadian Leaders

At few convocations this spring will honorary degrees be conferred upon a more brilliant selection of Canadians than those chosen to be honored by McGill on May 30.

McGill will honor the Governor-General. And in so doing it will be expressing the feelings of all Canadians for the grace and dignity, the tact and kindliness, the spirit of honor and service that Maj.-Gen. Vanier has brought to his high office.

An honorary degree will also be conferred upon Hon. Antonio Barrette, the Premier of Quebec. This will recognize the fact that Mr. Barrette, among many other achievements, solved the difficulties of university grants with an acceptable formula, and in this, and other ways, has opened up a new prospect for the universities of this province.

A great churchman will be honored in the person of His Eminence Paul-Emile Cardinal Leger, Archbishop of the Roman Catholic Archdiocese of Montreal. Here is one whose energy and zeal, whose dedication to spiritual meanings in an age of distractions and perplexities, have caused all citizens to recognize deep devotion and resourceful leadership.

It was an admirable decision, at this convocation, also to confer an honorary degree upon Cardinal Leger's brother, Dr. Jules Leger. Dr. Leger is an outstanding example of a Canadian who has made his career in the Department of External Affairs, in an era when Canada's responsibilities in the world have never been so great or so difficult. After many years of experience in the Department, Dr. Leger now holds two offices of importance for his country—that of Canada's Permanent Delegate to NATO and to the Organization for European Co-Operation.

McGill recognizes a Canadian educator in Dr. W. P. Thompson. He is one of the group whose own achievements in scholarship, and whose enthusiasm for their university, has raised the University of Saskatchewan to be one of the most remarkable in Canada. For 11 years as president of that university, he created a spirit of united effort that is a priceless legacy for his successors.

It is most fitting that Mr. Cleveland Morgan should be honored by McGill in the year in which the Montreal Museum of Fine Arts is celebrating its centennial. For in all the history of the Museum, no one has played a more constructive part as he. In the development of the museum (especially in its famous collections of decorative arts) he has been a benefactor, connoisseur and a guide. He has made the development of the museum the work of a lifetime, and his taste and judgment are now part of its very character.

In the realm of engineering McGill will honor Mr. A. Gordon Murphy. As Chief Engineer of the St. Lawrence Seaway Authority, he was given one of the most difficult tasks of planning, co-ordination and supervision in Canada's history. He has brought the task to completion, without delays, and so great an achievement well deserves the honor that will be his at this convocation.

Regina Leader-Post ap 23/60

## Vanier heads honorary list

MONTREAL (CP) — Governor-General Vanier heads a list of seven distinguished Canadians to receive honorary law degrees at the annual spring convocation of McGill University May 30, it was announced Friday.

The others are:

Premier Antonio Barrette of Quebec; Dr. W. P. Thompson, former head of the University of Saskatchewan; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority;

Paul - Emile Cardinal Leger, archbishop of Montreal; his brother Jules Leger, permanent Canadian representative to NATO; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts.

A tree-planting ceremony is to follow presentation of degrees to almost 1,300 graduating students.

L'Action Catholique ap 23/60

## Des doctorats de McGill au major-général Vanier, à S. Em. le card. Léger et à l'hon. Barrette

Montréal (P.C.) — Au cours de sa collation annuelle du printemps, l'Université McGill décernera des doctorats honorifiques en droit à sept éminents Canadiens, dont le major-général Georges-P. Vanier, gouverneur-général du Canada.

Les autres personnalités qui seront honorées par l'Université sont: S. E. le cardinal Paul-Emile Léger, archevêque de Montréal; MM. Antonio Barrette, premier ministre du Québec; W. P. Thompson, ancien président de l'Université de la Saskatchewan; A. Gordon Murphy, principal ingénieur de l'Administration de la Voie maritime du Saint-Laurent; Jules Léger, ambassadeur du Canada auprès de l'OTAN et frère du cardinal et F. Cleveland Morgan, président honoraire du Musée des Beaux-Arts de Montréal.

Une cérémonie au cours de laquelle un arbre symbolique sera mis en terre sur la campagne de l'université se déroulera après la remise de titres universitaires à près de 1,300 diplômés.

Mont Star ap 23/60

**McGill Degrees**

McGill will confer seven honorary degrees at its spring convocation: the Governor-General, Maj.-Gen. Georges P. Vanier, Paul-Emile Cardinal Leger, Premier Antonio Barrette, F. Cleveland Morgan, Hon. President, Montreal Museum of Fine Arts, Dr. Jules Leger, Canadian representative at NATO, Dr. W. P. Thompson, past president of the Unversity of Saskatchewan, A. Gordon Murphy, chief engineer of the St. Lawrence Seaway.

Ottawa Journal ap 23/60

## McGill U. To Honor Vanier

MONTREAL, April 23. — — (CP) — The Governor General heads a list of seven distinguished Canadians to receive honorary law degrees at the annual Spring Convocation of McGill University May 30.

The others are:

Premier Antonio Barrette, of Quebec; Dr. W. P. Thompson, former head of the University of Saskatchewan; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority;

Paul-Emile Cardinal Leger, Archbishop of Montreal; his brother Jules Leger, permanent Canadian representative to NATO; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts.

A tree-planting ceremony is to follow presentation of degrees to almost 1,300 graduating students.

Cleveland Morgan

By D. B. MACFARLANE

McGill University will honor seven leading Canadian citizens and will award degrees to nearly 1,300 students at the annual spring convocation on May 30.

R. E. Powell, Chancellor, will preside and with Dr. F. Cyril James, principal and vice-chancellor confer the degrees at an open-air convocation at 10 a.m. on the campus.

His Excellency Major-General George P. Vanier, Governor-General of Canada and "Visitor" of McGill by the university's Royal Charter, will receive an honorary degree of Doctor of Laws and will deliver the convocation address.

Others who will receive the LLD degree, honoris causa, are:

His Eminence Paul-Emile Cardinal Leger.

Hon. Antonio Barrette, Prime Minister of the Province of Quebec.

F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts which is this year marking its centenary.

Dr. Jules Leger, permanent Canadian representative to NATO and to the Organization for European Economic Co-operation in Paris.

Dr. W. P. Thompson, president of the University of Saskatchewan from 1948 to 1959.

A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

### Many Ceremonies

Convocation day at McGill will be marked by a series of ceremonies, commencing with the graduation proper, followed by a tree-planting ceremony by members of the graduating classes, a governors' luncheon to distinguished guests, the principal's annual garden party in the afternoon, and finally the annual convocation ball in the evening.

Those whom the university has elected to honor with the LLD degree have all played roles of great significance to Canada and to their communities.

Cardinal Leger's consecration ceremonies in Rome in 1950 as Roman Catholic archbishop of Montreal made him one of the youngest and most important archbishops of the church. He was 46 at the time.

Born in Valleyfield, in 1904, Msgr. Leger followed a classical course at Ste. Therese Seminary there and then went to the Grand Seminary in Montreal to complete his education.

Following his ordination in 1929, he served in a variety of posts, including that of missionary to Japan where he founded a seminary, as rector of the Pontifical College in Rome.

His career as fifth archbishop and seventh bishop has been marked with vigorous leadership aimed at strengthening the position of Christianity, including the sponsorship of the recent Grand Mission.

### Great Statesman

One of Canada's best known soldier-statesmen, Major-General Vanier served with distinction in two world wars.

He was born in Montreal on St. George's Day, 1888, and was educated at Loyola College and Laval University. He was called to the Bar in 1911 but did not practice law. Instead he spent a year travelling in Europe.

The year's travelling served as a pattern for his life. Thereafter he only got home at intervals. After World War I he received increasingly important assignments — to Geneva with the League of Nations, at Canada House, London, as secretary to the High Commissioner, at Algiers on the French committee of National Liberation.

After France was liberated he was Canadian Ambassador there from 1944 to 1953. He became the first French-Canadian to become Governor-General of Canada when he succeeded Hon. Vincent Massey as Her Majesty's representative in Canada. In this post he was able to welcome to Canada this week a friend — President Charles de Gaulle of France.

### Premier Barrette

The career of Premier Barrette, a native son of Joliette, brought him in touch with universities late in his career. He is already the holder of honorary degrees from Laval, University of Montreal and Bishop's — all since 1945.

Born in 1899, he was educated at Academy St. Viateur in his home town. He started his working career at 14 years of age as a messenger with the Canadian National Railways. He subsequently became a mechanic, working in both Quebec and Ontario.

In 1936 he entered the insurance brokerage business under the firm name of Barrette and Lepine, and in the same year became a Union Nationale candidate in the general election. He won his seat in Joliette at this and subsequent general elections.

In 1944 he was sworn in as Minister of Labor, and as president of the War Labor Board for the province. He was named Prime Minister of the province at the beginning of the year, filling the vacancy created by the death of the Hon. Paul Sauve.

### Cleveland Morgan

The name of Cleveland Morgan has long been identified with the development of the Montreal Museum of Fine Arts, of which he served as president for eight years and is now honorary president.

His association with the museum began 44 years ago when as a young, new member of the council of the Art Association of Montreal he asked for a room to start a collection showing the decorative arts. He is now recognized throughout North America as one of the leading authorities in this field.

Today, his collection covers all the rooms on the first floor of the museum, with the exception of the lecture hall. He has donated three-quarters of his personal collection to the museum, and this forms over 600 items.

When he resigned his presidency in 1956, and began his honorary presidency, Mr. Morgan, who is now 78, could look back on years when "we have had some very tough times." But, as Mr. Morgan said recently: "People believe we are here to stay."

Mr. Morgan, director of Henry Morgan and Co. Ltd., already holds one McGill degree, an MA. He was educated in schools of England and Switzerland, and at Cambridge University from which he holds a BA. Bishop's granted him an honorary doctorate in 1954.

### Jules Leger

Jules Leger, a former newspaper man and history professor, and younger brother of Cardinal Leger, has had a colorful career, including a period, 1953-54, as Canadian Ambassador to Mexico.

Born at St. Anicet, Que., he was educated at the University of Montreal and at the University of Paris. He became associate editor of the Ottawa French language newspaper, Le Droit, in 1938. Two years later he joined the Department of External Affairs.

He was posted to the Canadian Legation in Chile in 1943 and four years later went to Canada House, London. He returned to Ottawa in 1949 and for more than a year worked as a secretary to Prime Minister Louis St. Laurent.

He took over as head of the European division in 1950 and the next year was promoted assistant undersecretary. His posting as permanent representative to NATO in 1958 was a further step in securing vigorous representation for Canada in foreign affairs.

### A. Gordon Murphy

Mr. Murphy, formerly port manager at Montreal, has since his appointment as chief engineer for the St. Lawrence Seaway Authority in August, 1954, been largely instrumental in the design and planning of one of the great public transport works of this continent.

Born in Montreal, he received his education at Westmount Academy, and at McGill where he obtained a BSc in 1922.

He started his career as a structural engineer and served on the staffs of the Welland Ship Canal, the Hudson Bay Terminals and the projected St. Lawrence Waterway Development. He joined the National Harbors Board upon its formation in 193 and served several years as a assistant chief engineer, workin on the development of nationa harbors from Halifax to Va couver.

### Dr. Thompson

Born on the farm in Easter Canada, Dr. Thompson wrough lasting benefit to the farmers Western Canada through hi famous work on the introductio of rust resistant wheat, thereb removing in large part a drea scourge and saving millions dollars for agriculture.

He received his universit training at the University Toronto and at Harvard, an after experience in the Far Ea went to the University of Saska chewan to head the department of biology.

He became president of the university in 1948. He has assisted in fostering the fame of Canadian science in the councils of the International Botanical Congress, at whose ninth session in Montreal in 1959 he presided over the deliberations of thousands of delegates from around the world. The congress was hailed as a great success.



A. GORDON MURPHY



DR. W. P. THOMPSON



GOV.-GEN. GEORGE VANIER



PREMIER BARRETTE



CARDINAL LEGER



DR. JULES LEGER



F. CLEVELAND MORGAN

# McGill to Honor Seven Outstanding Citizens

# L'université McGill honorera sept éminents Canadiens

Montréal (PC) — Au cours de sa collation annuelle du printemps, l'Université McGill décernera des doctorats honorifiques en droit à sept éminents Canadiens, dont le major-général Georges-P. Vanier, gouvernemeur-général du Canada.

Les autres personnalités qui seront honorées par l'Université sont : S. E. le cardinal Paul-Emile Léger, archevêque de Montréal; MM. Antonio Barrette, premier ministre du Québec; W. P. Thompson, ancien président de l'Université de la Saskatchewan; A. Gordon Murphy, principal ingénieur de l'Administration de la Voie maritime du Saint-Laurent; Jules Léger, ambassadeur du Canada auprès de l'OTAN et frère du cardinal et F. Cleveland Morgan, président honoraire du Musée des Beaux-Arts de Montréal.

# McGill To Honor General Vanier

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The others are:

Premier Antonio Barrette of Quebec; Dr. W. P. Thompson, former head of the University of Saskatchewan; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority; Paul-Emile Cardinal Leger, Archbishop of Montreal; his brother Jules Leger, permanent Canadian representative to NATO; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts.

A tree-planting ceremony is to follow presentation of degrees to almost 1,300 graduating students.

# McGill Honors Going To Seven

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Edmonton Jr. ap 23/60

## McGill Honoring Vanier, Six Others

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Winnipeg Tribune ap 26/60

## Vanier To Get Honorary Degree

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The others are:

Premier Antonio Barrette of Quebec; Dr. W. R. Thompson, former head of the University of Saskatchewan; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority;

Paul-Emile Cardinal Leger, archbishop of Montreal; his brother Jules Leger, permanent Canadian representative to NATO; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts.

Lethbridge Herald ap 25/60

## Vanier Heads McGill List

MONTREAL (CP) — Governor-General Vanier heads a list of seven distinguished Canadians to receive honorary law degrees at the annual spring convocation of MsGill University May 30, it was announced.

The others are:

Premier Antonio Barrette of Quebec; Dr. W. P. Thompson, former head of the University of Saskatchewan; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority;

Paul - Emile Cardinal Leger, archbishop of Montreal; his brother Jules Leger, permanent Canadian representative to NATO; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts.

St Boniface, Man. La Liberte & Le Patriote mon 30/60

## L'Université McGill crée sept docteurs

MONTREAL — L'Université McGill de Montréal honore ce printemps sept personnalités en leur conférant des doctorats "honoris causa": Son. Em. le cardinal Paul-Emile Léger, archevêque de Montréal; le gouverneur général Georges-P. Vanier, "visiteur" de McGill selon la charte royale de l'Université, qui remerciera au nom de ses collègues; l'hon. Antonio Barrette, premier ministre de la province de Québec; M. F. Cleveland Morgan, président honoraire du Musée des Beaux-Arts de Montréal qui célèbre cette année son centenaire; M. Jules Léger, frère du cardinal Léger et représentant permanent du Canada à l'OTAN et auprès de l'organisation de la coopération économique européenne à Paris; le docteur W. P. Thompson, président de l'Université de Saskatchewan de 1948 à 1959; M. A. Gordon Murphy, ingénieur en chef de l'Organisation de la canalisation du St-Laurent.

Montreal Star May 28/60



The seven recipients of honorary degrees pose with the Chancellor and Principal prior to start of McGill University convocation in the Forum today. Left to right are: F. Cleveland Morgan, honorary president, Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's Permanent representative to the North Atlantic Council; Premier Antonio Barrette; R. E. Powell, Chancellor; Governor-General Vanier; Paul Emile Cardinal Leger; Principal Dr. F. Cyril James; A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority; and Dr. W. P. Thompson, former president of the University of Saskatchewan. The university graduated 1,225 students.

Quebec Chronicle-Telegraph May 30/60

## 1,225 Students Graduate From McGill University

Some 1,225 students from throughout Canada, the United States, and other parts of the world graduated at McGill University today in Montreal at the annual Spring Convocation.

Seven honorary degrees were also conferred by McGill's chancellor, R.E. Powell. The principal and vice-chancellor, Dr. F. Cyril James, presented the graduates their degrees during the ceremony.

Graduates heard a convocation address by the Governor-General, Major General George Vanier, Royal Charter "Visitor" of McGill, who received the honorary degree of Doctor of Laws.

Others to receive honorary degrees were the Hon. Antonio Barrette, premier of the Province, His Eminence Paul Emile Cardinal Leger, Dr Jules Leger, permanent Canadian representative to NATO and the Organization for European Economic Co-operation, F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts, Dr. W. P. Thompson, president of the University of Saskatchewan from 1948 to 1959, and A. Gordon Murphy, chief enginer of the St. Lawrence Seaway Authority.

Graduates included: Joseph Charles Yvon Aubry, of Chicoutimi, B. Eng., Michael George Beique, Donnacona, B.A., second class honors in history and political sciences; Roger Raymond Boudreault, Gaspe, B. Eng.; Jean Yves Cote, Levis, B. Eng.; Jacques Gauthier, Matane, B. Eng.; Howarth Dean Journeaux, Port Daniel Station, B. Eng.; Dell Franklin Braken, Quebec, M. Sc. J. Shirley Elliott, Quebec, diploma of Public Health Nursing; Kastner, Michael Martin, Quebec, B.A.; Louise Normandeau, Quebec, Dip. P.H. Nurse; Jean Guy Pilon, Quebec, M. Sc.; Claude Vallerand, Quebec, B. Eng.

St Johns's Daily News h ffld May 31/60

## Urges Youth To Know Country

MONTREAL (CP) — Governor-General Vanier today urged young Canadians to know their country and to further its unity, whether through holiday visits or in launching their careers.

His excellency delivered the conviction address before 1,225 students graduating from McGill University. He was among seven distinguished persons upon whom were conferred honorary degrees of doctor of laws.

An early-morning threat of rain caused the convocation ceremonies to be held in Montreal forum instead of on the university campus.

Others receiving honorary degrees were Paul-Emile Cardinal Leger, archbishop of Montreal; Premier Antonio Barrette of Quebec; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's prmament representative to the North Atlantic Council; Dr. W. P. Thompson, former president of University of Saskatchewan, and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

**"PERSONAL DISCOVERY"**

Governor-General Vanier said that his tour of the West had been a revelation to him and that he had "experienced something of a personal discovery of our country."

He hoped that the graduating class would give thought to further unity and mutual comprehension within Canada.

Gazette May 31/60

## Fleeting Moment That Means So Much

Yesterday, McGill University held its annual Convocation ceremony. Degrees were conferred upon 1,225 students, and honorary degrees were presented to seven distinguished Canadians whose accomplishments are well worthy of recognition.

Indeed, the seven recipients of honorary degrees are so distinguished that McGill can only be congratulated for succeeding in bringing so many of them together at one time. These were: Governor-General Vanier; Cardinal Leger, Archbishop of Montreal; Premier Antonio Barrette; Mr. F. Cleveland Morgan, the honorary President of the Montreal Museum of Fine Arts; Dr. Jules Leger, representative to the North Atlantic Council; Dr. W. P. Thompson, former President of the University of Saskatchewan; and Mr. A. Gordon Murphy, Chief Engineer of the St. Lawrence Seaway Authority.

Thus, many phases of life were paid tribute to in the granting of honorary degrees — political, religious, military, diplomatic, business, art, education and engineering.

It is to fields such as these, and to others equally important, that the many graduates at yesterday's ceremony will be turning.

All university degrees are not only symbolic of the attainments that graduates may aspire to, or a tribute to those who receive them. They are also a tribute to the University that grants them. All who are connected with McGill University may take pride in the graduating students of 1960, especially those who taught them, or in other ways helped them to their present honor. No less may the graduates take pride in their own efforts, and in the degree which several years of studying has brought them.

The graduation ceremony is an ancient one and a timeless one. It represents the enduring, and indispensable role of education in a civilized society. Wherever pretensions of civilization are found in the world today, the graduation ceremony is also found.

It is in itself a fleeting moment, one that is past so quickly. But it stands for so much that it should not be forgotten. So long as graduates remember it, and cherish the values that it stands for, education, and civilization, will have firm defenders.

Star May 28/60

## Vanier to Be Awarded McGill's Highest Honors

By D. B. MACFARLANE

McGill University will bestow its highest honors on Major-General Georges Vanier, Governor-General of Canada, who will attend his first convocation on Monday in his capacity of "Visitor," a post created in the university's Royal charter.

His Excellency will have conferred on him, with six other distinguished personages, the degree of Doctor of Laws, honoris causa, and will deliver the convocation address at the traditional degree - granting rites. A total of 1,225 students will graduate at an open-air ceremony at 10 a.m., on the campus if fine and at the Forum if wet.

Others who will receive the LLD degree will be His Eminence Paul - Emile Cardinal Leger, Archbishop of Montreal; Hon. Antonio Barrette, Prime Minister of Quebec; F. Cleveland Morgan, honorary president Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's permanent representative to the NATO Council; Dr. W. Thompson, former president of the University of Saskatchewan, and A. Gordon Murphy, McGill graduate and chief engineer of the St. Lawrence Seaway Authority.

While in Montreal Their Excellencies will live in the Governor - General's railway cars in the Windsor Station. The vice-regal party will arrive at the main entrance of Redpath Library at 9.30 a.m. and be met by R. E. Powell, Chancellor, and Dr. F. Cyril James, principal and vice-chancellor.

The Governor-General will join the academic procession which is scheduled to move off, student section, shortly after 9.30 a.m. After the degree granting, he will participate in a tree-planting ceremony by members of the graduating class.

Their Excellencies will be guests with other honorary degree recipients at a luncheon in Redpath Hall. The principal's garden party will take place 4 to 6 p.m., on the campus if fine and in the Sir Arthur Currie Memorial Gymnasium-Armory if wet.

The Governor-General and Mrs. Vanier will leave Tuesday morning by train for Murray Bay.

Gazette May 31/60

## Seven Canadians Given McGill Honorary Degrees

"This convocation might almost be regarded as an educational showcase for the province of Quebec," Dr. F. Cyril James, principal of McGill University, declared yesterday in his opening remarks at the university's spring convocation at which seven distinguished Canadians received the honorary degree of Doctor of Laws.

"With the exception of Dr. W. P. Thompson (former president of the University of Saskatchewan) who bears upon his shoulders the task of representing the other Canadian universities, all of our distinguished graduands were educated in this province."

Moreover, four of the seven honored by Quebec's largest English - speaking university are French-Canadian, underlining the fact that education transcends all boundaries in its reverence for human personality.

Introduced by Dr. James to Chancellor R. E. Powell for the honorary degree of Doctor of Laws were Governor - General Georges Vanier, Premier Antonio Barrette, and Cardinal Leger, Archbishop of Montreal and chancellor of the University of Montreal.

The governor - general, Dr. James said, "demonstrated in two world wars that personal courage which is the badge of greatness . . . As a diplomat in the service of Canada, he has won equal distinction in a second career that culminated in his embassy to France during the difficult years from 1944 to 1953 . . . Today he is embarked on a third career that has its roots in both his gallantry and his devoted service. We welcome him as governor-general of Canada."

Of Mr. Barrette he said:

". . . He acquired in youth that enduring love of books which is the foundation alike of his great personal library and of his lively thought. As prime minister he has worked with determination to ensure that, in the years to come,



F. Cleveland Morgan

the young men and women of this province will have ampler educational opportunities than were available to their fathers."

Introducing the Cardinal, Dr. James concluded:

"Mr. Chancellor, in the name of the Senate, I present to you Cardinal Paul-Emile Leger—an archbishop who is dynamic leader of his people, a chancellor who champions the cause of education, a great man who has won the admiration and friendship of all who come to know him—in order that you may confer on him the degree of Doctor of Laws, honoris causa."

Cardinal Leger's brother, Dr. Jules Leger, was presented by Dr. D. L. Thomson, vice-principal and dean of the Faculty of Graduate Studies and Research who said of Canada's permanent representative to the North Atlantic Council:

"A graduate in law, he has been an editor, press-censor and professor, but it is as a career diplomat that he has truly earned his epaulets. His rise in our star-studded foreign service has been rapid, and he has won both the respect and the affection of his many distinguished colleagues."

F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts, was introduced by Dean H. N. Fieldhouse, who described him as a man "who exemplifies that happy and unforced intercourse between the world of commerce and that of the humanities." Dean Fieldhouse paid tribute to Mr. Morgan's "unflagging support of the arts in Montreal and Canada and his steady, unselfish and unresting work . . . for the cultural enrichment of the life of this city."

## Ottawa And Dist

MONTREAL (Special) — Many Ottawa and district students were among 1,225 from all parts of Canada, the United States and other countries who graduated today at McGill University's annual spring convocation.

Dr. F. Cyril James, principal and vice-chancellor, conferred the degrees during the traditional ceremony.

The graduates heard a convocation address by His Excellency Major-Gen. George Vanier, Governor-General of Canada, and by virtue of Royal Charter "Visitor" of McGill, who received the honorary degree of doctor of Laws.

R. E. Powell, McGill's chancellor, also conferred honorary degrees upon His Eminence Paul-Emile Cardinal Leger; Premier Antonio Barrette of Quebec; Dr. Jules Leger, permanent Canadian representative to NATO, and to the Organization for European Economic Co-operation in Paris; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. W. P. Thompson, president of the University of Saskatchewan from 1948 to 1959; and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

Ottawa Citizen May 30/60

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## MCGILL CONFERE DES DOCTORATS A SEPT PERSONNALITES CANADIENNES

Montréal (PC) — Le gouverneur général Georges P. Vanier a exhorté les jeunes Canadiens à s'employer à connaître davantage leur patrie et à se faire apôtres de l'unité, que ce soit au cours de vacances ou dans l'exécution de leur travail.

Le gouverneur général du Canada était l'orateur invité, hier, à l'occasion de la collation des grades à l'Université McGill. Il était parmi les sept personnalités à qui l'institution a conféré des doctorats honorifiques en droit.

**Sept personnalités**

Les autres personnes honorées par l'institution montréalaise sont le cardinal Paul-Emile Léger, archevêque de Montréal; le premier ministre de la province de Québec, M. Antonio Barrette; M. F. Cleveland Morgan, président honoraire du Musée des beaux-arts de Montréal; le Dr Jules Léger, représentant permanent du Canada au Conseil nord-atlantique; le Dr W. P. Thompson, ancien recteur de l'Université de Saskatchewan; M. A. Gordon Murphy, ingénieur en chef de la direction de la Voirie maritime du St-Laurent.

**Découverte du Canada**

Le gouverneur général a noté que son récent voyage dans l'Ouest du pays avait été pour lui une révélation, et qu'il avait été à même de faire une "découverte du Canada".

**L'hospitalité**

"Né dans l'Est, quel ne fut pas mon étonnement de découvrir avec quelle fidélité l'Ouest avait su conserver ses traditions du temps des pionniers. L'une de ces coutumes était celle de la porte ouverte, accessible au voisin ou au voyageur qui pouvait avoir besoin de secours. Ayant bénéficié moi-même de cette hospitalité, je puis vous affirmer que ceux qui la décrivent ainsi ne l'ont nullement exagérée.

Montreal Star May 30/60

## The Martlet Flies High On Mt. Royal

IT has been a big year for McGill University. The martlet, that swift, footless heraldic bird which is the emblem of "the college 'neath the hill," has reason for preening its feathers. The settlement of the federal university grants problem, the lowering of students' fees, the promise of better professorial salaries, the announcement of a revised (and tougher) curriculum, the creation of a McGill University Press—all underline the progressive spirit which animates this noteworthy institution.

If it has been a big year, today of course is the big day—certainly in the eyes of 1,225 students, who will be receiving their sheepskins and diplomas from the hands of Chancellor R. E. Powell. Nor will these be the only ones with a sense of gratification on the occasion of the annual Spring Convocation. Seven outstanding citizens are to be added to the illustrious roll of McGill honorary graduates. They are distinguished names which confront the graduating class as they prepare to launch upon their chosen life's work.

"Visitor of McGill" by Royal Charter, Canada's Governor-General, who delivers the Convocation address, is an especially appropriate choice on the part of the board of governors. General Vanier, with his enviable record in two world wars and his service to his country in peacetime, has in the brief time of his vice-regal stewardship proved himself a worthy son of our bi-cultural land.

Recipient of an honorary LL.D., His Eminence Paul-Emile Cardinal Leger, is one of the youngest and most important archbishops of the Roman Catholic Church. It was an exceedingly happy decision to invite the Cardinal's brother to share in the honors of this occasion. Dr. Jules Leger, permanent Canadian representative to NATO and to the Organization for European Economic Cooperation, has had a career as colorful as it has been successful—newspaperman, history professor and in progressively important positions in the Department of External Affairs.

Eminent public service is also recognized in the conferring of an honorary degree upon Hon. Antonio Barrette, Premier of our province, who has made such a favorable impression since he was so suddenly called upon to assume the reins of a highly responsible office.

Montrealers will take particular pleasure in the presence on the platform today of Mr. F. Cleveland Morgan, to whom this city has been deeply indebted down the years for his civic spirit, notably for his contribution to our cultural affairs.

And then there are Dr. W. P. Thompson, until 1959 president of the University of Saskatchewan, a rare combination of the academic and practical mind; and A. Gordon Murphy, a McGill alumnus, chief engineer of the St. Lawrence Seaway Authority, whose work in the public service across the nation has proved so beneficial.

To young and old alike whose names are thus being inscribed on the rich pages of McGill's history—congratulations.

Gazette May 31/60



Chancellor R. E. Powell confers honorary degrees on (left to right) Governor-General Vanier, Premier Barrette, Dr. Walter Thompson and A. Gordon Murphy

# Must Work For Better World, Vanier Tells Graduates

Society has allowed material progress to overshadow spiritual development with the result that "we are not at all happy with the sort of world we have produced," Governor - General Georges Vanier declared here yesterday.

"If you want a better world, you must work for it," he told the 1,225 graduates assembled at the Forum to receive degrees and diplomas at McGill University's spring convocation.

"Run for Parliament, take an interest in the affairs of your city or province, even if it means taking time off from your business or career," he advised the graduates.

The governor-general was one of seven distinguished Canadians honored by McGill this year. He was the recipient of the degree of Doctor of Laws, honoris causa, along with Premier Antonio Barrette; Cardinal Leger and his brother, Dr. Jules Leger, Canada's permanent representative to the North Atlantic Council; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. W. P. Thompson, former president of the University of Saskatchewan; and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

The slight possibility of showers reported by the weatherman forced the convocation to move indoors at the Forum. The decision was made by Principal F. Cyril James at 7:30 a.m. yesterday and kept, although the sun shone brightly all day.

by
Herbert Lampert

The tree-planting ceremony by the graduating class, scheduled to take place on campus immediately following convocation, was cancelled, although the principal's garden party yesterday afternoon was held outdoors.

Close to 7,000 graduates, their families and friends heard the governor-general refer to youth as "the foundation upon which we must build our country.

The governor-general urged the graduates to "give a thought to the youth that will come after you. Help them find their roots, show them that there are answers to life's problems, however hard.



Cardinal Leger smiles proudly as Chancellor Powell confers an honorary LL.D. on his brother, Dr. Jules Leger. (Gazette Photo Service)

La Presse May 30/60

# Doctorats d'honneur à McGill

C'est dans la vaste enceinte du Forum que s'est déroulée ce matin l'impressionnante cérémonie de la collation des grades et diplômes à 1.225 élèves de l'Université McGill, ainsi que la remise de doctorats honorifiques à sept éminentes personnalités canadiennes :

—le gouverneur-général du Canada, le général Georges Vanier, qui fut présenté par le Dr F. Cyril James, principal et vice-chancelier de McGill.

—Son Eminence le cardinal Paul-Emile Léger, archevêque de Montréal et chancelier de l'Université de Montréal, qui fut présenté également par le Dr James;

—l'hon. Antonio Barrette, premier ministre de la Province de Québec, présenté aussi par le Dr James;

—M. Alexander Gordon Murphy, ingénieur-chef de la Voie maritime du St-Laurent, présenté par le doyen D. L. Mordell, de la Faculté de génie de McGill;

—M. Frederick Cleveland Morgan, président honoraire du Musée des Beaux-Arts de Montréal, philanthrope, ami des arts et des livres, présenté par le doyen H. N. Fieldhouse, de la Facultés des arts et des sciences de McGill;

—M. Jules Léger, représentant permanent et ambassadeur du Canada auprès du Conseil Nord-Atlantique et de l'Organisation pour la coopération économique européenne, présenté par le Dr D. L. Thomson, vice-principal de McGill;

Voir DOCTORATS en page 2

## DOCTORATS

SUITE DE LA PAGE 1

—Le Dr Walter Palmer Thompson, biologiste et éducateur, président du 9e congrès international de Botanique qui eut lieu à Montréal l'été dernier, présenté par le doyen H. G. Dion, de la Faculté d'agriculture de McGill, vice-principal du Macdonald College.

Au début de l'imposante cérémonie, le principal, le Dr James, souhaita la bienvenue à la foule des parents et amis des gradués et déclara que la réunion de ce jour pouvait, en somme, être considérée comme une "vitrine" de l'éducation pour la province de Québec. A l'exception du Dr Thompson, dit-il, lequel représente avec honneur les autres universités canadiennes, tous nos gradués et docteurs "honoris causa" sont sortis de nos écoles et universités, de langue française ou de langue anglaise, de religion catholique ou protestante, pour apporter leur brillante contribution à la vie canadienne.

Selon les termes de notre charte royale, dit-il, il est de mon devoir de souhaiter une bienvenue particulière à S. E. le gouverneur-général, qui porte le titre de visiteur de McGill. Pour la première fois dans l'histoire du Canada, un fils du Québec est le représentant personnel de Sa Majesté et nous partageons l'orgueil qu'en éprouvent tous nos concitoyens.

S'adressant ensuite aux gradués du Québec, puis à ceux qui sont venus de tous les coins de l'Amérique du Nord et des pays au-delà des mers pour étudier à McGill, le Dr James les engagea à garder la mémoire de leur séjour à cette université et des amitiés qu'ils y ont connues. Il les invita également à faire rayonner partout le nom de McGill, car, ajouta-t-il, "la réputation d'une université, en définitive, dépend des accomplissements et des réalisations de ses gradués.

En félicitant les parents des élèves, le Dr James ajouta que leur fierté était justifiée. Une université, dit-il, ne peut faire davantage que de bâtir sur les fondations de caractère et de personnalité que vous avez vous-même établies alors que vos fils et vos filles grandissaient. Nous prenons part à votre joie d'aujourd'hui, qui demeurera au nombre de vos plus précieux souvenirs.

### Le gouverneur-général

Prenant la parole au nom des récipiendaires des doctorats d'honneur en droit, le gouverneur-général Vanier livra au vaste auditoire ses impressions sur sa récente tournée dans l'Ouest canadien qui fut, dit-il, une "découverte personnelle de notre pays". Après avoir fait un sincère éloge du caractère des Canadiens de l'Ouest, qui ont conservé beaucoup de l'esprit des pionniers, M. Vanier s'est dit consterné d'avoir constaté combien peu les différentes régions du Canada connaissent les autres secteurs de leur pays.

Ce manque d'information, ajouta-t-il, s'explique aisément par le fait des distances énormes qui nous séparent, des intérêts divers de chaque région et aussi des informations parfois insuffisantes que nous recevons. Il ne faut pas cependant prendre la chose au tragique, et de plus en plus, les congrès d'hommes d'affaires, d'éducateurs et autres membres de nombreux organismes contribuent à nous rapprocher davantage. Cependant, ce n'est pas assez, fit remarquer Son Excellence, et il y a une chose que nous pouvons faire, c'est de passer nos vacances au Canada avant de songer à nous rendre en Floride ou en Europe. Moi-même, dit-il, j'ai été coupable sous ce rapport, et je m'en accuse.

Parlant ensuite des jeunes, M. Vanier déclara: "Chaque siècle semble avoir son propre "mal du siècle". Il est inévitable que chaque génération réagisse plus ou moins violemment contre la précédente. Toutes les fautes, les erreurs, ne sont pas cependant du côté des jeunes, dit-il, et lors d'une récent conférence sur la jeunesse tenue à Washington, un éducateur affirma que le problème de base, c'est l'apathie, la perfidie et le mauvais exemple de la génération adulte.

Notre progrès matériel a été grand, mais en a-t-il été ainsi, demanda M. Vanier, de notre progrès spirituel ? C'est pourquoi je dis aujourd'hui aux "angry young men": "Que votre colère soit positive et constructive. Présentez-vous comme députés, prenez intérêt aux affaires de votre ville, de votre province, de votre pays, même si cela exige des sacrifices, et surtout, pensez à la génération qui vous suivra. Ainsi, vous serez comme Prométhée, qui vola au ciel son feu sacré pour en donner les effets bienfaisants à ses frères de la terre.

Star May 20/60

Convocation in Forum

# McGill Honors Seven Leaders At Graduation

By D. B. MACFARLANE

McGill University, in a convocation ceremony moved t the Forum under threat of showers, today conferred it highest honors on seven distinguished persons an graduated 1,225 students.

Governor-General Vanie "Visitor" of McGill by the uni versity's Royal Charter, deliv ered the convocation addres and received one of the seve honorary degrees of Doctor o Laws.

His Excellency urged stu dents "not to be beguiled b the lure of a quick superficia tour overseas, before you have explored the resources and beauties of Canada." His trip to Western Canada, he said had left him "somewhat ap palled to realize how little the different sectors of our com munity know the life, thought and activity of the others."

### Cardinal Honored

Others upon whom academic titles were conferred were Paul-Emile Cardinal Leger, Archbishop of Montreal, Premier Antonio Barrette, F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts, Dr. Jules Leger, Canada's permanent representative to the North Atlantic Council, Dr. W. P. Thompson, former president of the University of Saskatchewan, and A. Gordon Murphy, McGill graduate and chief engineer of the St. Lawrence Seaway Authority.

R. E. Powell, Chancellor, presided at the ancient degree-granting rites and conferred the honorary doctorates.

Dr. F. Cyril James, principal and vice-chancellor, welcomed the Governor-General upon his first visit to a McGill convocation since taking his high office.

To the thousands of graduates, parents, friends and visitors from afar the transfer of the colorful rites of convocation to the Forum came as a let down.

The decision to move the ceremony, which provides the highlight of a "day of memories" for thousands, was taken by Dr. James at 7.30 a.m. after he had received reports from the weatherman and Prof. J. Stewart Marshall, assistant director of the McGill Observatory.

Early morning brightness did not conceal the gathering clouds which held the threat of drenching the many hundreds of gowns, of varied academic hue.

### Dual Arrangement

The move to the Forum was made possible by dual arrangements, taken in advance of the ceremony, with notice of the change being made known by radio and telephone.

A possible change in the site of the principal's garden party will be announced at 1 p.m., the alternative site for wet weather being the Sir Arthur Currie Memorial Gymnasium-Armory.

The Band of the Montreal Regiment played during the academic procession.

The "Royal Salute" was given immediately upon the opening of the convocation proper at 10 o'clock, as a mark of honor to the Governor-General.

The opening prayer was said by Rev. E. Clifford Knowles, university chaplain. This was followed by the singing of "Hail! Alma Mater."

Dr. James then delivered his welcoming address as follows:

"Mr Chancellor, Your Excellency, Eminence Monsieur le Premier Ministre, Members of Convocation and Friends:

"This Convocation, to which I am privileged to welcome each of you most cordially, might almost be regarded as an educational showcase for the Province of Quebec. With the exception of Dr. W. P. Thompson, who bears upon his shoulders the task (well within his powers!) of representing the other Canadian universities, all of our distinguished graduands were educated in this Province. They have gone out from our schools and universities — of both Canadian languages and both religions — to make outstanding contributions, each in his own way, to the life of Canada. I should trespass upon the presentation speeches, which come later in this programme, if I attempted to describe their individual merits, but I do want to welcome each of them most cordially to membership in McGill University.

"In particular, as is my bounden duty under the terms of our Royal Charter, I welcome His Excellency the Governor-General as Visitor of McGill University. For the first time in the history of Canada a son of Quebec is personal representative of Her Majesty the Queen, and we share the pride of all our fellow-citizens in his appointment. We hope, Sir, that you will come home to visit us often.

### Part of "Showcase"

"You, too, members of the graduating class, are a part of the Quebec showcase. Many of you come from homes in this province, and attended Quebec schools before you came to McGill. Many of you, however, have come long distances from all parts of North America and from Countries beyond the seas because you wanted to study at this university. At McGill you have all worked together and played together—learning from one another as well as from your teachers. Whether you spend the rest of your lives in Quebec, or go out to careers in distant regions, you will carry with you the memory, and the mark, of the years that you have spent at McGill. 'We are a part of all that we have met,' and it remains always a part of us.

"The reputation of a university, in the ultimate sense, depends upon the accomplishments of its graduates and, as you start a new chapter in your lives, I should like to express the hope that your work, and the reputation that you attain in doing it, will add to the lustre of this university. Good luck to each of you in all your doings.

"My final word, but not the least important, is to congratulate the parents who have come to Convocation this morning to share the pride and happiness of their sons and daughters. Your pride is justified. A university can do no more than build upon the foundations of character and personality that you have laid year by year as your children were growing. We who have been their teachers share your pride in them this morning, and I hope that for each of you this day will forever remain a happy memory."

The presentation of diplomas began with Miss Barbara Jane Etherington of Hamilton, Ont., being introduced by Dean of Medicine Lloyd Stevenson, for the diploma in physical therapy.

Candidates from the faculty of graduate studies and research, presented by Dean D. L. Thomson, concluded the student section.

### Premier Barrette

Honorary candidates were then introduced, beginning with Prime Minister Barrette, who was presented by Dr. James in the following words:

"Mr. Chancellor: It is my privilege to present to you, in the name of the Senate, l'Honourable Antonio Barrette, le Premier Ministre de la Province de Quebec.

"A railway machinist in his early life, he has never lost touch with working men and his work as Minister of Labour during the past two decades brought to the office a wide-ranging human sympathy. Eager to learn, although given little formal opportunity, he acquired in youth that enduring love of books which is the foundation alike of his great personal library and of his lively thought. As Prime Minister, he has worked with determination to ensure that, in the years to come, the young men and women of this Province will have ampler educational opportunities than were available to their fathers.

"McGill University salutes his achievements, and admires the goals toward which he has aimed his policy. In the name of the Senate, Mr. Chancellor, I ask you to confer on l'Honourable Antonio Barrette the degree of Doctor of Laws, honoris causa."

### Dr. Jules Leger

Dean Thomson, vice-principal, next introduced Dr. Leger, in these words:

"Mr. Chancellor: I have the honour to present to you, in order that you may confer upon him the degree of Doctor of Laws, honoris causa, Dr. Jules Leger, Permanent Representative and Ambassador from Canada to the North Atlantic Council and to the Organization for European Economic Co-operation. A graduate in law of the University of Montreal, and in letters of the University of Paris, he has been an editor; he has been a press-censor; he has been a professor at the University of Ottawa; mais c'est comme diplomate de carriere qu'il a veritablement gagne ses epaulettes. His rise in our star-studded foreign service has been rapid, and he has won both the respect and the affection of his many distinguished colleagues.

"One has sometimes wondered what would have happened, had these two eminent brothers exchanged vocations; but one can only conclude that history would have been altered only by an exchange of christian names. Great ability, coupled with great devotion, must inevitably lead to great distinction in any worthy field."

Cardinal Leger was introduced by Dr. James who spoke as follows:

"Mr. Chancellor: It is my privilege to present to you, in the name of the Senate, Son Eminence, le Cardinal Paul-Emile Leger, Archeveque de Montreal et Chancelier de l'Universite de Montreal.

Born beside the broad waters of Lake St. Francis, he has absorbed into his character the quiet strength of the mountains and rivers of Quebec. It was appropriate that he should go from the Seminary at Ste. Therese to La Solitude des Messieurs de Saint Sulpice, at Issy-Les Moulineaux, in France, to study and teach.

Twenty-seven years ago he was called from that studious solitude to the active mission-field of Japan. He mastered a new language; I am told that he even grew a beard to make his teaching more effective. After four years, already the Superieur of the Sulpician Seminary at Fukuoka, he was lecturing on philosophy in Japanese and conducting retreats in that language.

"Recalled to Rome in 1947, as rector of the Canadian College, he began again that devoted service to Canada, and especially to this Province of Quebec, which has expanded and deepened since he became Archbishop of this diocese.

"Mr. Chancellor, in the name of the Senate, I present to you Cardinal Paul-Emile Leger — an Archbishop who is dynamic leader of his people, a Chancellor who champions the cause of education, a great man who has won the admiration and friendship of all who come to know him — in order that you may confer on him the degree of Doctor of Laws, honoris causa."

### F. Cleveland Morgan

Dean H. N. Fieldhouse presented Mr. Morgan for his honorary LLD in these words:

"Mr. Chancellor: I have the honor to introduce to you, Frederick Cleveland Morgan, Esquire, Bachelor of Arts of the University of Cambridge and Master of Arts of this university.

"A director of Henry Morgan and Company Limited and honorary president of the Montreal Museum of Fine Arts, Mr. Morgan exemplifies that happy and unforced intercourse between the World of Commerce and that of the humanities which was characteristic of so many of the best men of his generation in Montreal. His active connection with the Art Association of Montreal covered a period of 40 years, during nine of which he served as its president; and, for seven years, from 1952-59, he was a member of the Board of Trustees of the National Gallery of Canada.

"His discriminating gifts to the Montreal Museum laid the basis of its collections in the field of the decorative arts, and the Rare Book collection of the Redpath Library is similarly in his debt; but behind and beyond these acts of generosity, have been his unflagging support of the arts in Montreal and in Canada, and his steady, unselfish and unresting work, with hand as well as with head, for the cultural enrichment of the life of this city during the past half-century.

"It is in recognition of, and in gratitude for this contribution to our metropolitan life that I ask you, Mr. Chancellor, to confer on Cleveland Morgan the Degree of Doctor of Laws, honoris causa."

### A. G. Murphy

Dean D. L. Mordell of engineering presented Mr. Murphy, speaking as follows:

"Mr. Chancellor: It has been said, and indeed printed, that the St. Lawrence Seaway is the greatest man-made alteration to the face of the earth. Our Faculty of Engineering takes great pride in the fact that the chief engineer for this work was one of our distinguished graduates.

"Alexander Gordon Murphy graduated from our faculty in 1922. Throughout most of his professional career he has been concerned with waterways, and his works have included the construction and development of canals, wharves, and harbors from Halifax to Vancouver, and in Hudson Bay, the development of the port of Churchill.

"For seven years he was port manager at Montreal. This experience at the terminus of deep draft ocean navigation made his appointment in 1954 as chief Engineer of the St. Lawrence Seaway Authority, charged with extending deep navigation facilities to the heart of the continent, seem particularly approporiate.

"Mr. Murphy has been fortunate enough to do what few engineers can do. He has built a personal monument that will endure, both for his credit and for Canada's.

"In recognition of his very great engineering achievements for Canada, I feel honored and privileged to present him to you that you may confer on him the degree, Doctor of Laws, honoris causa."

### Dr. Thompson

Dean H. G. Dion of the faculty of agriculture introduced Dr. Thompson in these words:

"Mr. Chancellor: I have the honour to present to you, that you may confer on him the degree of Doctor of Laws, honoris causa, Walter Palmer Thompson, biologist and educator.

"As a biologist, he was recognized by his scientific colleagues in all countries in naming him president of the IXth International Botanical Congress, which he so capably directed here in Montreal last summer. As an educator,

"Dr. Thompson has earned the affection and respect of generations of students at the University of Saskatchewan in his successive roles as an inpiring lecturer in genetics, as a brilliant leader of research on the mechanisms of inheritance for rust restistance in wheat, as a benign but demanding dean, and most recently, as a wise and discerning architect for the future of a young and vigorous university, as its president. As one of Dr. Thompson's former students I share doubly in McGill's pride and pleasure in honouring him to-day."

### His Excellency Presented

Dr. James presented the Governor-General for his academic title, speaking as follows:

"Mr. Chancellor: It is not necessary to introduce to this Convocation the Visitor who, under the Royal Charter of 1852, is the senior officer of McGill University. On your behalf, Mr. Chancellor, and on behalf of this Convocation I express our welcome.

Son of this Province, nurtured in this city of Montreal by Loyola College and Laval University, ancient parent of the present University of Montreal, he demonstrated in two world wars that personal courage which is the badge of greatness. The Distinguished Service Order upon his breast, together with the Military Cross and Bar upon its ribbon, eloquently attest his military career.

As a diplomat, in the service of Canada, he has won equal distinction in a second career that culiminated in his embassy to France during the difficult years from 1944 to 1953. The cities of Lille, Dieppe, Dijon, Honfleur and Caen have conferred on him the accolade of citoyen d'honneur. It is a roll-call of his place in Canada's history.

"Today, Mr. Chancellor, he is embarked on a third career that has its roots in both his gallantry and his devoted public service. We welcome him as Governor-General of Canada, the personal representative of Her Majesty the Queen. In token of our admiration and affection, Mr. Chancellor, I ask you to confer on His Excellency Georges Philias Vanier the degree of Doctor of Laws, honoris causa."

The Governor-General then delivered the convocation address, which was followed by benediction and signing of "God Save the Queen."

The tree-planting ceremony, scheduled to take place on the campus was cancelled.

The final event of convocation is the annual Convocation Ball, to be held this evening in the Sir Arthur Currie Memorial Gymnasium-Armory.

Among the members of the Board of Governor's present at the convocation were Senator A. K. Hugessen, J. D. Johnson, [illegible]air Gordon, B. C. Gardner, A. Ewart Stavert, J. A. Fuller, T. R. McLagan, Henry G. Birks, T. W. Eadie, J. G. Notman, H. Greville Smith, Arth r C. Jensen and Drummond Giles.

Madame Vanier had a place of prominence on the platform and watched her husband receiving an LLD degree, honoris causa. She was attended by Mme. Berger, lady-in-waiting.

The Governor-General was accompanied by Air Vice-Marshal Adelard Raymond, honorary aide-de-camp in attendance, and Esmond Butler, secretary.



De notre édition finale d'hier). photos LA PRESSE

**DOCTORATS D'HONNEUR A McGILL** — Au cours d'une spectaculaire cérémonie au Forum, sept personnalités canadiennes ont reçu un doctorat d'honneur de l'Université McGill. On voit ici, de gauche à droite : M. F. Cleveland Morgan, M. Jules Léger, l'hon. Antonio Barrette, M. R. E. Powell, chancelier de McGill, le gouverneur-général, M. Vanier, S. E. le cardinal Léger, le Dr F. Cyril James, principal et vice-chancelier, M. A Gordon Murphy et M. W. Palmer Thompson.

# Sept doctorats décernés à McGill

C'est dans la vaste enceinte du Forum que s'est déroulée hier matin l'impressionnante cérémonie de la collation des grades et diplômes à 1,225 élèves de l'Université McGill, ainsi que la remise de doctorats honorifiques à sept éminentes personnalités canadiennes :

—le gouverneur-général du Canada, le général Georges Vanier, qui fut présenté par le Dr F. Cyril James, principal et vice-chancelier de McGill.

—Son Eminence le cardinal Paul-Emile Léger, archevêque de Montréal et chancelier de l'Université de Montréal, qui fut présenté également par le Dr James;

—l'hon. Antonio Barrette, premier ministre de la Province de Québec, présenté aussi par le Dr James;

—M. Alexander Gordon Murphy, ingénieur-chef de la Voie maritime du St-Laurent, présenté par le doyen D. L. Mordell, de la Faculté de génie de McGill;

—M. Frederick Cleveland Morgan, président honoraire du Musée des Beaux-Arts de Montréal, philanthrope, ami des arts et des livres, présenté par le doyen H. N. Fieldhouse, de la Facultés des arts et des sciences de McGill;

—M. Jules Léger, représentant permanent et ambassadeur du Canada auprès du Conseil Nord-Atlantique et de l'Organisation pour la coopération économique européenne, présenté par le Dr D. L. Thomson, vice-principal de McGill;

—Le Dr Walter Palmer Thompson, biologiste et éducateur, président du 9e congrès international de Botanique qui eut lieu à Montréal l'été dernier, présenté par le doyen H. G. Dion, de la Faculté d'agriculture de McGill, vice-principal du Macdonald College.

Au début de l'imposante cérémonie, le principal, le Dr James, souhaita la bienvenue à la foule des parents et amis des gradués et déclara que la réunion de ce jour pouvait, en somme, être considérée comme une "vitrine" de l'éducation pour la province de Québec. A l'exception du Dr Thompson, dit-il, lequel représente avec honneur les autres universités canadiennes, tous nos gradués et docteurs "honoris causa" sont sortis de nos écoles et universités, de langue française ou de langue anglaise, de religion catholique ou protestante, pour apporter leur brillante contribution à la vie canadienne.

Selon les termes de notre charte royale, dit-il, il est de mon devoir de souhaiter une bienvenue particulière à S. E. le gouverneur-général, qui porte le titre de visiteur de McGill. Pour la première fois dans l'histoire du Canada, un fils du Québec est le représentant personnel de Sa Majesté et nous partageons l'orgueil qu'en éprouvent tous nos concitoyens.

S'adressant ensuite aux gradués du Québec, puis à ceux qui sont venus de tous les coins de l'Amérique du Nord et des pays au-delà des mers pour étudier à McGill, le Dr James les engagea à garder la mémoire de leur séjour à cette université et des amitiés qu'ils y ont connues. Il les invita également à faire rayonner partout le nom de McGill, car, ajouta-t-il, "la réputation d'une université, en définitive, dépend des accomplissements et des réalisations de ses gradués.

En félicitant les parents des élèves, le Dr James ajouta que leur fierté était justifiée. Une université, dit-il, ne peut faire davantage que de bâtir sur les fondations de caractère et de personnalité que vous avez vous-même établies alors que vos fils et vos filles grandissaient. Nous prenons part à votre joie d'aujourd'hui, qui demeurera au nombre de vos plus précieux souvenirs.

Prenant la parole au nom des récipiendaires des doctorats d'honneur en droit, le gouverneur-général Vanier livra au vaste auditoire ses impressions sur sa récente tournée dans l'Ouest canadien qui fut, dit-il, une "découverte personnelle de notre pays". Après avoir fait un sincère éloge du caractère des Canadiens de l'Ouest, qui ont conservé beaucoup de l'esprit des pionniers, M. Vanier s'est dit consterné d'avoir constaté combien peu les différentes régions du Canada connaissent les autres secteurs de leur pays.

Ce manque d'information, ajouta-t-il, s'explique aisément par le fait des distances énormes qui nous séparent, des intérêts divers de chaque région et aussi des informations parfois insuffisantes que nous recevons. Il ne faut pas cependant prendre la chose au tragique, et de plus en plus, les congrès d'hommes d'affaires, d'éducateurs et autres membres de nombreux organismes contribuent à nous rapprocher davantage. Cependant, ce n'est pas assez, fit remarquer Son Excellence, et il y a une chose que nous pouvons faire, c'est de passer nos vacances au Canada avant de songer à nous rendre en Floride ou en Europe. Moi-même, dit-il, j'ai été coupable sous ce rapport, et je m'en accuse.

Parlant ensuite des jeunes, M. Vanier déclara: "Chaque siècle semble avoir son propre "mal du siècle". Il est inévitable que chaque génération réagisse plus ou moins violemment contre la précédente. Toutes les fautes, les erreurs, ne sont pas cependant du côté des jeunes, dit-il, et lors d'une récente conférence sur la jeunesse tenue à Washington, un éducateur affirma que le problème de base, c'est l'apathie, la perfidie et le mauvais exemple de la génération adulte.

Notre progrès matériel a été grand, mais en a-t-il été ainsi, demanda M. Vanier, de notre progrès spirituel ? C'est pourquoi je dis aujourd'hui aux "angry young men": "Que votre colère soit positive et constructive. Présentez-vous comme députés, prenez intérêt aux affaires de votre ville, de votre province, de votre pays, même si cela exige des sacrifices, et surtout, pensez à la génération qui vous suivra. Ainsi, vous serez comme Prométhée, qui vola au ciel son feu sacré pour en donner les effets bienfaisants à ses frères de la terre.

Ottawa Journal May 31/60

## Vanier Urges Grads See Canada First

871

MONTREAL, May 30.—(CP)—Governor General Vanier yesterday urged young Canadians to know their country and to further its unity, whether through holiday visits or in launching their careers.

His Excellency delivered the convocation address before 1,225 students graduating from McGill University. He was among seven distinguished persons upon whom were conferred honorary degrees of doctor of laws.

Other receiving honorary degrees were Paul-Emile Cardinal Leger, Archbishop of Montreal; Premier Barrette of Quebec; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's permanent representative to the North Atlantic Council; Dr. W. P. Thompson, former president of University of Saskatchewan, and A. Gordon Murphy, chief engineer of St. Lawrence Seaway Authority.

Governor General Vanier said his tour of the West had been a revelation to him and that he had "experienced something of a personal discovery of our country".

He hoped that the graduating class would give thought to further unity and mutual comprehension within Canada.

"I refer to the matter of holidays. It is all too easy to say let's go to Florida or let's go to Europe, while our own country remains a great unknown."

Saskatoon Star-Phoenix May 30/60

## Thompson Honored

511

Among seven distinguished Canadians on whom McGill University confers honorary degrees today is Dr. Walter Palmer Thompson, retired president of Saskatchewan university. Of Dr. Thompson, the *Montreal Star* said:

> McGill recognizes a Canadian educator in Dr. W. P. Thompson. He is one of the group whose own achievements in scholarship, and whose enthusiasm for their university, has raised the University of Saskatchewan to be one of the most remarkable in Canada. For 11 years as president of that university, he created a spirit of united effort that is a priceless legacy for his successors.

The other distinguished Canadians honored by McGill are Major-General Vanier, Governor-General of Canada; Quebec's Premier Antonio Barrette; His Eminence, Paul-Emile Cardinal Leger of Montreal; and his brother, Dr. Jules Leger, Canada's permanent delegate to NATO and to the Organization for European Co-operation; Cleveland Morgan of the Montreal Museum of Fine Arts on the occasion of its centenary; and A Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

London Free Press May 31/60

## Urges Students To Spend More Holidays In Canada

871

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His Excellency delivered the convocation address before 1,225 students graduating from McGill University. He was among seven distinguished persons upon whom were conferred honorary degrees of doctor of laws.

Threat of rain caused the convocation ceremonies to be held in Montreal Forum instead of on the university campus.

Others receiving honorary degrees were Paul-Emile Cardinal Leger, Archbishop of Montreal; Premier Antonio Barrette, of Quebec; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's permanent representative to the North Atlantic Council; Dr. W. P. Thompson, former president of University of Saskatchewan, and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

Governor-General Vanier said that his tour of the west had been a revelation to him and that he had "experienced something of a personal discovery of our country."

He hoped that the graduating class would give thought to further unity and mutual comprehension within Canada.

"I refer to the matter of holidays. It is all too easy to say let's go to Florida or let's go to Europe, while our own country remains a great unknown. I confess that I have myself been particularly guilty in this respect."

"Similar considerations apply to the question, which perhaps you have already settled, of careers.

"Interesting opportunities for graduates present themselves on all sides, but may I suggest to you that you should not allow offers from other developed countries to tempt you to the extent of leaving Canada undeveloped and unmanned."

La Presse May 31/60

Le gouverneur-général Vanier

# Exhortation aux Canadiens à mieux connaître leur pays et à promouvoir l'unité nationale

MONTREAL, (PC) — Le gouverneur-général Georges-P. Vanier a exhorté les jeunes Canadiens à s'employer à connaître davantage leur patrie et à se faire apôtres de l'unité, que ce soit au cours de vacances ou dans l'exécution de leur travail.

Le gouverneur-général du Canada était l'orateur invité, hier, à l'occasion de la collation des grades à l'Université McGill. Il était parmi les sept personnalités à qui l'institution a conféré des doctorats honorifiques en droit.

Comme la pluie menaçait de tomber au cours de l'avant-midi, les cérémonies se sont déroulées dans l'enceinte du Forum de Montréal, plutôt que sur le campus de l'Université.

**Sept personnalités**

Les autres personnes honorées par l'institution montréalaise sont le cardinal Paul-Emile Léger, archevêque de Montréal; le premier ministre de la province de Québec, M. Antonio Barrette; M. F. Cleveland Morgan, président honoraire du Musée des beaux-arts de Montréal; le Dr Jules Léger, représentant permanent du Canada au Conseil nord-atlantique; le Dr W.P. Thompson, ancien recteur de l'Université de la Saskatchewan; et M. A. Gordon Murphy, ingénieur en chef de la direction de la Voie maritime du St-Laurent.

**Découverte du Canada**

Le gouverneur-général a noté que son récent voyage dans l'Ouest du pays avait été pour lui une révélation, et qu'il avait été à même de faire une "découverte personnelle du Canada".

Il a exprimé l'espoir que les gradués de McGill ne manqueront pas de raffermir l'unité et la compréhension mutuelle d'un océan à l'autre.

Charlottetown Patriot May 30/60

# 9 Islanders win degrees at McGill

There were nine students from Prince Edward Island receiving degrees or diplomas when McGill University in Montreal graduated 1,225 students from all parts of Canada, the U.S.A. and other countries of the world at its annual Spring Convocation today.

The P.E.I. students were: William Stanhope Moore, Albion, B. Sc. - Agri.; Alexander Goodwill MacDougall, Belle River, M.A.; George Bonnell, Charlottetown, Diploma in Urology; Joyce Roberta MacKinnon, Charlottetown, Dip. O. T.; Cyril J. MacIsaac, Cherry Valley, M.D.C.M Sister Mary Winnifred, Charlottetown, Dip. Mus.; Virginia MacPhail, Cornwall, Dip. P. and O.T.; Donald Arthur Smith, Pownal, B. Sc. - Agri.; and Graeme Alexander Linkletter, Summerside, B. Sc. - Agri.

Dr. F. Cyril James, Principal and vice - chancellor, conferred the degrees during the traditional ceremony.

The graduates heard convocation address by His Excellency Major-Gen. George Vanier, Governor General of Canada, and by virtue of Royal Charter "Visitor"



C. J. MacISAAC

of McGill, who received the honorary degree of Doctor of Laws.

R. E. Powell, McGill's chancellor, also conferred honorary degrees upon: His Eminence Paul - Emile Cardinal Leger; Hon. Antonio Barrette, prime minister of Quebec; Dr. Jules Leger, permanent Canadian representative to NATO and to the Organization for European Economic Co-operation in Paris; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. W. P. Thompson, president of the University of Saskatchewan from 1943-1959; and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

Toronto Globe & Mail May 31/60

# Know Canada, Students Urged

**Montreal, May 30 (CP)**—Governor-General George Vanier today urged young Canadians to know their country and to further its unity, whether through holiday visits or in launching their careers.

The Governor-General gave the convocation address before 1,225 students graduating from McGill University. He was among seven to receive honorary degrees of doctor of laws.

Others receiving the degrees were Paul-Emile Cardinal Leger, Archbishop of Montreal; Premier Antonio Barrette of Quebec; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Jules Leger, Canada's permanent representative to the North Atlantic Council; Dr. W. P. Thompson, former president of the University of Saskatchewan, and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

Mr. Vanier said his tour of the West had been a revelation to him, and that he had "experienced something of a personal discovery of our country."

THE McGILL NEWS, MONTREAL QUE. SUMMER 1960

L'Evangeline Moncton May 31/60

# Les universitaires invités à connaître leur propre pays

**MONTREAL (PC) — Le gouverneur-général Georges P. Vanier a exhorté les jeunes Canadiens à s'employer à connaître davantage leur patrie et à se faire apôtres de l'unité, que ce soit au cours de vacances ou dans l'exécution de leur travail.**

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**Découverte du Canada**

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"Le manque de contacts s'explique sans aucun doute par les

eux des carrières intéressantes à l'étranger: "M'est-il permis de vous demander de ne pas vous laisser tenter par des offres venant de pays plus développés que le nôtre et de ne pas quitter un Canada moins développé et plus pauvre en capital humain".

Le général Vanier a poursuivi en disant que même s'il lui avait été donné de voyager à plusieurs reprises dans l'Ouest du pays, sa dernière visite dans les provinces de l'Ouest devait lui apporter une grande révélation.

**L'hospitalité**

"Né dans l'Est, quel ne fut pas mon étonnement de découvrir avec quelle fidélité l'Ouest avait su conserver ses traditions du temps des pionniers. L'une de ces coutumes était celle de la porte ouverte, accessible au voisin ou au voyageur qui pouvait avoir besoin de secours. Ayant bénéficié moi-même de cette hospitalité, je puis vous affirmer que les récits qui la décrivent ne l'ont nullement exagérée.

Le Soleil Trois Rivières May 31/60

L'Université McGill honore l'hon. Barrette

# M. Vanier invite les jeunes Canadiens à prêcher l'unité

MONTREAL (PC) — Le gouverneur-général, Georges P. Vanier a exhorté les jeunes Canadiens à s'employer à connaître davantage leur patrie et à se faire apôtres de l'unité, que ce soit au cours de vacances ou dans l'exécution de leur travail.

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Le gouverneur-général du Canada devait par la suite, mettre les étudiants en garde contre l'attrait que représentent pour eux des carrières intéressantes offertes à l'étranger: "M'est-il permis de vous demander de ne pas vous laisser tenter par des offres venant de pays plus développés que le nôtre et de ne pas quitter un Canada moins développé et plus pauvre en capital humain".

Le général Vanier a poursuivi en disant que même s'il lui avait été donné de voyager à plusieurs reprises dans l'Ouest du pays, sa dernière visite dans les provinces de l'Ouest devait lui apporter une grande révélation.



Spring Convocation was held Monday, May 30, in the Montreal Forum. In traditional ceremony, 1,225 students were graduated and the Convocation Address was delivered by His Excellency Georges P. Vanier, Governor-General of Canada and Visitor to the University, top left.

A distinguished roster of Canadians received honorary degrees. They were photographed above with the Chancellor and Principal just before the ceremony got under way. From left to right, they are, F. Cleveland Morgan, B.A., M.A. '04, honorary president of the Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's Permanent representative to the North Atlantic Council; the Hon. Antonio Barrette, Premier of Quebec; R. E. Powell, Chancellor; the Governor-General; Paul-Emile Cardinal Leger, Archbishop of Montreal; Dr. F. Cyril James, Principal; A. Gordon Murphy B.Sc. '22, chief engineer of the St. Lawrence Seaway Authority; and Dr. W. P. Thompson, former president of the University of Saskatchewan.

Halifax Chron-Herald May 31/60

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## Vanier Tells Graduates:

# KNOW YOUR COUNTRY

## *And Further Its Unity*

MONTREAL (CP) — Governor-General Vanier Monday urged young Canadians to know their country and to further its unity, whether through holiday visits or in launching their careers.

His Excellency delivered the convocation address before 1,225 students graduating from McGill University. He was among seven distinguished persons upon whom were conferred honorary degrees of doctor of laws.

An early-morning threat of rain caused the convocation ceremonies to be held in Montreal Forum instead of on the university campus.

Others receiving honorary degrees were Paul-Emile Cardinal Leger, archbishop of Montreal; Premier Antonio Barrette of Quebec; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. Jules Leger, Canada's permanent representative to the North Atlantic Council; Dr. W. P. Thompson, former president of University of Saskatchewan, and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

"PERSONAL DISCOVERY"

Governor-General Vanier said that his tour of the West had been a revelation to him and that he had "experienced something of a personal discovery of our country."

He hoped that the graduating class would give thought to further unity and mutual comprehension within Canada.

"I refer to the matter of holidays. It is all too easy to say let's go to Florida or let's go to Europe, while our own country remains a great unknown. I confess that I have myself been particularly guilty in this respect.

"Nevertheless I should like to make amends by urging you not to be beguiled by the lure of a quick superficial tour overseas before you have explored the resources and the beauty of Canada.

"Interesting opportunities for graduates present themselves on all sides, but may I suggest to you that you should not allow offers from other developed countries to tempt you to the extent of leaving Canada undeveloped and unmanned."

Gen. Vanier said that although he had made previous journeys in the West, his tour was a revelation to him.

"As an Easterner I was excited to discover how well the West is succeeding in preserving what is best from the traditions of the pioneering days. One of those customs was that of the open door accessible to the neighbor or the traveller who might be in need of it . . ."

"I wonder, for example, how many among this company are aware of what is being done on the Prairies to care for the physically handicapped and for the aged. Who has heard of the Metis Friendship Centre at Winnipeg? Who here knows that a public works project is being carried out today on the South Saskatchewan River, second only in scope to the construction of the St. Lawrence Seaway?"

St. John Telegraph-Journal May 31/60

## See Canada First, McGill Grads Urged

13-M

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Trenton Ont June 2/60

## Trenton Man Is McGill Graduate

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Among the 1,225 graduates of McGill University who were awarded their degree at the annual convocation services Monday was Leslie L. Kaye of Trenton. Mr. Kaye received his Bachelor of Arts degree, with second class honors in Philosophy.

Dr. F. Cyril James, Principal and Vice-Chancellor of the university conferred the degrees on the graduates, who come from all parts of Canada, the United States as well as several other countries of the world.

Honorary degrees were conferred upon several distinguished guests by McGill's Chancellor, R. E. Powell. These guests were His Eminence Paul-Emile Cardinal Leger, Hon. Antonio Barrette, Prime Minister of the Province of Quebec; Dr. Jules Leger, permanent Canadian representative to NATO and to the Organization for European Economic Co-operation in Paris; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. W. P. Thompson, president of the University of Saskatchewan, from 1948 until this year, and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

The convocation address was delivered by His Excellency Major-Gen. Georges Vanier, Governor-General of Canada, and by Royal Charter "Visitor" of McGill. The honorary degree of Doctor of Laws was bestowed upon the distinguished guest, earlier in the ceremonies.

Le Devoir May 31/60

# McGill décerne 7 doctorats honorifiques et 1,225 diplômes

**Sept personnalités canadiennes ont reçu hier des doctorats honorifiques et 1,225 élèves ont obtenu leur graduation et des diplômes de l'université McGill au cours d'une brillante cérémonie qui s'est déroulée dans l'enceinte du Forum.**

Les récipiendaires de doctorats honorifiques ont été le gouverneur-général du Canada, le général Georges Vanier; Son Eminence le cardinal Paul-Emile Léger, archevêque de Montréal; le premier ministre de la province, l'hon. Antonio Barrette; M. Alexander Gordon Murphy, ingénieur-chef de la voie maritime du St-Laurent; M. Frederick Cleveland Morgan, président honoraire du musée des Beaux-Arts de Montréal; M. Jules Léger, ambassadeur du Canada auprès du Conseil Nord-Atlantique; M. Walter Palmer, biologiste, président du 9e congrès international de botanique.

Le principal de l'université, le Dr Cyril James a souhaité la bienvenue à la foule des parents et amis des diplômés et il leur a demandé de considérer cette réunion comme une "vitrine" de l'éducation dans la province de Québec. A l'exception du Dr Thompson, tous les gradués et docteurs honoris causa sont sortis de nos écoles de langue française et de langue anglaise, de religion catholique ou protestante, pour apporter leur contribution à la vie canadienne. Il a demandé aux diplômés et aux gradués de faire rayonner partout le nom de McGill car, en définitive, le renom d'une université dépend des réalisations de ses diplômés.

**Le gouverneur-général**

C'est le gouverneur-général Vanier qui a remercié l'université McGill au nom des récipiendaires de doctorats honorifiques en droit.

Le gouverneur-général qui revient d'une tournée dans les provinces de l'Ouest s'est dit consterné de constater combien les habitants d'une région connaissent peu les habitants des autres régions.

Ce manque de connaissance s'explique surtout par le fait des distances énormes qui nous séparent, des intérêts divers de chaque région et également par les informations insuffisantes que nous recevons.

Il a conseillé de passer des vacances au Canada, de visiter le pays, les différentes provinces avant de visiter les pays étrangers. Moi-même, j'ai été coupable à ce sujet, et je m'en accuse aujourd'hui.

S'adressant ensuite à la foule des jeunes gradués et diplômés, le gouverneur-général a dit que chaque génération réagit plus ou moins contre celle qui l'a précédée.

Toutes les fautes, toutes les erreurs ne sont pas cependant du côté des jeunes et, citant la réflexion d'un éducateur, il a ajouté que le problème de base, c'est l'apathie, la perfidie et le mauvais exemple de la génération adulte.

Il a demandé aux jeunes d'adopter des attitudes positives et constructives. "Présentez-vous comme députés, prenez intérêt aux affaires de votre ville, de votre province, de votre pays, même si cela exige des sacrifices, et surtout, pensez à la génération qui vous suivra".

St. John Evening Times-Globe May 31/60

## See Canada First, McGill Grads Urged

13-M

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Rosemere Northern Beacon June 2/60

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## LOCALS McGILL GRADS

Three Rosemere residents were among 1,225 students from all parts of Canada, the U.S.A. and other countries of the world who received degrees at the annual McGill Spring Convocation Monday.

Dr. F. Cyril James, Principal and Vice-Chancellor, conferred the degrees during the traditional ceremony.

The Rosemere residents who received degrees were: Virginia Lambert, Maisonneuve St., Bachelor of Science in Home Economics with second class honours; Mrs. Adela Pattison, Grande Cote, one of Rosemere's outstanding citizens, who received her Bachelor of Civil Law degree; and Cleveland Stewart Patterson, a diploma in management and business administration.

The graduates heard a convocation address by His Excellency Major-Gen. Georges Vanier, Governor-General of Canada, and by virtue of Royal Charter "Visitor" of McGill, who received the honorary degree of Doctor of Laws.

R. E. Powell, McGill's Chancellor, also conferred honorary degrees upon: His Eminence Paul-Emile Cardinal Leger; Hon. Antonio Barrette, Prime Minister of the Province of Quebec; Dr. Jules Leger, permanent Canadian representative to NATO and to the Organization for European Economic Co-operation in Paris; F. Cleveland Morgan, honorary president of the Montreal Museum of Fine Arts; Dr. W.P. Thompson, president of the University of Saskatchewan from 1948 to 1959; and A. Gordon Murphy, chief engineer of the St. Lawrence Seaway Authority.

Charlottetown Patriot P.E.I. June 4/60

# Arts scholarship given Island man

Barry Bugden, Lewis Point, West Royalty, has become the first Islander to be awarded an arts scholarship for the study of painting. Mr. Bugden earned his award through his ability, leadership and work in art and drama in P.E.I.

The Canada Council, an independent body which supports the arts and humanities through public funds, yesterday announced the award, one of 60 made to young Canadian artists in the field of painting, sculpture, music, ballet and writing.

**$1,000 GRANT**

The awards are worth up to $2,000. The grant to Mr. Bugden is for $1,000.

Mr. Bugden who had submitted an application and plan of study to the Council in February, said he felt "wonderful" and "very honoured" when he received news of his scholarship yesterday. His plan of study includes six months at the Byam Shaw School of Art in London, England and six months study in Paris.

Mr. Bugden who is director of publicity for the Maritime Electric Co. Ltd. in Charlottetown, has been granted a year's leave of absence by his employers. He will take with him a well rounded background in art when he leaves the province to commence his studies September of this year.

For the past year Barry Bugden has been president of the P.E.I. Art Society and last month was elected president of the Maritime Art Association at its annual convention in Halifax. He has lived in England, Vancouver and London, Ontario, before coming to Prince Edward Island 15 years ago.

Portraiture and landscape painting in oils are Mr. Bugden's chosen fields and he says he "hopes to return to this province qualified to put on canvas the character and beauty of the Island and its people."

A recent painting by Mr. Bugden was purchased and now hangs in the Premier's office.

"I want to go away, perfect my technique, then come back and paint," the Island painter says enthusiastically. "I want to see as much as I can."

He wants to go to France "because people from all over the world study there. I want to see what they are doing . . . if I have to live in a garret and eat cheese."

A pensive smile crossed his face as Barry Bugden admittedly thought of the thousands of aspiring artists who have added color to Paris herself through their tears and joys in pursuit of artistic achievement, and who did live in garrets and did eat cheese.

Life will not be quite so hard on Mr. Bugden. His grant from the Canada Council plus his past experience in the field of art will give him mature confidence. His wife and children, wishing him success though they cannot see him for a year, will help through periods of loneliness, periods which can enrich an artist's sensitive perception.

A brief rundown on Mr. Bugden's background would show his seven years as a commercial artist in London, Ontario. He studied fine art in the evenings with Clair Bice, now curator of the London Museum of Fine Arts, and worked with Gentile Tondino, instructor at the Montreal Museum of Fine Arts the past two summers.

Among other things, Barry Bugden taught evening classes in painting the past two winters in Charlottetown for the P.E.I. Art Society.

In 1956 he designed the set for the Little Theatre production of "Angel Street" which was awarded the trophy for best visual presentation in the Dominion Drama Finals in Sherbrooke, Quebec.

Like most painters, Mr. Bugden has favorites among the greater names in his field. He has been studying Robert Harris paintings for some time and has been inspired by them. About the work of that painter who was an Islander and who studied in England, he says, "his portarits are beautiful". Mr. Bugden has received pleasure and inspiration from two landscape artists, Winsloe Homer and Tom Thompson.

That he will make best possible use of his Canada Council Scholarship award is evident when Barry Bugden tells of his "very busy schedule, because I plan not only day classes but night classes as well. There will be no loafing".

Dimanche Matin May 29/60

# L'université McGill confère des titres à plusieurs Canadiens très éminents

Lors de la remise des diplômes à 1,225 étudiants, demain à 10 h. A.M., soit sur le terrain de l'université ou au forum de Montréal, selon le temps qu'il fera, le général Georges Vanier, gouverneur général du Canada sera pour la première fois reçu en qualité de "visiteur" de l'université McGill, nouveau titre inclus dans la charte de cette institution, tandis que lui-même et cinq autres personnalités éminentes recevront le titre de docteurs en loi "Honoris Causa". Les cinq autres Canadiens ainsi honorés seront son Em. le cardinal Paul-Emile Léger, archevêque de Montréal, l'hon. Antonio Barrette, premier ministre de la Province, M. F. Cleveland Morgan, président honoraire du Musée des Beaux-Arts de Montréal, M. Jules Léger (frère du Cardinal), représentant permanent du Canada au Conseil de l'Otan, à Paris, M. W. Thompson, ancien président de l'université de la Saskatchewan, et A. Gordon Murphy, ancien diplômé de McGill et chef ingénieur de la Voie maritime du St-Laurent.

Ottawa Le Droit June 1/60

# La jeunesse doit être apôtre de l'unité nationale

MONTREAL (PC) — Le gouverneur général Georges P. Vanier a exhorté les jeunes Canadiens à s'employer à connaître davantage leur patrie et à se faire apôtres de l'unité, que ce soit au cours de vacances ou dans l'exécution de leur travail.

Le gouverneur général du Canada était l'orateur invité, hier, à l'occasion de la collation des grades à l'université McGill. Il était parmi les sept personnalités à qui l'institution a conféré des doctorats honorifiques en droit.

Comme la pluie menaçait de tomber au cours de l'avant-midi, les cérémonies se sont déroulées dans l'enceinte du Forum de Montréal, plutôt que sur le campus de l'université.

**Sept personnalités**

Les autres personnes honorées par l'institution montréalaise sont le cardinal Paul-Emile Léger, archevêque de Montréal; le premier ministre de la province de Québec, M. Antonio Barrette; M. F. Cleveland Morgan, président honoraire du Musée des beaux-arts de Montréal; le Dr Jules Léger, représentant permanent du Canada au Conseil nord-atlantique; le Dr W.P. Thompson, ancien recteur de l'Université de la Saskatchewan; et M. A. Gordon Murphy, ingénieur en chef de la direction de la Voie maritime du St-Laurent.

Granby La Voix de l'Est May 31/60

# Les jeunes Canadiens exhortés à connaître davantage leur pays

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*Découverte du Canada*

Le gouverneur-général a noté que son récent voyage dans l'Ouest du pays avait été pour lui une révélation, et qu'il avait été à même de faire une "découverte personnelle du Canada".

Il a exprimé l'espoir que les gradués de McGill ne manqueront pas de raffermir l'unité et la compréhension mutuelle d'un océan à l'autre.

*Mise en garde*

Le gouverneur-général du Canada devait par la suite mettre les étudiants en garde contre l'attrait que représentent pour eux des carrières intéressantes offertes à l'étranger: "M'est-il permis de vous demander de ne pas vous laisser tenter par des offres venant de pays plus développés que le nôtre et de ne pas quitter un Canada moins développé et plus pauvre en capital humain".

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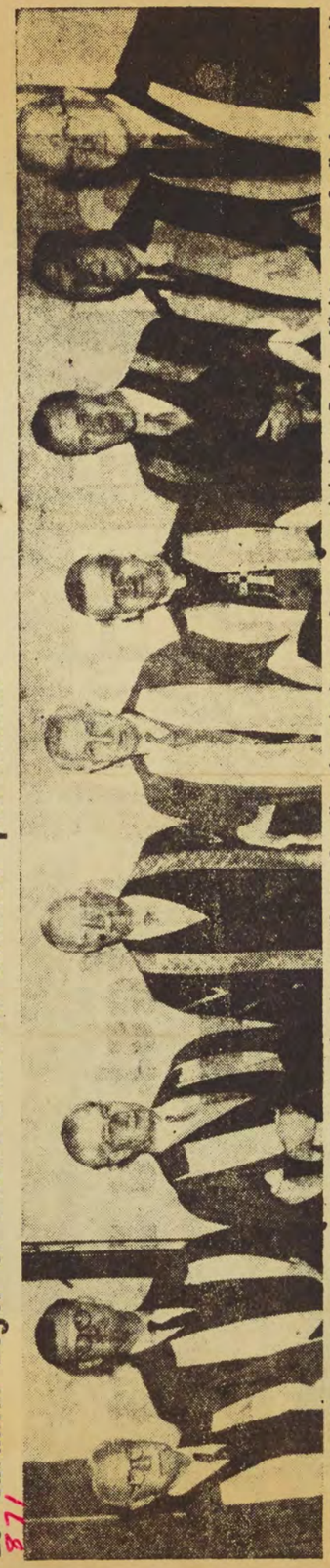
*L'hospitalité*

"Né dans l'Est, quel ne fut pas mon étonnement de découvrir avec quelle fidélité l'Ouest avait su conserver ses traditions du temps des pionniers. L'une de ces coutumes était celle de la porte ouverte, accessible au voisin ou au voyageur qui pouvait avoir besoin de secours. Ayant bénéficié moi-même de cette hospitalité, je puis vous affirmer que les récits qui la décrivent ne l'ont nullement exagérée.

Dimanche-Matin
Montreal, P.Q.
June 19, 1960

# Le Cardinal Léger et l'hon. Barrette honorés par McGill



Sous cette photo les journaux publieint récemment la légende suivante: "Quatre Canadiens français dont un Gouverneur général, un Premier Ministre et un Cardinal ont été créés docteurs en droit honoris causa de McGill. On les voit ici entourés des autorités de McGill et des trois autres citoyens éminents qui ont reçu cette distinction. On reconnaît le général Georges Vanier, le cardinal Paul-Emile Léger, l'hon. Antonio Barrette, Premier Ministre de la Province, M. Jules Léger, M. F. Cleveland Morgan, président honoraire du musée des Beaux-Arts, M. W. P. Thompson, ancien président de l'Université de Saskatchewan, et M. A. Gordon Murphy, chef ingénieur de la Voie Maritime du Saint-Laurent, le principal de McGill, M. Cyril James et le chancelier, M. R. E. Powel.

See previous book

Le Devoir May 19/60

# Treizième conférence annuelle de l'Association des Musées canadiens

La 13ième conférence annuelle de l'Association des Musées canadiens a lieu demain, au Musée des Beaux-Arts de Montréal.

Plus de 200 délégués — représentant les 210 musées du Canada depuis la galerie nationale d'Ottawa jusqu'au musée du Frère André, ici à Montréal — assisteront à la conférence.

C'est la seconde fois dans l'histoire de l'Association que la conférence a lieu à Montréal. Montréal a été choisi comme lieu à la conférence en l'honneur du Musée des Beaux-Arts de Montréal qui célèbre cette année le centenaire de sa fondation. Le Musée est la plus ancienne institution publique consacrée aux arts au Canada.

Le programme de la conférence a été annoncé aujourd'hui par Mme Alice J. Turnham, directrice des musées de l'université McGill et présidente de l'Association des musées canadiens.

Les délégués seront reçus jeudi par M. Evan H. Turner, directeur du Musée des Beaux-Arts de Montréal et président du comité d'accueil.

La conférence s'ouvrira avec l'adresse de Mme Turnham: "Une formation au Musée: comment et à qui?"

Le col. Hugh M. Wallis, président du Musée et du comité provisoire organisant le Conseil centennal canadien des organismes bénévoles non-gouvernementaux, prendra la parole ensuite sur la question "Que peut faire l'association pour le centenaire du Canada en 1967?"

Ce discours sera suivi d'une séance de travail.

Après le déjeuner, qui sera offert par le Musée des Beaux-Arts de Montréal, aura lieu une séance générale sur les relations entre les musées et le gouvernement. M. A. Douglas Tushingham, principal du département d'art et d'archéologie au Royal Ontario Museum, en sera le président.

Parmi les membres prenant part aux débats, citons: W. S. A. Dale, directeur, Vancouver Art Gallery; M. Léon Lortie, président du Conseil des arts de la région métropolitaine; Mary Mack, présidente, United Counties Museum, Cornwall; et James S. Gooding du service du Tourisme et de la Publicité de l'Ontario. Ces membres discuteront de l'appui donné aux musées et aux galeries par le gouvernement sur le plan fédéral, provincial et municipal.

Douglas A. Allan, directeur du Royal Scottish Museum, Edinburgh, parlera sur "Les formes d'assistance en Grande-Bretagne".

Une réception donnée par la Société historique du Lac Saint-Louis au musée militaire de l'Ile Sainte-Hélène précédera le banquet annuel au restaurant Hélède-de-Champlain. M. Joseph A. Patterson, directeur de l'American Association of Museums, sera l'orateur du banquet.

Le jour suivant, une séance générale sur "Les publications et la publicité pour un petit musée" aura lieu au Château de Ramezay. T. A. Heinrich, directeur du Royal Ontario Museum, dirigera les débats.

John E. Struthers, sous-directeur au service d'éducation de Mclean-Hunter Publications à Toronto, discutera du sujet: "Comment atteindre ceux qui nous atteignent"; Frank Lipari, dessinateur à la Gazette Printing Company de Montréal, démontrera qu'un "bon dessin est une vraie économie"; et Albert Colucci, directeur du Pioneer Village de North York, parlera de "Comment attirer le public au musée".

Une visite au musée de la compagnie Téléphone Bell aura lieu après les réunions par section qui commenceront à 2 h. p.m.

Charles Comfort, directeur de la galerie nationale du Canada, dirigera les débats sur l'art et l'archéologie; Jack Herbert, chef de la division des Sites historiques des Parcs nationaux, sur ceux de l'histoire; Loris S. Russell, directeur du Musée national du Canada, sur ceux de la science; et Arthur Lismer, chef de la section éducative du Musée des Beaux-Arts de Montréal, sur ceux de l'éducation. R. Dumais, du Musée de la province de Québec, sera le président des discussions de langue française.

George L. Long, historien de la compagnie de Téléphone Bell, organisera un tour à 3h.30 p.m. Les délégués auront l'occasion de voir les progrès réalisés par l'industrie du téléphone et d'assister à des démonstrations pratiques du fonctionnement des appareils du musée. Ils pourront aussi avoir une idée des méthodes de cataloguement, du classement des archives, etc.

La Compagnie de Téléphone Bell recevra les délégués à un dîner offert en leur honneur. Ce dîner sera suivi d'un tour dans les coulisses de l'Office national du film.

La séance annuelle sera précédée de la soumission des rapports par les dirigeants des sections. Il y aura ensuite un tour des musées Redpath et McCord et enfin le déjeuner d'adieu offert par les musées de l'Université McGill.

Gazette May 19/60

## Museums Open Parley Today

The Canadian Museums Association has announced that more than 100 delegates are expected for the 13th annual conference of the association opening here today.

Montreal was chosen for the three-day conference in honor of the Montreal Museum of Fine Arts, oldest public art institution in Canada, which this year is celebrating its centenary.

General business sessions and visits to museums about Montreal will occupy the delegates, the conference ending Saturday with a luncheon given by the McGill University museums.

Gazette May 20/60

# Museums' Popularity Booms, Money Needed To Keep It Up

Museums are no longer the musty, dusty depositories of old pictures, stuffed animals and ancient crockery that they used to be. Instead, museums and art galleries have become community centres of creative art, creative historical and scientific displays and even centres of music—and most of them need more money to continue their work.

"Money seems to be the main problem and the bane of our existence," Mrs. Alice H. Turnham, director of the McGill University Museums, said yesterday when as president of the Canadian Museums Association she addressed and greeted more than 100 delegates from Canada's 210 museums here for their 13th annual conference.

She said the greatest need is to help people working in museums who are struggling with meagre budgets and inadequate facilities.

"We now can help these people in the form of short courses, but only through contributions from government or private sources in the form of scholarships, bursaries or capital sums from which we can draw operating expenses. We will find it hard to keep up with the public demand for our services," she said.

The director of the American Association of Museums, Joseph A. Patterson, reiterated Mrs. Turnham's talk when he told a dinner meeting of the group, at St. Helen's Island Military Museum last night, that there has been a tremendous increase of interest on the part of the public since the Second World War.

"Attendance has doubled and tripled in most places," he said. "Museums now are offering a great many cultural films, lecture series, a whole range of art and display work. Staffs are working much harder, longer and with more training, but they still are paid less than school teachers. They have no benefits whatsoever.

"Museums have become places of education and instruction, rather than depositories of storage for relics," he said. "This basic change is evident in the 4,500 museums in North America. They have become cultural centres of the respective communities."

At the conference, which is being held for the second time in Montreal, other speakers yesterday included Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts and chairman of the provisional committee to organize Canada's centennial council of non-government voluntary organizations.

A. Douglas Tushingham, head of the art and archaeology division, Royal Ontario Museum, chaired a discussion on museums and government, and Douglas A. Allan, director of the Royal Scottish Museum, Edinburgh, spoke on the pattern of assistance in Great Britain.

Today T. A. Heinrich, director of the Royal Ontario Museum, will chair a discussion meeting to be held in Chateau de Ramezay on "Publications and Publicity for the Small Museum."

Later a visit to the Bell Telephone Museum will be held and a demonstration of museum equipment and other functions will be seen. Saturday, reports from section leaders will be read at the final business meeting.

MUSEUMS ASSOCIATION MEETINGS

## CMA Meets In Montreal

13-M

A three-day conference was held in the Montreal Museum of Fine Arts the latter part of the week, by members of the Canada Museums Association, when extensive programs, slanted towards museums at every level, were participated in by experts in the field from all across Canada. The address by the president, Alice J. Turnham of McGill University, Montreal, titled "Museum Training: For Whom and How?" proved, it is felt, the desirability of adaptive personnel for the various phases of the repositories.

Douglas A. Allan, a director of the Royal Scottish Museum in Edinburgh, an expert in the field of archives and exhibitions participated in the general sessions when Museums and the Government came into discussion.

The annual banquet was held in the Helene de Champlain Restaurant, St. Helen's Island with Jaseph A. Patterson, a director of the American Association of Museums as guest speaker.

A reception was tendered those attending the sessions by the mayor of Montreal, and another highlight of the second day was a tour of Panorama of Telephone Progress and demonstrations of museum equipment, cataloguing methods and various other hints of interest conducted by the Bell Telephone Company. A dinner was held by the Company for the group, and during the evening the National Film Board were hosts when the film, Changing Faces, which showed the old and new Montreal and traced its history through the past 100 years, was featured.

The annual business meeting was held on Saturday morning and a farewell luncheon, held by McGill University Museums, concluded the meeting, the thirteenth annual one which has been held by the C. M. A.

St Thomas Times-Journal May 26/60



—Staff Photo by Adrian Lunny

Dr. Douglas A. Allan of Edinburgh's Royal Scottish Museum, chats with Mrs. Alice Turnham, president, Canadian Museums Association, prior to conference.

# Edinburgh Museum 'Attracts' Teenagers

A Scottish geologist and museum director lamented here today that 3,000 teenagers flock into his institution each Sunday instead of going to the movies, and constitute his main problem and challenge.

The trouble is, said Dr. Douglas Allan of Edinburgh's Royal Scottish Museum, "there's nowhere to go on Sunday in Edinburgh. Everything else is closed!"

The Scottish director, who heads a staff of 100, said Edinburgh's teenagers don't come to the museum to learn but "to promenade and meet their friends, especially friends of the opposite sex."

But he noted cheerfully that he still thinks it worth while to keep the doors open because "if only one per cent of the teenagers sees a butterfly that attracts him or her, or an airplane engine that fascinates, we may have started off a natural historian or an engineer." (The Royal Scottish Museum houses art, geology, technology and natural collections under a single roof.)

Dr. Allan was interviewed during a conference of the Canadian Museums Association, holding its 13th annual meeting yesterday, today and tomorrow in various museums here. He brought warm greetings to the Canadian group from the United Kingdom Museums Association, of which he is past president.

On the positive side, he said, one department of the Edinburgh City Education Committee does nothing but organize visits of school children to the museum. The visits are carefully related to classroom subjects on the principle that "general tours become mere sightseeing."

Turning to other subjects, he said he'd been told about the Canadian and American tendency to ignore the past and noted that even in history-conscious England, "we have to stop them tearing down Roman forums."

But he added that "we have only to insert a letter to the editor in the newspaper and there is a large section of the public which is quick to respond and give us support. That's the kind of thing you need to encourage here." Newspaper stories, he said, are one of his chief methods of luring the public into the museum.

Yesterday's opening meeting of the Canadian Museums Association was held at The Montreal Museum of Fine Arts and was presided over by Mrs. Alice Turnham, president, the only women on the executive of the national group.

### 74 Delegates

Mrs. Turnham delivered the keynote address of the conference—a call for "a master plan" to train Canadian museum personnel. At present, she said, there are, on one hand, very few training programs and a great shortage of personnel. On the other hand more and more people who travel, visit museums —and go back home to demand a local museum.

See MUSEUM—Page 4, Col. 2

The 74 delegates — geologists, naturalists, fine arts experts, curators and administrators — were welcomed by Dr. Evan Turner, director of The Montreal Museum, which later served guests a chicken salad luncheon in the museum garden.

Dr. Turner said The Montreal Museum is striving to create "museum image" so full of vitality that people can't afford to miss any of our events. He cited the current Changing Face of Montreal exhibit which opened at the Museum last night.

Col. Hugh M. Wallis, president of the Montreal Museum, spoke briefly about the plans of the Canadian Centenary Council of which he is chairman and urged museums across Canada to consider ways in which they can contribute to the country's 100th birthday celebrations in 1967.

Joseph A. Patterson, director of the American Association of Museums (of which one-quarter of the membership consists of Canadian institutions) addressed a banquet last night at the Helene de Champlain restaurant on St. Helen's Island. Today's program includes a reception at City Hall, and tours of the Bell Telephone Company museum and of the National Film Board.

Star, May 30/60

Gazette June 4/60

The McCord Museum

# A Clearing Vision

By ALICE J. TURNHAM
(Director, McGill University Museums)

WITH the opening of a special exhibition area in the McCord Museum last month a new era began for the McGill University Museums. After twenty-four years of relative obscurity, the McCord Museum has emerged at last as one of the important teaching facilities within the University and one with a particular public appeal.

**The Gamble for Canada,** the inaugural exhibition designed to mark this occasion, deals appropriately enough in this bicentennial year with local aspects of the Seven Years' War which culminated in the capitulation of Montreal on September 8, 1760. It is the first in a continuing series of historical displays which will draw upon this and other collections to give perspective to the study of Canadian history.



ALICE J. TURNHAM

In its renovated quarters on the corner of Drummond and Macgregor Streets can now be seen some of the University's historical treasures which have been locked away for many years, including a brace of pistols presented by General James Wolfe to one of his Captains at the siege of Quebec, a silver mug once owned by the Marquis de Montcalm, a series of original cartoons of General Wolfe done with the barrackroom touch by one of his more critical officers. Displayed with these are prints and watercolors from the Sir Frederick Williams-Taylor Collection, long the property of the Museum but because of limited facilities rarely publicly exhibited.

Many of the objects in the exhibition emphasize the economic pressures which led to the seven year contest for power. The influence of the fur trade in this struggle is symbolized by the magnificent beaver pelt presented especially for this exhibit by the Hudson's Bay Company. Indian wampum, French and British trade goods, contemporary maps and portraits and documents all vividly recall the men and the moments of the past and help to make history come alive.

The current exhibit marks a decisive forward step in the quality of McGill displays and is a forecast of the high calibre which will be maintained. It is the result of curatorial teamwork in which one member was responsible for research, another for design. Such teamwork is typical of modern museum practice which presents basic principles illustrated by three-dimensional objects, in contrast to the older method of displaying objects for their own sake alone.

Curatorial cooperation extends far beyond the walls of the University, as is demonstrated by McGill Museum materials which are constantly available for research and publication, or are lent to other museums. A case in point is the current duo of exhibits at the Montreal Museum of Fine Arts, the Changing Face of Montreal and the Four Faces of Montreal, in which several hundred objects including furniture, draperies, objets d'art, prints, paintings, photographs, costumes and jewelry were borrowed from the McCord and Notman Collections of McGill University, a most happy example of united effort in a common cause.

Many of these objects, especially the more bulky ones, have not seen the light of day for many a year. It is therefore all the more significant that they should be sought after for use in other surroundings. The important thing is that they should be used, again and again, and in as many different ways as possible, for this is the chief way in which any museum can justify its possessions.

The McCord Museum has in fact suffered many vicissitudes. Basis of the collection was the comprehensive accumulation of historical material by David Ross McCord, an indefatigable Montreal lawyer and philanthropist whose passion for preservation of the past led him to amass throughout his lifetime a host of objects bearing on important events and personalities in Canadian history, and eventually to bequeath this material to McGill University where it would be available in perpetuity for study and inspiration. The Museum was open from 1921 to 1936 in the former Joseph Mansion on the corner of Sherbrooke and McTavish Streets but was forced to close during the depression. When structural weakness finally made it necessary to demolish the Joseph house in 1954, the collection was moved to its present quarters.

The original McCord bequest of 1919 has been added to over the years through the generosity and foresight of many individual donors who believe as Mr. McCord did that a knowledge of the past will help us better to understand the future.

While there is no particular aspect of Canadian history in which the McCord Museum shines exclusively, no one who undertakes research in this field should overlook the potentialities which await him here, for this Museum has long been recognized among the outstanding collections of Canadiana in the country, supplementing but not duplicating the national collections in the Public Archives in Ottawa, the Provincial Museum and Archives in Quebec City, and the Sigmund Samuel Collection of the Royal Ontario Museum in Toronto.

The most comprehensive addition in recent years has been the Notman Photographic Collection of some 300,000 negatives and prints which record 80 years of life and personalities in Montreal.

"Where there is no Vision, the People Perish" was the motto which guided Mr. McCord in his contemplation of the past. For many years this vision has been somewhat obscured, but the outstanding contributions of an anonymous donor whose gifts to the McGill Museums are making possible a whole new program of rejuvenation, the encouragement of the university administration, and the active support by outside groups including the Junior League and the Protestant School Board of Greater Montreal in helping to implement the Museums' extension service, all these interacting factors contribute to a clearing vision of the problems which lie ahead as the McGill Museums prepare to make a really dynamic contribution to the cultural life of the city.

Gazette Mars 5/60

# On View

**Montreal Museum of Fine Arts.** Soviet Painting (opening Tues., Mar. 8); Eskimo Prints (Gallery XII). Until Mar. 27; Suzanne Meloche and Jean McEwen (Norton Gallery). Until Mar. 6 inc.; International Salon of Photography (Mtl. Camera Club) in Lecture Hall until Mar. 27; Graphics by Artists of the CBC (Stable Gallery). Until Apr. 3.

Star Mar 10/60

## Camera Club's Salon Opens at Museum

Montreal Camera Club International Salon of Photography, with color slide show, was opened last night at Montreal Museum of Fine Arts by Dr. Evan H. Turner, museum director.

The exhibition, open until March 27, features outstanding color slides chosen from more than 4,000 entries. During the exhibition three showings with commentary will be held — one at 8 p.m. March 22; and two March 23 at 6.30 p.m. and at 8 p.m. These will be held under the auspices of the museum's ladies' committee.

Poulin Claire Lasalle News Feb 25/60

## Montreal Salon of Photography show Mar. 5-27

The Montreal Camera Club will hold its 19th International Salon of Photography at the Montreal Museum of Fine Arts, 1379 Sherbrooke Street West, March 5 through March 27.

A feature of the exhibition will be a showing of the best color slides received from around the world and chosen from over 4,000 entries.

There will be one showing at 8:00 p.m. Tuesday March 22, and two projections with commentary on Wednesdays March 9 and 23. These will be at 6:30 p.m. and 8:30 p.m. and under the gracious auspices of the Ladies Committee of the Montreal Museum of Fine Arts.

La Presse Mar 19/60

## Les Expositions

**Musée des Beaux-Arts :** Gravures esquimaudes. Jusqu'au 27 mars. — Peinture soviétique. Jusqu'au 3 avril. — André Jasmin, sérigraphies; Oscar Cahen, peintures. Jusqu'au 27 mars.

Le Devoir Fev 22/60

## Salon de photographie

Le Montreal Camera Club présentera le dix-neuvième, Salon international de photographie au Musée des Beaux Arts de Montréal 1379 rue Sherbrooke ouest du 5 au 27 mars.

L'exposition aura pour attrait spécial la projection d'un choix des meilleures photographies en couleurs parmi plus de 4,000 reçues de toutes les parties du monde.

Il y aura une projection à 8 h. mardi soir le 22 mars et deux projections avec commentaires les mercredis 9 et 23 mars à 6h.30 et 8h.30 p.m. sous les auspices des dames du Comité du Musée des Beaux Arts de Montréal.

Toute personne qui s'intéresse à la photographie devrait se faire un devoir d'assister à cet événement spécial. L'entrée est libre.

La Presse Mar 12/60

# Art Calendar

**MONTREAL MUSEUM OF FINE ARTS,** 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10, free days, Wednesday, Saturday, Sunday. **Soviet Painting,** through April 3.
**Eskimo Graphics** to March 27.
**CBC Graphics.** Stable Gallery through April 3.
**Oscar Cahen** and **Andre Jasmin,** Gallery XII show through March 27.

Mont. Gazette Mar 5

The Montreal Camera Club's 19th International Salon of Photography opens today in the Montreal Museum of Fine Arts, 1379 Sherbrooke St., West.

The exhibition, to feature color-slide shows will be on view until March 27.

It was announced that there will be one showing at 8 p.m., March 22 and two projections with commentary at 6:30 p.m., March 9 and 8:30 p.m., March 23. The shows are under the auspices of the Ladies Committee of the Montreal Museum of Fine Arts.

Gazette Mar 19/60

## On View

**Montreal Museum of Fine Arts,** 1379 Sherbrooke West, Soviet Paintings. Eskimo Graphics (Gallery XII). CBC Graphics (Stable Gallery). Oscar Cahen and Andre Jasmin (Norton Gallery).

Le Devoir Mars 21/60

Au musée des Beaux-Arts :

Gravures esquimaude au Salon XII ;
Peinture soviétique ;
Sérigraphie d'André Jasmin à la Galerie Norton ;
Arts graphiques à la Galerie de l'étable.

Le Petit Journal Mar 6/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke) : *Galerie II :* expo des peintures de Suzanne Meloche et de Jean Mc Ewen. Jusqu'au 6 mars. *Galerie des expositions spéciales :* exposition d'art graphique esquimau. Jusqu'au 27 mars. Aussi exposition-vente annuelle. On vendra ($200 au maximum) une centaine de peintures, dessins et sculptures d'artistes contemporains du Québec. Jusqu'au 3 mars.

Le Petit Journal Mar 20/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke) : grande exposition de tableaux de l'U.R.S.S. (63 peintures et 40 gravures). Jusqu'au 3 avril. *Salle de conférence:* 19e Salon de photographie. Jusqu'au 27 mars. *Galerie-Etable:* exposition de gravures des artistes de Radio-Canada. Jusqu'au 3 avril. *Galerie XII:* peintures d'Oscar Cahen et sérigraphies d'André Jasmin. Jusqu'au 27 mars. *Mercredi, le 16 mars* a 3 h. p.m.: visite-conférence de l'exposition soviétique sous la conduite de M. Guy Viau. *Le 16 mars aussi* à 6.30 h. et 8.30 p.m.: films d'art sur Ozias Leduc et John Lyman.

Gaz. Ap. 2/60

## On View

**Montreal Museum of Fine Arts,** 1379 Sherbrooke St. W. Soviet Paintings, through April 3; CBC Graphics (Stable Gallery), through April 3; 77th Annual Spring Exhibition, April 8 - May 8; Paintings by Marion Scott, Sculpture by Sarah Jackson (Norton Gallery); Painters Eleven (Toronto), opening in the Stable Gallery, April 9.

Le Devoir Mar 22/60

# Prochaines semaines au Musée des Beaux-Arts de Montréal

Voici les grandes lignes des expositions et activités générales et du Comité féminin au Musée pour les prochaines semaines :

**EXPOSITIONS GRAVURES ESQUIMAUDES : jusqu'au 27 mars** — On reconnait depuis longtemps les sculptures sur pierre des Esquimaux, mais leurs gravures sont une nouvelle manifestation de leurs talents artistiques. Cette exposition, préparée en collaboration avec le ministère des Affaires du Nord et des Ressources nationales, à Ottawa, présente pour la première fois au public canadien cette nouvelle forme d'art.

**LE CHOIX DU COLLECTIONNEUR : 1-31 mars** — Une peinture de Renoir, "Réunion autour d'un bateau, 1862," appartenant à la collection de M. et Mme Maxwell Cummings.

**19e SALON INTERNATIONAL DE PHOTOGRAPHIE, organisé par le "Montreal Camera Club" : 5-27 mars** — Salle des Conférences. Voir "activités" pour dates de projection des diapositives.

**GRAVURES exécutées par les artistes de Radio-Canada : 5 mars-3 avril** — Galerie-Etable. Cette exposition est patronné par les Jeunes Associés.

**PEINTURE SOVIETIQUE : jusqu'au 3 avril** — 63 peintures et 40 gravures, choisies par le ministère de la Culture, à Moscou, dans le but de montrer les nouvelles tendances de l'art moderne russe, viennent d'arriver à Montréal. Aider les gens à mieux comprendre un pays en leur faisant connaître ses arts est une des raisons d'être d'un musée d'art. Cette exposition, qui a été organisée par M. Murray R. Chipman, un vice-président du Musée, et par Son Excellence le Dr Amasasp A. Aroutunian, ambassadeur de l'U.R.S.S. au Canada, ne sera vue qu'à Montréal. A cause des frais élevés que comporte semblable exposition, on demandera aux membres et au public un léger prix d'admission.

**"GALERIE XII" : 11-27 mars** — Galerie Norton. Peintures d'Oscar Cahén et sérigraphies d'André Jasmin. Cette exposition est une exception à la règle habituelle, puisqu'elle présente un groupe de sérigraphies exécutées récemment par un peintre montréalais bien connu, ainsi que plusieurs peintures d'Oscar Cahén, un des membres du groupe des Onze de Toronto. M. Cahén a été victime d'un tragique accident d'auto en 1956.

### ACTIVITES

**Mardi, 22 mars** — Déjeuner des membres, 12 h. 30. On peut se procurer des billets au comptoir de vente du Musée. Pas de réservations.

**Mardi, 22 mars** — Projection de diapositives en couleurs, 8 h. 30 du soir. Commentaries en anglais.

**Mercredi, 23 mars** — Conférence, en anglais, par M. John C. Parkin, M.Arch., M.R.A.I.C., A.R.C.A., F.R.I.B.A., A.C.I.D., membre du Comité conjoint d'enquête sur l'Environnement résidentiel "A City Looks To Its Future." 3 heures de l'après-midi. (Thés du Comité féminin.)

**Mercredi, 32 mars** — Projection de diapositives en couleurs, deux séances, 6 h. 30 et 8 h. 30 du soir. Commentaires en français. Sous la direction du "Montreal Camera Club." Salle des Conférences.

**Mercredi, 30 mars** — Film, "Dessins de Léonard de Vinci," 3 heures. (Comité féminin conjoint français et anglais.)

**Mercredi, 30 mars** — "Les artistes à l'oeuvre." Salle des Conférences, 8 heures du soir. Un sculpteur canadien modèlera une tête dans la glaise. Les membres et le public y sont invités.

Le Devoir Mar 22/60

### LES NOUVELLES

**Section éducative** — Groupe étudiant pour les membres les vendredis, à 11 h. de l'avant-midi. Classes de peinture pour les membres les jeudis, à 10 h. L'Ecole d'art et de desin fermera le 31 mars pour la saison 1959-1960. L'exposition annuelle des travaux des élèves et la présentation de prix et de bourses débutera samedi, le 9 avril.

**La fête annuelle des Fleurs** aura lieu les 1er et 2 juin, sous la présidence de Mme Allan Matthews et de Mme Léo Thibault du Comité féminin. Il y aura des cours sur les arrangements floraux en avril.

**"Le Canada collectionne : 1860-1960"** a très bien inauguré les fêtes du Centenaire du Musée. 56,000 personnes ont visité les chefs-d'oeuvre exposés et cet événement historique a eu des échos dans la presse, parlée et écrite, du monde entier. Le Musée remercie chaleureusement toutes les personnes qui ont contribué au succès de cette grande exposition.

Infirmations : Victor 2-8706.

St. Jean Le Richelieu Mar 5/60

**MUSEE DES BEAUX-ARTS, 1379 ouest rue Sherbrooke:**

**8 avril au 8 mai: 77e SALON DU PRINTEMPS:** 254 oeuvres d'artistes canadiens dont 27 sculptures.

**22 avril au 8 mai: GALERIE XII:**
Peintures de Frank Lipari et de Umberto Bruni.

Valleyfield Beauharnois La Gazelle Mar 17/60

# Série de conférences illustrées sur les films de couleur

### La Première Conférence de cette série s'intitule: "Comment Fonctionne Anscochrome" et sera présentée dans la soirée du 24 mars, 1960

Voici un début dans la réalisation d'un projet du Club de Photographie d'offrir à ses Membres Actifs une série de conférences illustrées expliquant les avantages et désavantages propres à chaque film de couleur. La deuxième conférence de cette série sera présentée durant le mois de mai.

Il va sans dire que tous les amateurs de photographie en couleur bénificieront de ces exposés des différentes caractéristiques des films en couleur, un facteur aussi important que celui de bien connaître sa propre camera. Une invitation leur est donc lancée par le Club de Photographie à assister à cette réunion du Club qui débutera à 8.30 p.m. et au cours de laquelle cette conférence leur sera présentée.

Il s'agit d'une conférence enregistrée et illustrée par la projection d'une série de slides en couleur expliquant les principes fondamentaux de soustraction employés dans la réalisation de photos en couleur. Nous y verrons comment le film Anscochrome, à l'aide de certains procédés spéciaux, utilise ces principes pour nous faire obtenir des résultats exceptionnellement réels.

Ces détails techniques seront suivis d'exemples nombreux et très pittoresques résultant de l'application de ces principes; et ces exemples offriront en même temps des idées pouvant aider à la composition de nos propres slides.

Un grand nombre de Membres Actifs ont déjà donné leur nom pour se rendre au Musée des Beaux Arts à Montréal dans la soirée du 23 mars. Il y visiteront la 19e Exposition Internationale de Photographies noir et blanc et assisteront à la projection avec commentaires des slides primées lors du 3e Concours International du Montreal Camera Club. Les amateurs intéressés à se joindre à ce groupe n'ont qu'à faire leur réservation d'ici le 22 mars en appelant FR-3-4490. (com.)

St. Jean Le Richelieu Mar 24/60

## Beaux-Arts: Les expositions à Montréal

**AU MUSEE DES BEAUX-ARTS, 1379 ouest rue Sherbrooke:**

GRAVURES ESQUIMAUDES: jusqu'au 27 mars. On connait depuis longtemps les sculptures sur pierre des Esquimaux, mais leurs gravures sont une nouvelle manifestation de leurs talents artistiques. Cette exposition, préparée en collaboration avec le ministère des Affaires du Nord et des Ressources nationales, à Ottawa, présente pour la première fois au public canadien cette nouvelle forme d'art.

GRAVURES exécutées par les artistes de Radio-Canada: 5 mars—3 avril. Galerie-Etable. — Les "Jamm" (Jeunes Associés du Musée) toujours à l'affût des expositions intéressantes, et la Société Radio Canada présentent à la Galerie de l'Etable les dessins graphiques, maquettes, diapositives, photomontages, utilisés à la télévision et fabriqués par les artistes de la section des Arts graphiques de CBFT.

"GALERIE XII": 11-27 mars. Galerie Norton. Peintures d'Oscar Cahén et sérigraphies d'André Jasmin. Cette exposition est une exception à la règle habituelle, puisqu'elle présente un groupe de sérigraphies exécutées récemment par un peintre montréalais bien connu, ainsi que plusieurs peintures d'Oscar Cahén, un des membres du groupe des Onze de Toronto. M. Cahén a été victime d'un tragique accident d'auto en 1956.

PEINTURE SOVIETIQUE: 8 mars — 3 avril. 63 peintures et 40 gravures, choisies par le ministère de la Culture, à Moscou, dans le but de montrer les nouvelles tendances de l'art moderne russe.

Current Events Mar 18/60

63 paintings and 40 graphics chosen by the Ministry of Culture in Moscow to suggest current trends in modern Russian art are on view at The Museum to April 3rd. Because of the high costs of his exhibition there is a small entrance fee

In the Museum's Lecture Hall to March 27th the 19th International Salon of Photography will be presented by the Montreal Camera Club. In the Stable Gallery of The Museum Graphics by artists of the C.B.C. will be on view to April 3rd. In Gallery XII to March 27th paintings by Oscar Cahen and serigraphs by Andre Jasmin are on exhibition.

Star Apr 2/60

**MONTREAL MUSEUM OF FINE ARTS,** 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10; free days Wednesday, Saturday, Sunday. **Soviet Painting,** through tomorrow.
**CBC Graphics,** Stable Gallery through tomorrow.
**Gallery XII show:** Marian Scott and Sarah Jackson, to April 17.

MUSEUM EXPOSITIONS

Le Progrès de Valleyfield Mar 17 60

Aux amateurs de photos en couleur

# Série de conférences illustrées sur les films de couleur

## La première conférence s'intitule: "Comment fonctionne Anscochrome" et sera présentée dans la soirée du 24 mars 1960.

Voici un début dans la réalisation d'un projet du Club de Photographie d'offrir à ses membres actifs une série de conférences illustrées expliquant les avantages et désavantages propres à chaque film de couleur.

La deuxième conférence de cette série srea présentée durant le mois de mai.

Il va sans dire que tous les amateurs de photographie en couleur bénéficieront de ces exposés des différentes caractéristiques des films en couleur, un facteur aussi important que celui de bien connaître sa propre camera. Une invitation leur est donc lancée par le Club de Photographie à assister à cette réunion du club qui débutera à 8.30 p.m. et au cours de laquelle cette conférence leur sera présentée.

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Un grand nombre de membres actifs ont déjà donné leur nom pour se rendre au Musée des Beaux-Arts, à Montréal, dans la soirée du 23 mars. Ils y visiteront la 19e Exposition Internationale de Photographies noir et blanc et assisteront à la projection avec commentaires des slides primées lors du troisième concours international du Montreal Camera Club.

Gazette Mar 26/60

Le Petit Journal Mar 27/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): grande exposition de tableaux de l'U.R.S.S. (63 peintures et 40 gravures). Jusqu'au 3 avril. *Salle de conférence:* 19e Salon de photographie. Jusqu'au 27 mars. *Galerie-Etable:* exposition de gravures des artistes de Radio-Canada. Jusqu'au 3 avril. *Galerie XII:* peintures d'Oscar Cahen et sérigraphies d'André Jasmin. Jusqu'au 27 mars.

Le Petit Journal Ap 03/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): grande exposition de tableaux de l'U.R.S.S. (63 peintures et 40 gravures). Jusqu'au 3 avril. *Salle de conférence:* 19e Salon de photographie. Jusqu'au 27 mars. *Galerie-Etable:* exposition de gravures des artistes de Radio-Canada. Jusqu'au 3 avril. *Galerie XII:* peintures d'Oscar Cahen et sérigraphies d'André Jasmin. Jusqu'au 27 mars.

Mercredi, le 30 mars: *salle des conférences* à 8 heures du soir. Un sculpteur modèlera une tête dans la glaise. Le public est invité.

La Presse Mar 26/60

## Les expositions

Musée des Beaux-Arts: Peinture soviétique. Jusqu'au 3 avril.

Galerie de l'Etable (musée des Beaux-Arts): Arts graphiques pour la Télévision.

## On View

Montreal Museum of Fine Arts: Soviet Painting, until April 3; Eskimo Graphics (last day tomorrow); CBC Graphics (Stable Gallery), until April 3; Oscar Cahen and Andre Jasmin (through tomorrow).

La Presse Ap 16/60

LES EXPOSITIONS

Musée des Beaux-Arts: Salon de Printemps. Jusqu'au 8 mai.

Galerie de l'Etable (musée des Beaux-Arts): Groupe des Onze.

La Revue Moderne Ap 1960

Notre Temps Ap 23/60

Le centenaire du Musée des Beaux-Arts



L'hon. Sénateur Sarto Fournier, Maire de Montréal, a célébré le centenaire du Musée des Beaux-Arts.

Son Honneur le maire, l'hon. Sénateur Sarto Fournier a désiré marquer de façon officielle le centenaire du Musée des Beaux-Arts de Montréal. Une réception civique a eu lieu au Musée même, et le premier magistrat de la ville a reçu des personnages, non seulement de Montréal, mais des municipalités voisines.

Situé rue Sherbrooke ouest, le Musée s'enrichit continuellement, de dons, d'achats et il ne se passe guère de mois qu'il ne tienne une exposition nouvelle. Ainsi, au mois de février, on a pu admirer une exposition de 210 peintures européennes, prêtées par divers collectionneurs et pour marquer, justement, le centième anniversaire. Plusieurs de ces oeuvres n'avaient jamais été exposées en public, du moins au Canada. Parmi les "grands" du XIXe et du XXe siècles on pouvait voir des Constable, Monet, Pissaro, Degas, Cézanne, Van Gogh, Picasso et Braque. Nous avons parlé le mois dernier de la vente-exposition qui se termina le 3 mars et remporta un franc succès.

Quant à l'exposition d'art graphique esquimau, elle vient à peine de finir et nous a démontré que les habitants de notre Grand Nord n'étaient pas seulement des sculpteurs sur "pierre de savon" mais également des dessinateurs inspirés.

Le Salon du printemps a lieu du 8 avril au 8 mai. Les membres du jury sont Robert Ayres, Claude Beaulieu, A. J. Casson, R.C.A., Alan Jarvis et Alfred Pellan. Notre Musée des Beaux-Arts est le plus vivant des centenaires, le plus dynamique aussi . . .

Le Salon du Printemps, qu comme chaque année fait parler de lui, est ouvert au public, au Musée des Beaux Arts, rue Sherbrooke ouest jusqu'au 8 mai. Et, à la Galerie de l'Etable, toujours au Musée, on peut voir une exposition du Groupe des onze.

Au Musée des Beaux-Arts de Montréal, Galerie Norton, jusqu'au 8 mai, exposition de peintures et dessins récents de Umberto Bruni et Frank Lipari.

La Presse May 7/60

## Les expositions

Musée des Beaux-Arts: Salon du Printemps. Jusqu'au 8 mai. — Umberto Bruni et Frank Lipari, peintures et dessins récents, (Galerie XII). Jusqu'au 8 mai.

Le Petit Journal Ap 24/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): "Salon du Printemps". Jusqu'au 30 avril. *Galerie-Etable:* un choix de tableaux du "groupe des onze". Jusqu'au 30 avril. *Galerie XII:* exposition des oeuvres de Frank Lipari et d'Umberto Bruni. Jusqu'au 8 mai.

Star May 7/60

## Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10. 77th Spring Exhibition. Ends tomorrow.

Children's Exhibition to May 15.

Star May 21/60

## The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10. THE CHANGING FACE OF MONTREAL, to July 15. CITY PLANING, Stable Gallery, to July 17.

Le Petit Journal Ap 10/60

LES Expos

MUSEE DES BEAUX - ARTS (1379 ouest, Sherbrooke): grande exposition de tableaux de l'U.R.S.S. (63 peintures et 40 gravures). Jusqu'au 3 avril. Galerie-Etable: exposition de gravures des artistes de Radio-Canada. Jusqu'au 3 avril.

Gazette Ap 23/60

## On View

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10; free days Wednesday, Saturday, Sunday. 77th Spring Exhibition, to May 8.

Painters Eleven, Stable Gallery, to May 8.

Annual Exhibition of Students' Work of the School of Art and Design and Children's Exhibition. (Lecture Hall until May 15. "Gallery XII" (Norton Gallery). Paintings by Frank Lipari and Umberto Bruni, until May 8.

La Presse Ap 23/60

## Les Expositions

Musée des Beaux-Arts: Salon de Printemps. Jusqu'au 8 mai. — Umberto Bruni et Frank Lipari, peintures et dessins récents. (Galerie XII). Jusqu'au 8 mai.

Gazette Ap 23/60

## On View

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10; free days Wednesday, Saturday, Sunday. 77th Spring Exhibition, to May 8.

St. Jean, Le Canada Français Ap 7/60

## Expositions

AU MUSEE DES BEAUX ARTS
1379 ouest rue Sherbrooke.
8 avril - 8 mai: 77ième Salon du Printemps.:

254 oeuvres, dont 27 sculptures choisies par les membres du jury 1960, composé de MM. Robert Ayre, Claude Beaulieu, A. J. Casson, Allan Jarvis et Alfred Pellan.

1 - 7 avril: GALERIE XII
Peintures de Marian Scott et sculptures de Sarah Jackson.

10 - 24 avril — Exposition annuelle des travaux des élèves de l'Ecole d'Art et de dessin du Musée des Beaux-Arts de Montréal.

Sarah Jackson, in the same gallery, takes the body apart, gives back the bones in her sculpture and the flesh in her painting. I choose the bones, I don't think the Primeval Fish is in any shape ever to have been a swimmer. He must have just sat there, welcoming little fishes into his labyrinth. The Striding Man is not a skeleton, but the motion caught in the air and frozen. The bones are clean and white and smooth and you may take some pleasure in following their rhythms. But the flesh without the bones is dead and deliquescent.

Gazette Ap 16/60

## On View

Montreal Museum of Fine Arts, 1379 Sherbrooke St. W. 77th Annual Spring Exhibition; "Painters Eleven" (Stable Gallery); Annual Exhibition of Students' Work of the School of Art and Design and Children's Exhibition (Lecture Hall); Paintings by Marion Scott, sculpture by Sarah Jackson (Norton Gallery); opening April 22, paintings by Frank Lipari and Umberto Bruni (Gallery XII).

Notre Temps Ap 16/60

Le Salon annuel du printemps se tient, en ce moment au Musée des Beaux-Arts de Montréal, rue Sherbrooke ouest. Au Musée également se tient, jusqu'au 24 avril, l'exposition des travaux des élèves de l'école de peinture et de dessin.

The Elizabethan Ap 1/60

Montreal Museum of Fine Arts—From April 1 to 17 in Gallery XII a joint-showing by Canadian painter Marion Scott and sculptress Sarah Jackson. From April 8 to May 8 the 77th annual spring exhibition in the main gallery. From April 22 to May 8, Frank Lipari and Umberto Bruni with a showing of oils in Gallery XII. From April 7 to the end of the month the students' and children's annual exhibition. The museum is open Tuesday to Saturday, from 10 to 5; Sunday, 2 to 5, at 1379 Sherbrooke Street West. Admission free on Wednesday, Saturday and Sunday. Other days, 25 cents to non-members.

Current Events Ap 16-160

## ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The annual Spring Exhibition of The Museum is being held April 8th to May 8th. This exhibition is a cross section of all current trends in art with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

Notre Temps Ap 30/60

## Expositions

Au Musée des Beaux-Arts, 1379 rue Sherbrooke ouest, on peut voir actuellement: Le 77ème Salon du Printemps qui durera jusqu'au 8 mai; également l'exposition du Groupe des Onze, jusqu'au 8 mai, et celle des élèves de l'école jusqu'au 15 mai.

La Presse May 14/60

LES EXPOSITIONS

Musée des Beaux-Arts: "La Physionomie changeante de Montréal". A partir du 19 mai.

The Elizabethan May 1960

13. M



## MUSEUMS

**Montreal Museum of Fine Arts**—Until May 18, an exhibition entitled "The Changing Face of Montreal". Until May 15, the annual exhibition of the students and children. On May 24, a lecture by Mr. Rene Hughe, professor of Art History, of the College de France, Paris. The museum is open Tuesday to Saturday, 10 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m., at 1379 Sherbrooke Street West. Admission free on Wednesday, Saturday and Sunday. Other days, 25 cents to non-members.

THE ELIZABETHAN

La Presse May 21 1960

## Les Expositions

**Musée des Beaux-Arts :** "La Physionomie changeante de Montréal".

Current Events Apr 22/60

871



## ART

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday : 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The annual Spring Exhibition of The Museum is being held April 8th to May 8th. This exhibition is a cross section of all current trends in art with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

The works of Montrealer's Frank Lipari and Umberto Bruni will be shown in the final Gallery XII exhibition of the season, commencing April 22nd.



***Montreal Museum of Fine Arts***

**Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt Millet and others. Holds many special exhibition during year. 1379 Sherbrooke W.**

Current Events Apr 29/60

871 **ART**

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday : 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The annual Spring Exhibition of The Museum is being held April 8th to May 8th. This exhibition is a cross section of all current trends in art with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

Current Events Apr 29/60

## ART

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday : 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The annual Spring Exhibition of The Museum is being held April 8th to May 8th. This exhibition is a cross section of all current trends in art with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

Mont Star May 14/60

## The Art

**MONTREAL MUSEUM OF FINE ARTS**, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10. **THE CHANGING FACE OF MONTREAL**, May 20-July 15. **CITY PLANING**, Stable Gallery, May 20-July 17.

**Children's Exhibition.** Closing tomorrow.

Notre Temps May 7/60

## EXPOSITIONS

Au Musée des Beaux-Arts, 1379 Sherbrooke ouest, on peut voir, jusqu'au 8 mai, à la Galerie XII, des oeuvres de Frank Lipari et d'Umberto Bruni.

Le Devoir Apr 23/60

# Peinture sans issue

Par Françoise de REPENTIGNY

**Les expositions à l'affiche cette semaine manquent vraiment de qualité que c'en est déprimant : le Groupe des Onze à l'Etable du Musée incarne l'Imposture, Françoise Adnet à la galerie Dresdnère, un art embourgeoisé, et Joseph Prezament à la galerie Libre, l'ennui. C'est gai ! Mais l'exposition la plus affligeante est certes celle du Groupe des Onze de Toronto.**

**[illegible] prononcée et vicieuse de la stérilité. Le Groupe des Onze est défraîchi : un tel dévergondage est plus une déformation professionnelle qu'une authentique agressivité. Leur art est surpeuplé, leur verve bâtarde. Cet emportement dans le fatras des couleurs contribue à émoustiller l'artiste. Il s'en suit un gaspillage pénible à voir, triste farce, de pâte, de papiers collés, de morceaux de toile rapiécés, glanés ici et là : une tour de Babel moderne.**

**Après une telle épreuve, je suis retournée au Salon du printemps, reprendre mes esprits devant le merveilleux tableau de Jacques de Tonnancour, la précieuse eau-forte de Yves Gaucher, et cette gouache limpide de Suzanne Meloche. Il me semble depuis que l'exposition de l'Etable n'est qu'un épouvantable cauchemar.**

La Samedi Apr 23/60

Le Musée des Beaux-Arts de Montréal, qui célèbre cette année son centième anniversaire, a voulu marquer l'événement par deux expositions plutôt inhabituelles. Celle, d'abord, des peintres esquimaux et, surtout, l'exposition de quelque 80 toiles d'artistes soviétiques contemporains. Avant de partir à Montréal où elle a suscité un vif intérêt, l'exposition de peintures illustrant divers aspects de la Russie contemporaine, s'était tenue à New-York. Cette exposition, unique depuis la dernière guerre, a été réussie grâce à l'initiative du nouveau directeur du Musée des Beaux-Arts, M. H. Evan Turner, efficacement secondée par l'ambassadeur de la Russie Soviétique près Ottawa.

Current Events May 13/60

871 **ART**

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday : 10 a.m. to 10 p.m. Admission free.

Exhibition of work of children of the Museum (aged three to fourteen) is now being held in the Main Floor, Lecture Hall of the Museum. The theme this year is "wheels".

May 20 - July 17th — an exhibition entitled "The Changing Face of Montreal" will present through paintings, photographs, plans, models and objects an impression of the changes that have occurred in Montreal during the centenary of the Museum's existence.

Mrs. J. L. Rollins, well knownn authority on flower arranging will speak at the Museum on Wednesday, May 18th at 3 p.m. Her subject will be "The Do's and Don'ts of Flower Show Practice". This lecture is sponsored by the Ladies' Committee of the Museum in connection with the forthcoming Fete des Fleurs to be held at the museum on June 1st and 2nd. The Fete des Fleurs is a flower arranging competition for amateurs in which the Professional Florists participate by decorating the Museum. Mrs. Rollins' lecture will be free of charge and open to the public.

Current Events May 6/60

871 **ART**

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday : 10 a.m. to 10 p.m. Admission free.

The annual Spring Exhibition of The Museum is being held to May 8th. This exhibition is a cross section of all current trends in art with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

Exhibition of work of children of the Museum (aged three to fourteen) is now being held in the Main Floor, Lecture Hall of the Museum. The theme this year is "wheels".

The Ladies Committee of the Museum announces that its weekly lecture and tea will be held on Wednesday, May 11th at 3.00 p.m. in the upstairs foyer of the Museum.

An illustrated talk in English will be given by Dr. Evan H. Turner entitled "Some Aspects of Abstract Painting". Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

La Presse Apr 30/60

MUSEE DES BEAUX-ARTS

## Salon du printemps, expositions particulières, choix du collectionneur, cinéma, causeries, travaux des enfants et fête des fleurs

Voici le programme des activités au Musée des Beaux-Arts pour les prochaines semaines:

"Galerie XII": jusqu'au 17 avril, Galerie Norton, peintures de Marion Scott et sculptures de Sarah Jackson.

77ème Salon du Printemps: 8 avril-8 mai. 254 oeuvres, dont 27 sculptures, ont été choisies par les membres du jury composé de Robert Ayre, Claude Beaulieu, A.-J. Casson, R.C.A., Alan Jarvis et Alfred Pellan.

Le Groupe des Onze: 9 avril-8 mai. Galerie-étable. Ce groupe composé de plusieurs petits groupes de peintres torontois s'est formé en 1953 et ses membres actuels sont: Jack Bush, Hortense M. Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Ray Mead, Kazuo Nakamura, Harold Town, Walter Yarwood.

Exposition annuelle des travaux des élèves de l'Ecole d'art et de dessin du Musée des Beaux-Arts de Montréal: 10-24 avril. Salle des conférences. Exposition des travaux des enfants: 28 avril-15 mai. Salle des Conférences.

"Galerie XII": 22 avril-8 mai. Galerie Norton. Peintures de Frank Lipari et Umberto Bruni.

Le choix du collectionneur: avril. Trois icônes byzantines provenant de la collection de M. et Mme Georges E. Embiricos.

**Activités**

Mercredi, 6 avril: "Films d'art", deux séances, 6h. 30 et 8h. 30 du soir. Salle des conférences. Films anglais. "Stained glass at Fairford" est une étude fascinante, en couleurs, des célèbres verrières de Fairford, Gloucestershire qui datent de la fin du 14e siècle et du commencement du 15e. "The vision of William Blake", également en couleurs, tente d'illustrer le message des peintures de Blake par sa poésie et ses oeuvres en prose. "The majesty of wood" montre l'adresse extraordinaire avec laquelle le bois a été utilisé autant par les artistes du moyen-âge que par ceux d'aujourd'hui. "Scotland dances" décrit les danses d'Ecosse comme elles ont été exécutées dans le décor de la campagne et de la ville écossaise. (Comité féminin).

Jeudi, 7 avril: Ouverture officielle du 77e Salon annuel du printemps à 9h. du soir.

Vendredi, 8 avril: Ouverture de l'exposition du "Groupe des Onze", Galerie-étable. 7h.-10h. du soir. Les membres du Musée sont cordialement invités à y assister.

Samedi, 9 avril. Salle des conférences. Ouverture de l'exposition annuelle des travaux des élèves de l'Ecole d'art et de dessin et remise des prix par le Dr Evan H. Turner 3h.

Mercredi, 13 avril: Visite-conférence, en anglais, par le Dr Arthur Lismer, RCA, LL.D., sur le "Salon du printemps", 2h. 30. (Thés du Comité féminin).

Mercredi, 13 avril: "Films d'art", deux séances, 6h. 30 et 8h. 30. Salle des conférences. Films français. "Montaigne et le Périgord", qui décrit le château de Montaigne et la vie du célèbre essayiste français Saint-Exupéry, est un mémoire intéressant sur cet auteur et avia teur connu. "Le Bateau ivre" est tiré du poème de Arthur Rimbaud. "Tapisseries du XXe siècle" montre la renaissance de l'industrie de la tapisserie en France durant les derniers vingt-cinq ans. (Comité féminin).

Mercredi, 20 avril: Visite-conférence, en français, par M. Claude Beaulieu, professeur d'architecture à l'Ecole des Beaux-Arts, sur le "Salon du Printemps", 3h. (Thés du Comité féminin).

Mercredi, 20 avril: "Films d'art", deux séances, 6h. 30 et 8h. 30. Salle des conférences. "Ugetsu" est un film japonais primé qui a acquis l'admiration internationale. Ce film, avec sous-titres anglais, a été réalisé par Mizoguchi, célèbre directeur de films japonais.

Mercredi, 27 avril: Salle des conférences: ouverture de l'exposition des travaux des enfants à 3h. Les membres et le public sont bienvenus.

La Presse Apr 30/60

## Les Expositions

**Musée des Beaux-Arts :** "La Physionomie changeante de Montréal".

Le Petit Jour May 8/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): "Salon du Printemps". Jusqu'au 30 avril. **Galerie-Etable :** un choix de tableaux du "groupe des onze". Jusqu'au 30 avril. **Galerie XII :** exposition des oeuvres de Frank Lipari et d'Umberto Bruni. Jusqu'au 8 mai.

SALLE DES CONFERENCES : expos des oeuvres de 300 enfants. Jusqu'au 15 mai. Les 1er et 2 juin, prochains : "Fête des fleurs."

St Jean Le Reclucheur Apr 7/60

## A MONTREAL:

## EXPOSITIONS

**AU MUSEE DES BEAUX-ARTS, 1379 ouest rue Sherbrooke:**

**8 avril au 8 mai: 77e SALON DU PRINTEMPS.**

254 oeuvres, dont 27 sculptures choisies par les membres du jury 1960, composé de M. Robert Ayre, Claude Beaulieu, A.-J. Casson, R.C.A., Allan Jarvis et Alfred Pellan.

**1 au 17 avril: GALERIE XII:** Peintures de Mariau Scott et sculptures de Sarah Jackson.

**10 au 24 avril: EXPOSITION ANNUELLE** des travaux des élèves de l'Ecole d'Art et de dessin du Musée des Beaux-Arts de Montréal.

Montrealer Nachrichten May 21/60

## Montrealer Veranstaltungen

# Neues vom Museum in Montreal

### Von Robert G. Coles, Montreal

MONTREAL. — Auch in der schönen Jahreszeit gibt es eine Menge Neues und Interessantes in unserm Museum, 1379 Sherbrooke West, zu sehen. Erwähnenswert ist, dass der Eintritt in die Museumsräume jetzt völlig kostenlos ist. Bis zum 15. Mai zeigt die Kunstschule, deren Räumlichkeiten durch Feuer zerstört wurden, die Arbeiten der Kinderklassen, das Thema: „Räder". Hier könnten wir sehen, wie phantasievoll die jungen Künstler sind, und welche Aus-

ter den 254 sonstigen ausgestellten Werken gefielen zwei weitere Bilder, Winter- und Frühjahrslandschaften, dem Publikum am besten, wieder ein Zeichen, dass abstrakte Kunst nur eine winzige Gruppe, und auch dies nur angeblich, befriedigt.

Ab 20. Mai wird eine Ausstellung „Montreal vor 100 Jahren" die Besucher anlocken. Man wird das einst berühmte „Theatre Royal" rekonstruieren. Der Victoriasquare, wie er war, wird zu sehen sein, alte Fotos, Drucke, Bilder und Plakate werden das alte Montreal hervorzaubern. Aber auch Gegenwart und Zukunft derStadt sollen gezeigt werden, so dass das Museum ein

Anziehungspunkt für Montrealer und Touristen in den nächsten Monaten sein wird.

Eine andere Attraktion wird das „Blumenfest" sein, das am 1. und 2. Juni abgehalten wird. Wie alljährlich, wird ein Wettbewerb in Blumenarrangements abgehalten, die Bestimmungen hierfür sind im Museum bis zum 25. Mai erhältlich. Nähere Informationen auch durch Mrs. J. M. McDougall, WE 2-5632.

St Jean Le Canada Français May 17/60

Star May 30/60

## Carrefour

**A MONTREAL**
**AU MUSEE DES BEAUX ARTS**
**1379 ouest, rue Sherbrooke**
**20 mai - 17 juillet: "La Physionomie changeante de Montréal"**
Cette exposition fera voir par le truchement de peintures, de photos, de plans et de maquettes, les transformations qui se sont effectuées dans l'aspect extérieur de Montréal depuis 100 ans.

## Art Calendar

**MONTREAL MUSEUM OF FINE ARTS,** 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10. **THE CHANGING FACE OF MONTREAL,** to July 15. **FOUR FACES OF MONTREAL,** Stable Gallery, to July 17.

Le Petit Journal May 15/60

Petit Jour May 22/60

## LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): salle des conférences: exposition des enfants. Jusqu'au 15 mai. Mercredi, 18 mai: conférence sur les arrangements floraux. Salle des conférences à 2 heures p.m. Conférencière: Mme Rollins. Le public est invité.

Dimanche-Matin May 8/60

**MATIN . . . *Dernière chance, AUJOURD'HUI, de voir les très belles EXPOSITIONS au MUSEE des Beaux-Arts: Le Salon du Printemps, le Groupe des Onzes et la "Galerie XII"* . . . Le Dr G. VANASSE "brasse" déjà le tournoi de GOLF du Club Canadien de Montréal, fixé au 8 juin . . .**

Le Petit Jour - May 29/60

Notre Temps May 28/60

Notre Temps May 14/60

## Expositions

A compter du 20 mai on pourra voir, au Musée des Beaux-Arts de Montréal, 1379 Sherbrooke ouest, une exposition de peintures, photos, plans et maquettes qui, dans le cadre des fêtes du centenaire du Musée présentera **"La physionomie changeante de Montréal"** au cours des cent dernières années. Cette exposition sera inaugurée officiellement le 19 mai au soir, par Son Honneur le Lieutenant-gouverneur de la Province de Québec, **l'honorable Onésime Gagnon.**

Le 18 mai, à 2 heures de l'après-midi, dans la salle des conférences, il y aura un cours sur les arrangements floraux, en prévision de la **Fête des Fleurs** qui aura lieu les 1 et 2 juin.

## LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, rue Sherbrooke) exposition "La physionomie changeante de Montréal" qui fera voir par le truchement de photos peintures, plans et maquettes les transformations qui se sont effectuées dans l'aspect extérieur de Montréal au cours des cent ans d'existence du Musée des Beaux-Arts. Jusqu'au 17 juillet. **Galerie-Etable :** exposition "Plan d'urbanisme" organisée en relation avec l'expo précédente. Jusqu'au 17 juillet aussi. Mardi, le 24 mai à 8 h. 30 du soir à la Galerie-Etable : conférence illustrée (en français) de M. R. Huyghe, professeur d'Histoire de l'art au Collège de France.

Current Events June 10/60

*Montreal Museum of Fine Arts*
**Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.**

## Expositions

LES 1er et 2 juin prochains: **"Fête des fleurs"** au **Musée des Beaux-Arts de Montréal,** rue Sherbrooke ouest. C'est une tradition de beauté qui revient chaque année et qui permet aux exposantes — et à deux ou trois exposants — (ces messieurs sont bien craintifs) de démontrer que les arrangements floraux sont un art à la portée de toute maîtresse de maison qui a du goût.

**Au Musée** également, et ce jusqu'au 17 juillet, exposition **"La physionomie changeante de Montréal"**; photos, peintures, plans et maquettes montrant les transformations qui se sont effectuées dans l'aspect extérieur de Montréal depuis cent ans.

St Jean de Canada Français May 25/60

**A MONTREAL**
**AU MUSEE DES BEAUX ARTS**
**1379 ouest, rue Sherbrooke**
**20 mai - 17 juillet: "La Physionomie changeante de Montréal"**
**A compter du 21 mai: A l'Ecole des Beaux-Arts, 125 Ouest rue Sherbrooke.** Exposition des travaux des élèves pour

The Chronicle Tele June 1/60

## 871 MUSEUMS

**Montreal Museum of Fine Arts** — Throughout June the Museum shows "The Changing Face of Montreal" in its main galleries, with the Junior Associates presenting a special showing of "City Planning" in the Stable. On June 1 and 2 the annual Fête des Fleurs is presented by the Ladies Auxiliary. The Museum is open daily from 10 to 5, at 1379 Sherbrooke Street West.

Le Devoir June 8/60

## ART DIRECTORS CLUB

# Inauguration d'une exposition d'art publicitaire au musée

**Le Art Directors Club of Montreal, présidé par M. A. Leduc, inaugurait lundi après-midi, au Musée des beaux-arts, sa neuvième exposition annuelle d'art publicitaire.**

La cérémonie a eu lieu sous la présidence de M. Claude Robillard, directeur du service des parcs, et directeur général de Place des Arts, qui a prononcé à cette occasion une courte allocution.

Il a souligné le fait, notamment, que l'art est devenu un composant indispensable de la publicité moderne, et il a félicité le Art Directors Club de l'effort qu'il fait en vue d'établir un haut standard de qualité dans les arts graphiques.

Cette inauguration fut suivie d'un cocktail et d'un banquet au Ritz-Carlton au cours duquel, le conférencier invité, M. Yousuf Karsh a parlé des grands hommes qu'il a photographiés au cours de sa carrière.

Un jury présidé par M. R. Buckham a décerné une douzaine de prix aux auteurs des oeuvres jugées les meilleures parmi les quelque 300 exhibits exposés.

Au nombre des lauréats, mentionnons Jean Simard pour une illustration destinée à un magazine.

Star June 22/60

# Montreal Art To Be Shown

The works of 11 prominent painters who influenced Montreal and its artistic life during the past century will be exhibited at the Montreal Museum of Fine Arts in September.

The exhibition will show the evolution of painting in Montreal during the period of the Museum's existence.

Dr. Evan Turner, director of the Museum, said the number of artists has been deliberately restricted so as to highlight the changes by decade.

The artists represented in the forthcoming exhibition are: Cornelius Kreighoff (1815-72); Antoine Sebastien Plamondon (1804-1895); Robert Harris (1856-1919); Ozias Leduc (1862-1955); Maurice Cullen (1886-1934); William Brymner (1855-1925); James Wilson Morrice (1865-1924); Arthur Lismer, Goodridge Roberts, Paul Emile Borduas, and Jean Paul Riopelle.

St Jean de Canada Français June 2/60

**MONTREAL**
**MUSEE DES BEAUX ARTS**
**A ouest, rue Sherbrooke**
**mai - 17 juillet: "La Physionomie changeante de Montréal"**
**compter du 21 mai: A l'Ecole Beaux-Arts, 125 Ouest rue Sherbrooke.** Exposition des travaux des élèves pour l'année 1959-60.

St Jean de Canada Français May 19/60

## A MONTREAL:

### EXPOSITIONS

**GALERIE DENYSE DELRUE, 2080 rue Crescent:**
**9-21 mai: Tobie Steinhouse.** — Peintures récentes.
**17-18-19 mai: Exposition Internationale à 1426 rue Stanley:** Cette exposition organisée par "L'Accord", société d'Entente Internationale, groupera des peintures de différentes cultures ethniques et de disciplines diverses . . . Des films d'art et une conférence s'ajouteront à cette manifestation artistique.
**MUSEE DES BEAUX-ARTS, 1379 ouest, rue Sherbrooke:**
**Du 17 au 20 mai: Jean Cartier** expose des faïences et des grès exécutés en Suède. Hôtel Ritz-Carlton, salon d'argent.
**Jusqu'au 21 mai: GALERIE DRESDNERE, 2170 rue Crescent:** Gécin, dessins et peintures.

Current Events June 10-17/60. La Presse June 22/60

*Montreal Museum of Fine Arts*
**Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.**

## ART

**Montreal Museum of Fine Arts**
1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday: 10 a.m. to 10 p.m. Admission free.
May 20 - July 17th — an exhibition entitled "The Changing Face of Montreal" presents through paintings, photographs, plans, models and objects an impression of the changes that have occurred in Montreal during the centenary of the Museum's existence.

Au Musée

## Cent ans de peinture canadienne . . .

Une exposition en l'honneur de 11 peintres qui, pendant un siècle, exercèrent une influence prédominante sur Montréal et sa vie artistique, sera organisée au Musée des Beaux-Arts de Montréal en septembre.

Cette exposition montrera les différentes phases de l'évolution de la peinture à Montréal durant les 100 ans d'existence du Musée.

M. Evan H. Turner, directeur du Musée, a déclaré que le nombre des artistes a été délibérément restreint afin de faire ressortir les changements survenus à chaque décennie.

Chaque artiste sera représenté par 10 oeuvres.

M. Turner a annoncé que presque tous les tableaux seront puisés dans les collections privées de cette ville et ailleurs au Canada.

Cette exposition fait pendant, a-t-il dit, à l'exposition d'inauguration des célébrations du Centenaire : Le Canada collectionne (1860-1960 — Peinture européenne), qui, en janvier, attira plus de 50,000 visiteurs.

Les artistes représentés à cette future exposition seront : Cornelius Krieghoff (1815-72); Antoine Sebastien Plamondon (1804-1895); Robert Harris (1856-1919) à Ozias Leduc (1862-1955); Maurice Cullen (1886-1934); William Brymner (1855-1925); James Wilson Morrice (1865-1924); Arthur Lismer (1885-); Goodridge Roberts (1904-); Paul-Emile Borduas (1905-60); et Jean-Paul Riopelle (1923-).

Seuls quelques uns de ces artistes naquirent à Montréal mais la plupart de leurs oeuvres furent créées ici, influençant ainsi la ville et sa vie artistique d'une manière ou d'une autre, a ajouté M. Turner.

# *Artists Well Represented In Art Directors Club Exhibition*

By ROBERT AYRE




Joyeux Noel poster by Graham Bardell, Y & M Studio. In the ninth annual exhibition of the Art Directors Club of Montreal at the Museum of Fine Arts.

THE ninth Annual Exhibition of the Art Directors Club of Montreal, in the lecture hall of the Museum until the 26th, is the largest show of the nine—316 pieces accepted out of 1,200 entries—and one of the best.

Seventeen of the 28 sections come under the general heading "Advertising"; eight are "Editorial", and three, "TV and Cine." The last I found disappointing this year, having got used to looking here for the freshest in graphics ideas. There are one or two good commercials, and I thought the "Network Trouble" card for CHCT-TV by W. R. Plangg (Art Director, Laszlo L. Funtek) were to the point, but the few CBC titles are run-of-the-mill. Take time to look closely at the other categories, though, and you'll find enough to justify the assumption that we have been making progress in the advertising and editorial arts in Canada.

I won't list the names of the 26 who received award and merit certificates, but here are the five plaque winners: Jean Simard (Art Director, Alan Wilkinson) for his wheatfield in the Northern Electric series on provinces; Paul Rockett (Art Director, A. S. Furnival and B. Blatherwick) for his color photograph of a stein of (O'Keefe) ale; Otto van Ersel (Y. & M. Studio) for his container design for Hoffman La Roche Ltd.; Theo Dimson (George Thornton) for his Ford of Canada folder; Alex Colville (Gene Aliman) for his painting to illustrate an article on the St. John River in Maclean's Magazine. The Max Sauer Award for outstanding photography was won by John Sebert for a photograph in Chatelaine (Art Director, Joan Chalmers).

* * *

In its Quebec issue a year ago, "two hundred years after the Plains of Abraham," Maclean's Magazine reproduced, in color, paintings by eight artists of this province. While they could not legitimely be called illustrations, they have a place in the exhibition in the Editorial section. Alex Colville is no more an illustrator than Lyman, Pellan, Bellefleur or de Tonnancour. His painting of the boy and his dog coming down to the river can stand alone, without reference to any text.

It is interesting to observe how advertisers, too, are using artists in somewhat the same way, even calling on some who don't normally operate in the "commercial" field. Art Director R. W. Murdock got Henry Simpkins and Lorne Bouchard to paint pictures of such aspects of "the Canadian way of life" as hockey, hunting and the winter carnival, for Seagram. Exhibited abroad as representative of Canadian painting (like certain pictures of cities) they wouldn't add to our prestige, but they are quite suitable for the special job they do in the popular magazines. As for suitability, what could be more effective in putting over electronic communications than the abstractions of Harold Town, York Wilson and Walter Yarwood, chosen by A. Stanley Furnival for All-Canada Radio & TV Ltd.?

* * *

We are doing better with posters. Yarwood's glamorous half abstract scarlet and gold banner on a blue sky is an arresting invitation to the Stratford Shakespearean Festival. (Art Director, Clair Stewart). I liked Dick Zemnickis' boy with an apple on his head for the Valentine Art School, Allan Harrison's design for the Place des Arts, and L. Buday's series for Trans - Canada Air Lines (Mervin Yellin, Art Director): French and German hospitality, a London bus-load, all with a dash of humor. The same spirit is carried into T.C.A.'s newspaper advertising, with cartoons by Zemnickis (H. R. Aslin, Director).

With so much ground to cover, I shall just have to be invidious and give you samples of the exhibition by mentioning some pieces I remember better than others: the ingenuity of R. M. Buckham's mosaic history of Canada, made of bits supplied by the client, Dominion Oilcloth and Linoleum; the wit of J. Birdsall's magnet attracting comments for Howard Smith Paper (Leslie Trevor, Art Director); the neat use of bottle shape and type in Yarwood's ad for Gilbey (Donald Sexton); Jean Simard's rich wheatfield under the skyline; H. V. Green's lovely photograph "Tree Stump Symphony" for the Pulp and Paper Industry (Ray Mead); James Hill's covers for Signet Pocket Books (Bill Gregory); Frank Davies' Carols for the Save the Children Fund; the Santa Claus and jazz band poster for E. B. Eddy by Graham Bardell (Y. & M. Studio); the hay fever cartoons by the same, with A. Coutu, for Ciba; Yarwood's historical personages for E. B. Eddy (Laing, Steel and Holmes); the little man aloft in the parasol plane, "As one who has seen the world", by Howard Mitchell for Provincial Paper; Hans Kleefeld's "Chalk and Cheese" for the New Studio (Ron Paterson); Allan R. Flemming's "We take the words right out of your mouth", for Marketing.

* * *



EXHIBITION OPENED: Claude Robillard, director of the Montreal Parks Department, and Adolphe Leduc, advertising manager of the T. Eaton Co. and president of the Art Directors' Club of Montreal, officiate at the opening of the ninth annual exhibition of advertising and editorial art at the Montreal Museum of Fine Arts. The 300 works on display in the museum's Lecture Hall were rated the best of their kind of the last year. Plaque award winners were Jean Simard, Paul Rockett, Otto Van Eersel, Theo Dimson and Alex Colville. Yousuf Karsh, famed portrait photographer, addressed an awards dinner following the exhibition opening. (Gazette Photo Service)

## ART

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday: 10 a.m. to 10 p.m. Admission free.

May 20 - July 17th — an exhibition entitled "The Changing Face of Montreal" will present through paintings, photographs, plans, models and objects an impression of the changes that have occurred in Montreal during the centenary of the Museum's existence.

The Fête des Fleurs, an annual flower show, will be held at the Museum of Fine Arts on Wednesday, June 1st from 3.30 to 11 p.m. and Thursday, June 2nd from 11 a.m. to 5 p.m. Over 200 flower arrangements will be on display and the whole Museum will be decorated with flowers to carry out the theme "Montreal 1860". There will also be a boutique where articles for terrace dining and flower arranging will be sold. Refreshments will be served in a Victorian Rose Garden on both days. Tickets $1.00. All proceeds go directly to the Museum.

gazette June 20/60

# Art Directors Show

By DOROTHY PFEIFFER

DUE to the compact manner in which the 9th Annual Exhibition of the Art Directors Club of Montreal is displayed in the lecture hall of the Montreal Museum of Fine Arts, the show may seem somewhat smaller than others of former years. This, however, is not the case.

The 316 pieces accepted out of 1,200 entries mark this year's exhibition as the largest and possibly the most interesting of its kind seen anywhere.

This is strictly an Art Directors' show. It represents only what the Canadian jury of 32 highly-qualified directors considered as being the best work created in the field of advertising and editorial art during the past year.

The show is made up of 28 sections. Seventeen sections apply to Advertising, 8 to Editorial and 3 to TV and Cine Art.

Among other pleasant features, a leisurely and observant visit to the exhibition renews acquaintance with fictitious and imaginary, but also very-much-alive characters, who today form part of Canadian life.

For example, under Section 26, "Design of Complete Commercials" (TV), we find the comical, pompous and endearing salt-selling bird, dreamed up by Alan Gold, as well as John Wyllie's begoggled little man juggling the letters that spell power and drive for Texaco.



*"CANADA IS FAMOUS FOR ITS HOCKEY." One of the outstanding illustrations being shown at the Ninth Annual Art Directors Show, now being held at the Montreal Museum of Fine Arts. Painted by Lorne Bouchard A.R.C.A. under the direction of R. W. Murdock, it is typical of the high calibre work done by Canadian artists in the advertising and editorial field.*

Designer W. R. Plangg's every-which-way apology for occasional CHCT-TV network trouble should bring a sympathetic reaction to every frustrated viewer. It is amazing to realize how temporary difficulty can be overcome by establishing empathy between impatient audience and harried technicians.

TV and Cine Art, represented in Section 28, offers little out-of-the-ordinary, apart from artist Ludvig-Decary's design for the program "Decouvertes" (on CBC-TV. (Art Director, Pierre Garneau.)

Among the Posters in Section 4, the Valentine Art School's entry by Dick Zennicks, showing a boy with an apple on his head, is direct in appeal and attractive, as also is Allan Harrison's design for the Place des Arts.

Walter Yarwood's richly-colorful semi-abstract banner waving against a cloudless blue sky, proudly heralds the Stratford Shakespearean Festival. (Art Director, Clair Stewart.)

Trade Ads (Section 7) include examples of powerful drawing of motherhood and new-born babes, also by Walter Yarwood. (Art Director, D. Holmes.)

The Santa Claus and Jazz Band poster by Graham Bardell (Y. and M. Studio) is as jolly and evocative of the festive season as jingle bells.

I was impressed by artist and designer, James Hill's historical portrait studies. Graphically executed in glowing reds and dramatic black, they imaginatively recreate certain aspects pertaining to the first book printed in 1765 in Canada. (Art Director, V. Steel.)

Every woman and also, I believe, most men, will react with appreciation and enjoyment to June Shales' charming little-girl caricatures in Section 8, reserved for full-page newspaper advertising. (Art Director, Ivor Jackson; Designer, George Daly.)

Among other unusual drawings, paintings and layouts contributed by Frank Lipari of The Gazette Printing Co., Ltd., (Art Director, Walter Edgar), I remarked a clean-cut out-of-doors-in-appeal design based upon fish-form and antlers and which is printed in black and gold.

Devoted to Art for Direct Advertising, Section 16 contains a delightfully colorful, almost naive, oil-painting of Saskatchewan grain-fields and storage-barns by Jean Simard. (Art Director, Y. and M. Studio.)

Other paintings to be seen under "Ilustrations, Section 24" display Canadian artists' original works which were printed in Maclean's series of articles dealing with famous Canadian rivers. Here we find Franklin Arbuckle's exquisite watercolor sketches of Canadian Eskimos and of the Mackenzie River and its environs; Alec Colville's almost supernatural interpretation of a boy and his white dog strolling silently along the banks of the shimmering St. John River in New Brunswick and the patterns of color and light in Gordon Smith's semi-abstracts of the daugerous rapids of the Fraser River in British Columbia. (Art Director, Gene Aliman.)

## ART

Shown in "Section 5 — Magazines" are other original paintings by well-known Canadian artists, which works have been used either editorially or as advertising media. In this portion of the exhibition, Lorne Bouchard of Montreal is represented by two paintings created for Seagram's, the one depicting a lively Canadian hockey game, the other showing an early-winter landscape complete with Laurentian mountains and bull-moose.

Henry Simpkins, also of Montreal, is represented by his excellent night-time interpretation in bright colors of the Quebec Winter Carnival, also published by Seagram. (Art Director, R. W. Murdoch.)

The mysteries of electric communications have been rendered even more enigmatic by the complicated abstractions of Harold Towne, Walter Yarwood and York Wilson. The three latter works were selected by A. Stanley Furnival for All-Canada Radio and TV Ltd.

Among the many remarkable photographs shown, I admired "Tree Stump Symphony" as photographed for the Pulp and Paper Industry by H. V. Green. (Ray Mead.)

Winners of the five plaques this year are Jean Simard (Art Director, Allan Wilkinson), for his wheat-field painting (Northern Electric series on Canadian provinces); Alec Colville (Gene Aliman), for his painting of the St. John River (Maclean's); Theo Dimson (George Thornton), for his Ford of Canada folder; Otto van Ersel (Y. and M. Studio), for his container design for Hoffman LaRoche Ltd.; Paul Rockett (Art Director, A. S. Furnival and B. Blatherwick) for his color photo of a stein of ale (O'Keefe).

The Max Sauer Award for outstanding photography went to John Sebert for a photograph reproduced in Chatelaine magazine (Art Director, Joan Chalmers). Twenty-six other entries received award and merit certificates.

Trade Rating Toronto June 10/60

## Montreal Art Directors' Award

# *Pictures of perfection*

**The Art Directors Club of Montreal awards were presented this week at the Ritz Carleton Hotel, Montreal.**

**Judging of the winning entries—on show at the Montreal Museum of Fine Arts, until June 26—was based on excellence of visual concept and interpretation of the design problem in each category. Winners include:**

**Design of Complete Unit, Trade Ads**
Art Director: Allan R. Fleming
Photographer: Tom Davenport
Advertiser: Cooper & Beatty Ltd.

**Design of Complete Unit, Trade Ads Campaign**
Art Directors: Messrs. A. G. Laing, V. Steel, D. Holmes
Artist: Walter Yarwood
Agency: McKim Advertising Ltd.
Advertiser: The E. B. Eddy Company

**Design of Complete Unit, Newspaper Ads**
Art Director: John W. Hutton
Artist: New Center Studios
Agency: Ross Roy of Canada, Ltd.
Advertiser: Chrysler Corp. of Canada Ltd.

**Design of Complete Unit, Posters**
Art Director, Clair Steward
Designer: Walter Yarwood
Agency: Rolph-Clark-Stone Ltd.
Advertiser: Stratford Shakespearean Festival

**Magazine Illustration, Color**
Artist: Jean Simard
Art Director: Alan Wilkinson
Agency: Foster Advertising Ltd.
Advertiser: Northern Electric Co. Ltd.

**Magazine—Product Illustration, Photography**
Photographer: Paul Rockett
Art Directors: A. S. Furnival * B. Blatherwick
Agency: Foster Advertising Ltd.
Advertiser: O'Keefe Brewing Co. Ltd.

**Pocket Book Cover Illustration**
Artist: James Hill
Art Director: Bill Gregory
Agency: New American Library
Advertiser: Signet Pocket Books

**Package Design**
Designer: Otto Van Eersel
Art Director: Y&M Studio
Agency: Y&M Studio
Advertiser: Hoffman La Roche

**Folders & Small Mailing Pieces**
Artist: Theo Dimson
Art Director: George Thornton
Agency: Vickers & Benson
Advertiser: Ford of Canada

**Booklets & Catalogues**
Photographer: Walter Curtin
Art Director: John Brooks
Agency: Young & Rubicam Ltd.
Advertiser: Time International of Canada Ltd.

**Company Magazine Covers**
Photographer: A. Schoenborn
Art Director: W. McCammon
Publisher: Imperial Oil Limited
Publication: Imperial Oil Review

**Illustration, Editorial, Multicolor**
Artist: Alex Colville
Art Director: Gene Aliman
Publication: Maclean's Magazine

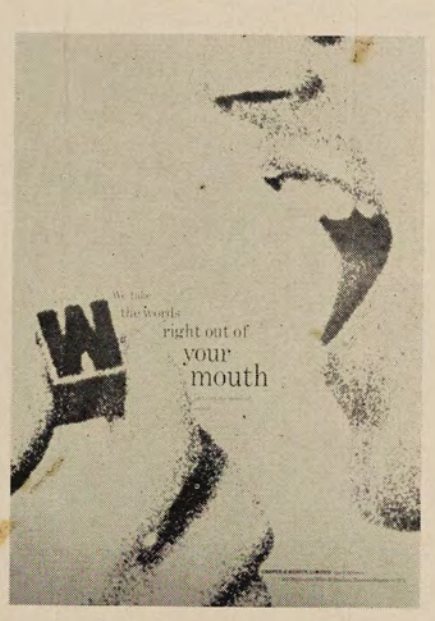
**TV Commercials**
Photographer: Robert Lawrence Productions Canada Ltd.
Art Director: G. W. Leech
Agency: McKim Advertising Ltd.
Advertiser: Carling Breweries Ltd.



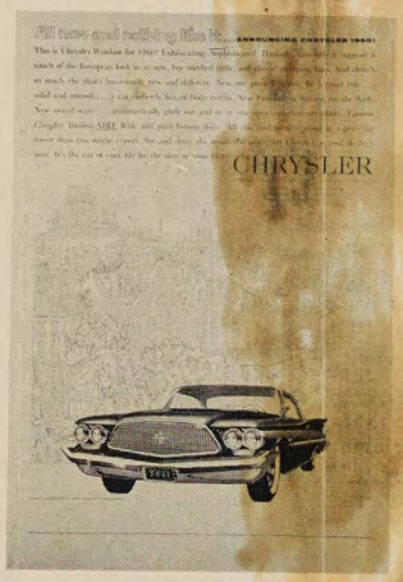

Carling Breweries Ltd.




O'Keefe Brewing Co.




Cooper & Beatty Ltd.




Chrysler Corp. of Canada



Time International of Canada



Hoffman La Roche




E. B. Eddy Co.

Gazette Mar 23/60

Take The Gown, Now...

# Home Of Future All Aluminum

The home-of-the-future may be all-aluminum if building codes and jurisdictional labor problems can be overcome.

Furniture and toys may be all aluminum, perhaps even most of automobile parts, and a host of other commodities.

Think it's unlikely?

An evening gown is one the market already — and it's made of aluminum fabric.

The man with the shiny outlook for aluminum is Samuel L. Fabnestock, of Pittsburgh.

As chief industrial designer of the Aluminum Company of America, he is admittedly a biased prognosticator.

But his predictions are not merely wishful thinking.

He's actually building the all-aluminum house and the furniture, toys, and car parts are fait accompli.

"Aluminum will have a broader and broader use in the years to come," he says.

Rated as one of America's top young designers, Fahnestock was in Montreal to deliver a lecture last night at the Montreal Museum of Fine Arts. Entitled "Design Forecast," it was arranged under the auspices of the National Industrial Design Council.

He said in an interview he is putting together the all-aluminum house for the Trienale in Milan, Italy as part of the U.S. exhibit.

While the model is experimental, he believes similar houses will be on the market in 10 years.

He estimated the aluminum house will be built in half the time it takes to put up the present type of dwelling. Maintenance costs would be less because there is no "give" in the metal as there is in wood.

Moreover, the panels would include built-in plumbing, heating and electrical fixtures.

The problems involved centre presently on building codes and labor jurisdiction.

"The building codes are so antique that nobody can think of a new type of construction," he says.

"As far as labor is concerned, the argument is whether carpenters or other categories of unionized workers should erect the houses."

He said the aluminum cloth gown is winning wide acceptance.

"A hundred thousand people saw the first gown of its type when the material was costing $35 a yard.

"Today, that gown is in a museum — and the same material is selling for $7.50 a yard."


Fine GINS and LIQUEURS

(Distilled in Canada) (Imported)

BOLS

LUCAS BOLS

Known the world over. Ao 1575


Gazette May 23/60



## French Expert To Speak Here

B-M

An international authority on art will give a lecture at the Montreal Museum of Fine Arts' Stable Gallery at 8.30 p.m., May 24.

Rene Huyghe, formerly of the Louvre, in Paris, will give an illustrated lecture in French on "La civilisation occidentale et l'art moderne."

Huyghe, now professor of the history of art at the College de France, is the author of "Ideas and Images in World Art."

Le Devoir May 23/60
Les Jeunes Assos

## Carnet mondain

*Conférence au Musée*

Sous les auspices du Musée des Beaux-Arts de Montréal, à la Galerie-Etable, mardi soir, le 24 mai, à huit heures et demie, M. René Huyghe, professeur d'histoire de l'art au Collège de France, Paris, donnera une conférence intitulée : "La civilisation occidentale et l'art moderne".

La Nouvelliste
Rivière May 24/60




*Entendu sur un terrain de stationnement, où une automobile chargée à ras bord d'une famille bien de chez nous, venait de prendre la dernière stalle: "Maintenant qu'on 'a réussi à stationner, disait le père, y a-t-il quelqu'un parmi vous qui se souvient de la raison pour laquelle on est ici".*

* * *

*Est-ce qu'un militaire dort en chaque homme? Comment expliquer autrement l'engouement qui existe pour les fanfares, corps de clairons etc... Les gens ne peuvent en entendre ni en voir, sans se rassembler et leur nombre n'a jamais été aussi grand. De toute manière, cette forme de musique est de loin l'art le plus populaire.*

* * *

*Une personnalité internationale du monde des arts donnera une conférence illustrée à la Galerie-étable du Musée des Beaux-Arts de Montréal, le 24 mai à 8h.30. René Huyghe, autrefois au Louvre de Paris, donnera une conférence illustrée en français sur "La civilisation occidentale et l'art moderne". M. Huyghe qui est actuellement professeur d'histoire de l'art au Collège de France, est l'auteur du "Dialogue avec le visible" et dirige la rédaction de la série "L'art et l'Homme."*

* * *

*Saviez-vous qu'il se dépense environ $80,000 au cours de la semaine de l'exposition, dans les diverses tentes, attractions, attrapes et autres? $80,000 appartenant aux gens de la Mauricie et qui s'en vont dans les poches des "showmen". Et l'on dit que cette exposition a pour but de mousser le commerce de la région. Il le mousse peut-être, mais il le pourrait davantage.*

* * *

*La pêche est commencée et il parait que le poisson mord comme un enragé un peu partout, surtout sur la rivière Ste-Anne, où un photographe de nos amis a pris un esturgeon de 18 livres avec ses mains. Il faut dire que l'esturgeon dormait.*

MUSEUM LECTURERS

Star Mar 7/60

# Obituaries

### Samuel Lapitsky

A funeral service for Samuel Lapitsky, former president of Federal Stores Limited and founder of the Samuel Lapitsky Foundation, who died at his home yesterday, will be held in the Paperman Funeral Parlor, Cote des Neiges road, at 1 p.m. tomorrow.

Mr. Lapitsky, who was 77 years of age, came to Canada from Russia in 1903 and throughout his life was closely associated



SAMUEL LAPITSKY

with the development of educational and cultural activity among Jewish Canadians in Montreal.

He was prominent among the patrons of the Montreal Museum of Fine Arts, was an enthusiastic supporter of the Montreal Symphony Orchestra. He was also one of the leading figures in the establishment of the Jewish Public Library, whose auditorium and music appreciation room he and his wife endowed.

At the time of his death, Mr. Lapitsky was honorary secretary of the Jewish General Hospital, YM-YMHA of Montreal and the Jewish People's School.

In 1953, Mr. Lapitsky established an annual scholarship in the department of sociology and anthropology at McGill University, specifying that the award should be made on the basis of merit and need "without discrimination as to race, color or political association."

In 1956, he established the foundation which bears his name in order to give empetus to the creation or original Canadian works in the fields of music and the visual arts. The foundation has for the past four years commissioned new works by outstanding Canadian composers, among them Pierre Mercure, Harry Freedman, Alexander Brott and Jean Vallerand.

It has included in his benefactions numerous gifts to children's libraries, and at Mr. Lapitsky's death was arranging for a yearly grant to be awarded to the painter who, in the judgment of the Montreal Museum of Fine Arts' jury, best expresses mankind's will to peace and the attainment of human brotherhood.

Mr. Lapitsky is survived by his wife, two daughters, Miss Bertha Lapitsky and Mrs. Philip Colman; one son, Charles Lapitsky and six grandchildren.

L'Action Catholique Fev 23/60

## Paul-Emile Borduas est mort à Paris

871

MONTREAL (P.C.) — L'artiste canadien Paul-Emile Borduas est mort à Paris, dimanche, a-t-on appris hier soir à Montréal. Il était âgé de 54 ans. Il a été atteint d'une crise cardiaque. Né à Saint-Hilaire, il a étudié aux Beaux-Arts à Montréal

En 1952, il s'établissait à New-York. Il y passa deux ans et se rendit ensuite à Paris. Le Musée de l'art moderne à New-York possède plusieurs de ses oeuvres. M. Borduas laisse dans le deuil sa femme, Gabrielle et trois enfants, Jeannine, 21 ans, Renée, 20 ans et Paul, 19 ans.

gazette Mar 22/60

## Mrs. E. B. Luke

Funeral for Mrs. E. B. Luke, Montreal artist and widow of the late Edward Barker Luke, was held yesterday from Jos. C. Wray Funeral Chapel, 1234 Mountain St., with burial in Mount Royal Cemetery. She died Friday at the age of 81.

Born in LaSalle, Ill., daughter of the late Josephus Corbus, a prominent Civil War surgeon, and of the late Gertrude Angle, Mrs. Luke completed her education there. She moved to Montreal 50 years ago.

Mrs. Luke was a past president of the Montreal American Women's Club and a past president of the Montreal West Women's Club. She was also an active member of the Women's Art Society in Montreal.

Besides several private exhibitions, Mrs. Luke's work has been accepted for exhibition by the Montreal Museum of Fine Arts and the Royal Canadian Academy, in Ottawa.

She is survived by three sons, Morley Corbus Luke, Dr. Josephus Corbus Luke and Allison Barker Luke, as well as eight grandchildren and 12 great-grandchildren.

Star Mar 8/60

## Samuel Lapitsky

SAMUEL LAPITSKY came to this country from Russia as a young man with hope in his heart and very little else except the opportunity that life in Canada presented. He seized this opportunity avidly, was markedly successful in business and devoted the proceeds of his success to improvement of the community.

It was natural that Mr. Lapitsky should devote his efforts first to the Jewish community to which he belonged. But he did not stop there. The scholarship that stands in his name at McGill University is awarded on merit and need "without discrimination as to race, color or political association." So with other grants and bursaries he established through the foundation he formed for that purpose,—in music and the visual arts they are open to all Canadians.

Human brotherhood was Mr. Lapitsky's guiding star. He followed it through the promotion of libraries and schools and through music, that universal language. The Jewish Peoples' Schools here, the Jewish General Hospital, the Y.M.-Y.W.H.A., the Montreal Symphony Orchestra, the Museum of Fine Arts—all benefited from his interest and help. He gave generously of both himself and his treasure.

mont Star Mar 21/60

# Obituaries

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### Mrs. E. B. Luke

A funeral service was held at Joseph Wray Chapel 1234 Mountain street, Saturday, for Mrs. Jane Corbus Luke, noted Montreal artist of earlier years, who died Friday. She was 82.

Born in Chicago, Mrs. Luke moved to Montreal shortly after her marriage to the late Edward Barker Luke and has been a resident here for 50 years.

During her career as an artist, Mrs. Luke had many exhibitions at the Montreal Museum of Fine Arts and the Royal Canadian Academy.

She has also been president of the American Women's Club and the Montreal West Women's Club and an active member of the Women's Art Society of Montreal.

Mrs. Luke is survived by three sons, Morley Corbus, Allison Barker and Dr. Josephus Corbus Luke.

Gazette Mar 7/60



## S. Lapitsky

Samuel Lapitsky, former president until his retirement in 1952 of Federal Stores Limited, and founder of the Samuel Lapitsky Foundation, died at his home here yesterday. He was 77 years of age.

He emigrated to Canada from Russia in 1903, and was long associated with the development of educational and cultural activity among Jewish Canadians. He was prominent among the patrons of the Montreal Museum of Fine Arts, an enthusiastic supporter of the Orchestre Symphonique de Montreal, and one of the leading figures in the establishment of the Jewish Public Library, whose auditorium and music appreciation room he and his wife endowed.

At the time of his death, Mr. Lapitsky was honorary secretary of the Jewish Public Library, a governor of the Jewish General Hospital, of the YM-YMHA of Montreal, and of the Jewish People's Schools.

In 1953, Mr. Lapitsky created an annual scholarship in the Department of Sociology and Anthropology at McGill University, specifying that the award should be made on the basis of merit and need, "without discrimination as to race, color or political association."

In 1956, Mr. Lapitsky established the foundation which bears his name in order to give impetus to the creation of original Canadian works in the fields of music and visual arts. The foundation has for the past four years commissioned new works by outstanding Canadian composers, among them Pierre Mercure, Harry Freedman, Alexander Brott, and Jean Vallerand.

It has included in its benefactions numerous gifts to children's libraries, and at Mr. Lapitsky's death was arranging for a yearly grant to be awarded to the painter who, in the judgment of the Montreal Museum of Fine Arts jury, best expresses mankind's will to peace and the attainment of human brotherhood.

Mr. Lapitsky is survived by his wife; two daughters, Miss Bertha Lapitsky and Mrs. Philip Colman; a son, Charles; and six grandchildren.

Funeral has been arranged to take place at 1 p.m. Tuesday, March 8 from the Paperman Funeral Parlor, Cote des Neiges Rd.

mont Star Mar 4/60

13-M

## Mr. James A. Eccles

JAMES ECCLES was an anomaly of a kind in Canadian life. He divided his time and interest between finance on St. James Street and agriculture on his Eastern Townships farm, and was eminently successful at both. His financial counsel was sought by many of the large corporations; his contributions to agricultural improvement and Jersey quality were recognized when Quebec made him a Commander of the Order of Agricultural merit. He prized this award perhaps more highly than the recognition that came his way as one of the leading financial counsel of his time.

His work in finance will hardly be known to the general public, but among the corporations and institutions of the city legend accumulated around his work and his methods of operation. He seemed to reach his financial decisions intuitively rather than from research and a study of statistics. Yet the corporations and institutions knew that his advice was based upon the most careful study against a background of accumulated financial knowledge that was profound.

Mention was made in the obituary notice published in this newspaper yesterday of McGill's expression of gratitude to him when it conferred on him a Doctorate of Laws. The university's debt had to do with the reorganization of its investments, made largely on his advice as a member of the investment committee of the Board of Governors. For it the university delighted to honor him.

It was typical of him that he should throw himself heart and soul into the affairs of the university once he joined the Board of Governors, rather than merely lending his name and prestige to the Board.

So it was with other community organizations to which he lent support: his enhancement of the prestige of the Royal Victoria Hospital as its 10th president, Welfare Federation, the Boys' Farm at Shawbridge, Weredale House, the Museum of Fine Arts, and a host of others benefited not only by his advice but by his humanity. For this as much as for his financial wisdom he will be long remembered.

Moncton Daily Times Mar 22/60

13-M

### PAINTER DIES

MONTREAL (CP)—Mrs. Jane Corbus Luke, 82, noted Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, died here Friday.

Gazette Mar 18/60

## R. Hewton, RCA

Randolph Hewton, R.C.A., a member of the Canadian Group of Painters, died yesterday in Trenton, Ont. He was 71.

Born at Maple Grove, Megantic Co., Hewton first studied under William Brymner, R.C.A., at the Art Association of Montreal where he was awarded the Wood Scholarship.

He later studied for several years in France at l'Academie Julien under Jean-Paul Laurents, before entering the studio of Caro Delvaille as head pupil.

His fifth winter in Paris was spent in his own studio enlarging some of his own sketches and painting several large canvasses which later were shown in a joint exhibition which he held with A. Y. Jackson in 1913 at the Montreal Art Gallery.

At the outbreak of the First World War he enlisted as a private and served at the Front. In 1917 he was commissioned as an officer in the 7th London Regiment and was awarded the Military Cross for gallantry during the Somme offensive in 1918. On the signing of the Armistice he was commissioned to paint scenes of the battlefields in the vicinity of Mons.

Returning to Montreal in 1919, he opened a studio on Beaver Hall Hill. Later, he was director of the Art Association for three years. Several of his pictures were purchased by the National Gallery in Ottawa and by the Quebec Provincial Museum.

Critics praised the robust, vigorous quality of his work and his large, bold canvases with their distinctive colors were considered to have placed him in the front rank of Canadian artists.

Mr. Hewton left Montreal in 1936 to live in Glen Miller, Ontario.

He was predeceased by his wife, the former Benedicta Isabel Robertson; and is survived by three sisters-in-law, Mrs. Thomas Caverhill, Mrs. F. Curzon Dobell and Miss Kate A. Robertson; and two brothers-in-law, T. L. Robertson and J. H. H. Robertson.

Funeral will be held tomorrow at 11 a.m. from the chapel of Jos. C. Wray and Brothers, 1234 Mountain St., to Mount Royal Cemetery.

Red Deer Advocate Alta Mar 8/60

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### PHILANTHROPIST DIES

MONTREAL (CP)—Samuel Laitsky, 77, Montreal philanthropist, died Sunday at his home here. An immigrant from Russia in 1903, he became president of Federal Stores, Limited, retiring in 1952. He was prominent among the patrons of the Montreal Museum of Fine Arts and the Jewish Public Library.

Star Mar 19/60

### Randolph Hewton

A funeral service will be held at 11 a.m. tomorrow from the chapel of Jos. C. Wray & Bro., 1234 Mountain street, for Randolph Hewton, RCA, who died yesterday in Trenton, Ont., at the age of 71.

Mr. Hewton, who was born in Maple Grove, Megantic County, first studied under William Brymner, RCA, at the Art Association of Montreal, where he was awarded the Wood Scholarship.

Later, he studied for several years in France at L'Academie Julien, under Jean-Paul Laurents. He then entered the studio of Caro Delvaille as head pupil.

While in Paris he painted several large canvasses, which were shown in a joint exhibition he held with A. Y. Jackson in 1913 at the Montreal Art Gallery.

He enlisted at the outbreak of the World War I as a private and saw active service. He was commissioned as an officer in the Seventh London Regiment, and was awarded the Military Cross for gallantry during the Somme offensive. After the armistice he undertook the painting of the battlefields in the Mons area.

Mr. Hewton returned to Montreal in 1919, and opened a studio on Beaver Hall Hill. He subsequently became director of the Art Association for three years.

Critics placed him in the front rank of Canadian artists. Mr. Hewton, who was a member of the Canadian Group of Painters, left Montreal in 1936 to reside in Glen Miller Ont.

He was predeceased by his wife, the former Benedicta Isabel Robertson. Burial will be in Mount Royal Cemetery.

OBITUARIES

edmonton Journal Mar 8/60

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### PHILANTHROPIST DIES

MONTREAL (CP)—Samuel Laitsky, 77, Montreal philanthropist, died Sunday at his home here. An immigrant from Russia in 1903, he became president of Federal Stores, Limited, retiring in 1952. He was prominent among the patrons of the Montreal Museum of Fine Arts and the Jewish Public Library.

Toronto Globe and Mail Mar 21/60

## Mrs. J. C. Luke

871

Montreal, March 20 (CP)—Mrs. Jane Corbus Luke, 82, noted Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, died here Friday.

Ottawa Evening Journal Mar 21/60

13-M

### MONTREAL PAINTER DIES.

MONTREAL, March 21.—(CP)—Mrs. Jane Corbus Luke, 82, noted Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, died here Friday.

La Presse Mar 7/60 Winnipeg Free Press Mar 21/60 Gazette June 14/60

M. SAMUEL LAPITSKY

M. Samuel Lapitsky est décédé, hier matin, à l'âge de 77 ans. Il était, jusqu'au jour de sa retraite, en 1952, président de la chaîne Fédéral Stores Limited. Il était aussi le fondateur de la fondation Samuel Lapitsky.

Il avait immigré au Canada en 1903 et, toute sa vie, il s'était particulièrement intéressé aux activités culturelles et éducatives de la communauté juive et de la métropole en général. Il était un patron du Musée des Beaux-Arts de Montréal, un bienfaiteur de l'Orchestre symphonique de Montréal et un des principaux responsables de l'établissement de la Bibliothèque juive.

A sa mort, M. Lapitsky était secrétaire honoraire de la Bibliothèque juive, gouverneur du Jewish Hospital, du YM-YWHA de Montréal et des Jewish People's Schools.

En 1956, M. Lapitsky avait établi la fondation qui porte son nom avec le but d'encourager la création d'oeuvres originales dans les domaines de la musique et de la peinture.

Lui survivent : sa femme; deux filles, Mlle Bertha Lapitsky et Mme Philip Colman; un fils, Charles; et six petits-enfants.

Le service funèbre aura lieu demain, à 1 heure.

Cape Breton Post Mar 24/60

PAINTER DIES

MONTREAL (CP)—Mrs. Jane Corbus Luke, 82, noted Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, died here Friday.

Vancouver Province Mar 22/60

## Painter dies

MONTREAL (CP) — Mrs. Jane Corbus Luke, 82, noted Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, has died here.

Amherst Daily News Apr 7/60

PAINTER DIES

MONTREAL (CP) — Mrs. Jane Corbus Luke, 82, noted Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, died here Friday.

## Painter Dies

MONTREAL (CP)—Mrs. Jane Corbus Luke, 82, Montreal painter who had many exhibitions in the Montreal Museum of Fine Arts and the Royal Canadian Academy, died here Friday.

Canadian Jewish Review Mar 18/60

## DEATHS

Samuel Lapitsky, 774 Rockland Avenue, founder of the Samuel Lapitsky Foundation, died at his home on Sunday, March 6. He is survived by his wife, Mrs. Rose Standard Lapitsky; a son, Charles; two daughters: Mrs. Philip Colman (Florence), 766 Wilder Avenue; and Miss Bertha Lapitsky; and six grandchildren. Funeral services took place from Paperman's. David Rome and Sholom Shtern spoke about Mr. Lapitsky and gave eulogies. Burial was at the Jewish Assistance and Social Organization Cemetery. Mr. Lapitsky, who was seventy-seven years of age, came to Canada from Russia in 1903 and throughout his life was closely associated with the development of educational and cultural activity among Jewish Canadians here. He was a patron of the Montreal Museum of Fine Arts; supporter of the Montreal Symphony Orchestra; and a leading figure in the establishment of the Jewish Public Library, whose auditorium and music appreciation room he and his wife endowed. In 1953, Mr. Lapitsky established an annual scholarship in the department of sociology and anthropology at McGill University, specifying that the award should be made on the basis of merit and need, "without discrimination as to race, color, or political association". In 1956, he established the Foundation which bears his name in order to give impetus to the creation of original Canadian works in the field of music and the visual arts. The Foundation for the past four years has commissioned new works by outstanding Canadian composers, among them Pierre Mercure, Harry Freedman, Alexander Brott, and Jean Vallerand. It has included in his benefactions numerous gifts to children's libraries. At Mr. Lapitsky's death the Foundation was arranging for a yearly grant to be awarded to the painter, who, in the judgment of the Montreal Museum of Fine Arts jury, best expressed mankind's will to peace and the attainment of human brotherhood. At the time of his death, Mr. Lapitsky was honorary secretary of the Jewish General Hospital; YM-YWHA; and the Jewish People's School.

# Claxton Dies In Ottawa

Ottawa, June 13.—(CP)—Battler to the end, Hon. Brooke Claxton, 61, died today of cancer.

He had been too ill for weeks to go to his Ottawa office but had work sent to his home. He was taken to hospital here Saturday. He died there about 3.15 p.m. EDT today.

Mr. Claxton, Liberal Minister of National Defence from 1946 to 1954—the period of Canada's greatest peacetime military buildup—joined Metropolitan Life Insurance Company as vice-president and general manager for Canada in 1954. He was chairman of the Canada Council from its inception in 1957.

He fought the inexorable lethal-



BROOKE CLAXTON

ness of his cancer by refusing to recognize it as an impediment to his work.

And if there was one thing Brooke Claxton had a reputation for in this capital, it was work. His normal working day was 12 to 16 hours. Often it stretched to 21 hours. He wore out aides like cardboard-soled shoes.

Mr. Claxton did nothing by halves, whether it was outlining or defending his defence policies in Parliament or throwing a party. He liked to do both.

Brooke Claxton was born Aug. 23, 1898, in the Montreal riding of St. Lawrence-St. George which he later represented in Parliament for 14 years.

At 17, he left McGill University and went overseas with the 10th Canadian Siege Battery. He won the Distinguished Conduct Medal for "devotion to duty on all occasions." He was battery sergeant-major.

He returned to McGill after the First World War and was graduated in 1921 with honors in law. He practised with Stairs, Dixon, Claxton, Senecal and Turnbull, later taught law at McGill and was appointed a King's Counsel in 1939.

Mr. Claxton was known as something of a radical in his younger days and was a member of several political science and other groups.

Only three years after he was first elected to the Commons in 1940 he was appointed parliamentary assistant to Prime Minister Mackenzie King and became a member of the "kitchen cabinet," the picked group around King which did exploratory work on new government policies.

Mr. Claxton was responsible for drafting family allowance legislation in 1944 and he was named health minister Oct. 13, 1944. He built the new department from scratch.

He moved to the defence portfolio Dec. 12, 1946. Politically, the defence ministry was about the bleakest that could be imagined at that time because the forces were being contracted after the Second World War.

But the Cold War changed this picture. For 7½ hectic years, Mr. Claxton was responsible for all of Canada's military undertakings.

Mr. Claxton didn't like to delegate authority and this was partly the reason for the mountains of work he continually faced.

Mr. Claxton left politics to join Metropolitan Life July 1, 1954. The Claxton family connection with this company goes back to 1885.

He was appointed chairman of the Canada Council for five years in 1957. He served without pay. He personally wrote the council's annual reports. Even when he became too ill to do so this year, he carefully edited the report prepared by the council staff, making wholesale changes.

Mr. Claxton had long been interested in Canadian cultural life. He had the first public art exhibition of the Group of Seven in his home in Montreal in 1927.

He married the former Helen Galt Savage of Montreal in 1925 and they had three children — John Brooke, David who was drowned as a youth, and Helen Jane.

Funeral services will be held Wednesday at 2:30 p.m. EDT from Christ Church Cathedral in Ottawa. Interment arrangements have not yet been announced.

There will be a memorial service at St. Matthias Church in Montreal at 2 p.m. Thursday.

Le Devoir Feb 20/60

### Société d'étude et de conférences

Mardi prochain, le 23 février, à deux heures et demie, M. Claude Picher, à l'aide de deux cents projections lumineuses, parlera de "L'art au Canada". Cette conférence aura lieu au Musée des Beaux-Arts de Montréal.

Elève des Beaux-Arts, M. Picher s'inscrivit ensuite au "New School of Social Research" de New-York. Il poursuivit ses études à l'école Nationale des Beaux-Arts de Paris et à l'école du Louvre grâce à une bourse du gouvernement de la Province et du gouvernement français. Directeur des expositions au Musée de la province de Québec de 1950 à 1958, il obtint successivement deux bourses et mérita le prix Jessie Dow. Il exposa dans les principales villes du Canada, à New York et à Paris et est représenté dans les collections permanentes du Musée de la province de Québec et de la Galerie Nationale du Canada.

La Presse Feb 23/60

### Société d'étude

—Sous les auspices de la Société d'étude et de conférences, M. Claude Picher prononcera une causerie, demain à deux heures et demie, au Musée des Beaux-Arts. Cette conférence intitulée : "L'Art au Canada" sera illustrée de projections.

Actualité Mar/60

### conférences

le 8 : au Musée des Beaux-Arts de Montréal, dans le cadre des conférences publiques de la Société d'Étude et de Conférences, à 2 h. 30, le juge Roger Ouimet intitule sa causerie : « Thémis, déesse inconnue ».

le 27 : au Demi-Pensionnat du Sacré-Cœur de l'avenue Atwater, présenté par l'Association des Anciennes Elèves du Sacré-Cœur, le R. P. Richard Arès, S. J., entretient ses auditeurs « des Nations Unies et de la paix du monde ».

ACTUALITÉ

Mar/60

La Presse Mars/60

## La justice est-elle toujours juste?

# Un juge se porte à la défense de Thémis

"Vous aviez faim . . . ce n'est pas une raison . . . mais moi aussi presque tous les jours j'ai faim et je ne vole pas pour cela . . ." C'est sur cette illustre réplique que Daumier prête à un juge épanoui alors qu'on lui emmène un prévenu, que l'hon. juge Roger Ouimet commençait hier après-midi à évoquer certains griefs faits à l'exercice de la justice dans nos sociétés par quelques écrivains célèbres.

Conférencier à la dernière réunion hebdomadaire de la Société d'étude et de conférences, le juge Ouimet avait choisi comme thème de sa causerie "Thémis, déesse méconnue". Sans trop insister sur le fait, par exemple, que Léon Daudet traitait "d'épileptoïde couronné" et de "géniale brute", Napoléon 1er, le plus grand législateur des temps modernes, le conférencier voulut dès l'abord affirmer l'absolue indépendance et impartialité des tribunaux.

"Les garanties séculaires qu'offrent la constitution du Canada et la tradition suivie et respectée depuis des générations devraient enseigner à leurs détracteurs ignorants, aveugles ou de mauvaise foi, que d'anciennes convictions politiques ne peuvent aucunement influer sur nos décisions", estime l'hon. Ouimet.

Cependant après avoir expliqué le fonctionnement de nos tribunaux, le conférencier ne manque pas de reconnaître ce qui est un secret de polichinelle pour tous ceux qui ont l'usage des tribunaux : le faux témoignage, hélas, est chez nous d'un usage courant".

Détaillant le rituel des costumes, des gestes et des paroles dont l'exercice de la Justice aime encore à s'entourer et les péripéties dramatiques des plaidoiries, le conférencier fait une pause pour déplorer, citation intraduisible à la main, la difficulté que peut apporter au juge les dépositions faites en langage populaire, cousu de bout en bout d'anglicismes invraisemblables.

Il remarque d'autre part combien il est curieux que l'on interdise aux juges de voter aux élections municipales, provinciales et fédérales, alors qu'on les force de payer l'impôt comme s'ils jouissaient de tous les droits du citoyen.

La plus grande compensation qu'apporte la tâche aride et obscure du juge, poursuit l'hon. M. Ouimet, est l'honneur de faire partie intégrante du gouvernement lui-même, puisque le judiciaire, indépendant absolu de l'exécutif et du législatif, est l'un des trois pouvoirs qui appartiennent au gouvernement.

Nommés à vie jusqu'ici, il est probable que sous peu les juges par un décret du parlement de Westminster, devront prendre leur retraite à 75 ans, déclare le conférencier, comme cela se produit déjà à la Cour Suprême et à la Cour de l'Echiquier.

Evoquant ensuite quelques procès célèbres auxquels il assista en France, le juge Ouimet déplora les conditions sous lesquelles on rend justice en ce pays, s'en prenant en particulier à l'absence de présomption d'innocence envers l'accusé, au pathos et aux éclats de voix que se permet la poursuite, aux longs interrogatoires que subit le suspect aux mains du juge d'instruction, ainsi qu'au rôle trop actif que prennent les journaux tout au long des procès.

Il conclut en souhaitant que jamais la dérisoire justice des pays totalitaires, où l'accusé n'a aucun droit et où tous les moyens sont bons pour lui faire avouer tout ce qu'on voudra, ne puisse jamais s'établir en notre pays.

Joliette Journal Feb 24/60

A M. Claude Picher, (1943-45), qui, mardi le 23 février, au Musée des Beaux-Arts de Montréal, prononcera une conférence sur "L'Art au Canada". Cette conférence sera présentée sous les auspices de la Société d'études et de Conférences.

La Chronique du Lionmaire Feb 24/60

A M. Claude Picher, (1943-45), qui mardi le 23 février, au Musée des Beaux-Arts de Montréal, prononcera une conférence sur "L'Art au Canada". Cette conférence sera présentée sous les auspices de la Société d'études et de Conférences.

La Presse Feb 26/60

## M. Claude Picher à la S.E.C.

# Le Canadien est-il sincère dans son art?

M. Claude Picher, agent de liaison pour l'est du Canada à la Galerie Nationale, a relaté, mardi devant les membres de la Société d'étude et de conférences, l'histoire de l'art et de l'artisanat depuis les débuts de la colonie à nos jours. Près de deux cents projections en couleurs, brièvement commentées, confirmèrent la question du conférencier : "Sommes-nous sincères en art ?"

Sans doute, des peintres de l'est, du centre et de l'ouest du Canada ont présenté de toiles de valeur mais la plupart de ces toiles, peut-on les identifier comment étant vraiment d'inspiration et de technique canadiennes ? Dans les peintures de la Colombie-Britannique, ne sent-on pas le voisinage du nord-ouest des Etats-Unis ? Celles de Toronto, ne sont-elles pas marquées d'un peu de new-yorkais ? Quand à celles de notre province, l'influence de Paris n'y est-elle pas assez sensible pour les intégrer à l'art colonial français ? C'est ce que l'on peut penser après avoir vu se succéder sur l'écran des peintures de toutes les périodes et de tous les coins du pays.

Les mêmes remarques peuvent s'appliquer à la sculpture. Des anges et des saints dodus ou bourrus mais tous un peu naïfs rappellent à tour de rôle les trois écoles de sculpture du 18e siècle. Deux portes de tabernacle sont relevées de remarquables bas-reliefs. Ce groupe de diapositives se termine par un choix de pièces contemporaines.

Pour ce qui est de l'artisanat, hélas! l'industrialisation semble avoir fait disparaitre l'habileté, l'élégance et le sens pratique que les premiers artisans établis au pays possédaient à un haut degré. Parmi les nombreux clichés (la plupart des articles photographiés sont au Musée de la Province) M. Picher a plus particulièrement attiré l'attention des auditeurs sur une gracieuse serrure, une porte délicatement ouvrée, des armoires et des bahuts très justes de proportion et surtout des coqs de clocher de tous caractères, fiers et colorés, qui ont résisté à toutes les intempéries depuis près de deux siècles.

Le Devoir Mars/60

### Société d'étude et de conférences

L'hon. Roger Ouimet, juge de la Cour Supérieure pour la province de Québec, sera le conférencier à la dernière réunion de la Société d'étude et de conférences, mardi prochain le 8 mars. La causerie est intitulée : "Thémis, déesse méconnue" et doit commencer à deux heures et demie au Musée des Beaux-Arts de Montréal.

L'hon. Ouimet, admis au Barreau en 1930, est substitut du procureur général pour le district de Montréal de 1940 à 1944 et devient conseil en loi du roi en 1944. Il est procureur spécial pour les ministères de la Justice et de la Santé et du Bien-être social du Canada pour toutes les causes mues en vertu de la Loi de l'opium et des drogues narcotiques de 1948 à 1955. M. Ouimet s'est occupé activement de politique. Il est membre de l'Association du barreau canadien et membre fondateur des Clubs juvéniles de la Police de Montréal.

La Presse Mars 4/60

## Dernière réunion de la Société d'étude mardi

L'hon. Roger Ouimet, juge de la Cour Supérieure pour la Province de Québec, sera le conférencier à la dernière réunion de la Société d'étude et de conférences, mardi prochain le 8 mars. La causerie est intitulée : "Thémis, déesse méconnue" et doit commencer à 2 h. 30 p.m. au Musée des Beaux-Arts de Montréal.

M. Ouimet, admis au Barreau en 1930, est substitut du Procureur Général pour le district de Montréal de 1940 à 1944 et devient conseil en loi du Roi en 1944. Il est procureur spécial pour les Ministères de la Justice et de la Santé et du Bien-Etre Social du Canada pour toutes les causes mues en vertu de la Loi de l'Opium et des Drogues Narcotiques de 1948 à 1955. M. Ouimet s'est occupé activement de politique. Il est membre de l'Association du Barreau Canadien et membre fondateur des Clubs Juvéniles de la Police de Montréal.

La Presse Mars 7/60

### Société d'étude

—Demain après-midi, à deux heures, sous les auspices de la Société d'étude et de conférences, le juge Roger Ouimet prononcera, au Musée des Beaux-Arts, une causerie intitulée: "Thémis, déesse méconnue".

La Presse Mars 8/60

### Société d'étude et de conférences

Sous les auspices de la Société d'étude et de conférences, M. le juge Roger Ouimet prononcera une causerie cet après-midi, au Musée des Beaux-Arts de Montréal, à deux heures et demie. Cette conférence est intitulée: "Thémis, déesse méconnue".

SOCIÉTÉ D'ÉTUDES & CONFÉRENCES

Le Devoir mar 10/60

# "Thémis, déesse méconnue" et difficile à servir par les hommes de tous les temps

## Conférence de l'hon. juge Roger Ouimet devant les membres de la Société d'étude et de conférences

La saison des conférences hebdomadaires de la Société d'études et de conférences s'est close, mardi après-midi, au Musée des Beaux-Arts, de façon brillante et fort intéressante.. C'est l'hon. Roger Ouimet, juge de la Cour Supérieure pour la province de Québec, qui a entretenu et vivement intéressé son auditoire avec un texte qui s'intitulait: "Thémis, déesse méconnue".

Mme Paul Langlois, présidente de la Société a présenté le conférencier qui, en plus d'être membre du Barreau et Conseil en loi de la reine, a été procureur spécial pour les ministres de la Justice et de la Santé et du Bien-être social du Canada pour toutes les causes tombant sous la Loi de l'opium et des drogues narcotiques de 1948 à 1955. Il est un des membres fondateurs des Clubs juvéniles de la Police de Montréal.

Le conférencier a d'abord présenté Thémis dans la mythologie où elle a grande figure et chez les caricaturistes où elle a moins bonne figure, où l'on a tendance même à la présenter comme assez boiteuse... ou aveugle, à cause de ce bandeau que les Romains lui ont mis un jour sur les yeux... On parle encore de la Justice, bien sûr dans la Bible, principalement au Livre des Proverbes et tout le monde a en mémoire le sermon sur la montagne où le Seigneur a dit clairement: "Bienheureux ceux qui ont faim et soif de la justice car ils seront rassasiés."

Il faut dire, remarque très justement, M. Ouimet, que le Juste dans l'Ancien Testament est celui qui observe la loi et que ce mot s'oppose à "pécheur" plutôt qu'à "inique". Dans le Nouveau Testament, Justice est synonyme de sainteté, quoique, ajoutent les commentateurs, "l'idée de justice, au sens ordinaire du mot ne soit jamais complètement absorbée par celle de la sainteté..."

Mais le titre de Juge n'a pas toujours attiré que des appréciations et des hommages, et le conférencier cite nombre de critiques, d'écrivains, d'auteurs dramatiques, de conteurs qui ont la dent très dure pour les gens de justice, les magistrats ignorants, sans peur peut-être mais pas toujours sans reproches...

Ceci me rappelle, remarque ici le conférencier, que tous les juges de la Cour Supérieure et des Hautes Cours de notre pays sont, en vertu de la constitution, nommés durant bonne conduite...

Evidemment, tant que le monde sera monde, il y aura des hommes qui se plaindront de la justice selon Cardahi. Et M. Ouimet ajoute: "Le Christ lui-même a enseigné aux hommes: "Ne jugez pas pour ne pas être jugés... Comme vous aurez jugé, vous serez jugés vous-mêmes... "Je crois que si les plaideurs (et même les avocats) se souvenaient plus souvent de cette simple maxime, les portes du Palais s'ouvriraient sous les pas d'heureux perdants et de gagnants magnanimes."

Dans la seconde partie de sa conférence, le distingué conférencier a présenté plusieurs aspects de l'appareil de la Justice, les difficultés de recherches, d'application et d'exécution pour des résultats parfois qui ne ressemblent pas toujours au succès entrevu. M. Ouimet s'est arrêté sur deux points en particulier: l'impossibilité de donner aux gens, témoins ou autres, une mémoire exacte et la difficulté de transcrire les témoignages "bilingues", c'est-à-dire, de rendre claire une langue dans laquelle le témoin ou le plaignant mêle à doses égales le français et l'anglais, dans le domaine des termes techniques, par exemple, des accidents de travail ou des accidents de la route. Les difficultés ne sont pas moindres dans les procès avec jury, comme en Cour d'Assises, jury choisi au hasard parmi des gens de toutes professions, métiers et conditions, mais surtout de "journaliers" comme on dit au pays. "Incidemment, il n'est peut-être pas d'endroit au monde où l'on trouve plus de "journaliers" que dans la province de Québec, tant parmi les témoins que parmi les jurés. Il est remarquable de constater que c'est plutôt chez nos compatriotes de langue française que cet état, honorable en soi, mais qui ne témoigne pas de connaissances très approfondies, ni d'une instruction très poussée, se rencontre en abondance. Cette digression m'amène à vous confier un secret de polichinelle pour tous ceux qui d'ailleurs ont l'habitude des tribunaux: le faux témoignage est, hélas! d'usage courant chez nous. Il possède sans doute d'un certain manque de civisme, d'une carence du sens des valeurs, de l'absence du sens de l'honneur et peut-être aussi de notre ignorance des commandements. En toute justice, cependant, il ne faudrait pas croire que tous mentent en connaissance de cause. Il y a tellement de facteurs à considérer: le manque d'objectivité très naturel; l'avarice ou la cupidité; la peur et tous les réflexes que les générations se transmettent au cours des siècles.

Dans la dernière partie de sa conférence, l'hon. Ouimet a conduit son auditoire dans la salle d'audience d'un tribunal civil. Parce qu'il y a toujours des plaideurs pour les clients impossibles à convaincre que, selon le vieil adage: "Le pire règlement vaut mieux que le meilleur des procès":

G. B.

See previous book - pps - 137, 140, 150, 151, 184, 186
120 - 126, 127, 130

Ottawa Journal Feb 16/60

# Russian Art Exhibition Cancelled

An exhibition of Russian art scheduled to open here April 21 has been cancelled.

Some of the paintings were seriously damaged while in transit from New York, where they were exhibited last Fall, to Mexico, second country on a three-country circuit.

D. W. Buchanan, associate director of the National Gallery here, said that in view of the damage Soviet museums refused to allow other paintings, which were to have augmented the exhibition for showing here, to leave Russia.

The works already shown in New York and Mexico will be exhibited at the Montreal Museum of Fine Arts in March as scheduled. However, an exhibition scheduled for Toronto in June has been cancelled along with the Ottawa showing.

The damaged paintings now have been restored. It was not known how the damage occurred.

The Montreal museum had taken the lead in bringing the exhibition to Canada. The 80 works that will be shown there are understood to be post-revolutionary while those which were to have been added —numbering 10—were classical.

Hamilton Spectator Feb 16/60

# Red Art Show Won't Be Held Due To Damage

OTTAWA (CP) — An exhibition of Russian art scheduled to open here April 21 has been cancelled, it was learned yesterday.

Some of the paintings were seriously damaged while in transit from New York, where they were exhibited last fall, to Mexico, second country on a three-country circuit.

**IN VIEW** of the damage Soviet museums refused to allow other paintings, which were to have augmented the exhibition for showing here, to leave Russia.

The works already shown in New York and Mexico will be exhibited at the Montreal Museum of Fine Arts in March as scheduled.

**AN EXHIBITION** scheduled for Toronto in June has been cancelled along with the Ottawa showing.

The damaged paintings now have been restored. It was not known how the damage occurred.

La Presse Feb 25/60

## Musée des Beaux-Arts

—L'ouverture de l'exposition de peintures soviétiques aura lieu le lundi 7 mars à neuf heures et sera présidée par l'ambassadeur de l'U.R.S.S. au Canada, Son Exc. Amasasp A. Aroutunian.

Ottawa Citizen Feb 16

# Russian Art Won't Come To Ottawa

By The Canadian Press

An exhibition of Russian art scheduled to open here April 21 has been cancelled, it was learned today.

Some of the paintings were seriously damaged while in transit from New York, where they were exhibited last fall, to Mexico, second country on a three-country circuit.

D. W. Buchanan, associate director of the National Gallery here, said that in view of the damage Soviet museums refused to allow other paintings, which were to have augmented the exhibition for showing here, to leave Russia.

The works already shown in New York and Mexico will be exhibited at the Montreal Museum of Fine Arts in March as scheduled. However, an exhibition scheduled for Toronto in June has been cancelled along with the Ottawa showing.

Le Devoir Feb 26/60

## Vernissage

Le président et le Conseil du Musée des Beaux-Arts de Montréal ont lancé des invitations à l'occasion de l'ouverture officielle de l'exposition de peinture soviétique, en présence de Son Excellence Amasasp A. Aroutunian, ambassadeur de l'U.R.S.S. au Canada.

Le vernissage aura lieu lundi soir, le 7 mars, à neuf heures.

Gazette Mar 4/60

# Russian Expert Prepares Museum Art Show

Soviet Russia has sent its own art expert here to watch over the unpacking, stretching and reframing of Soviet contemporary paintings and graphics to be shown at the Montreal Museum of Fine Arts.

He is Rostislav Krioukov, 37-year-old assistant editor - in - chief of the leading Soviet magazine on art, published by the Ministry of Culture and the Union of Soviet Painters.

The collection of 70 paintings and 80 graphics, none of which have been seen before in America, is the first the Soviet Government has sent to a private institution on this continent.

The larger paintings arrived here on drums to simplify transportation and one of Krioukov's task is to supervise the re-stretching of the works, that is, to place them on wooden backings again.

Working with him are museum personnel and Montreal Restorer John Muhl.

Krioukov, who is Moscow-born and speaks only Russian and German, arrived here a few days after the paintings and graphics reached the museum by air in 40 massive crates from the USSR.

He was at first accompanied by Leo B. Burdyukov, second secretary of the Soviet Embassy in Ottawa, but has since been working with museum personnel who speak Russian and German.

The exhibition of Soviet art—largely an unknown quantity in the Western world—was made possible as one of the highlights of the museum's centenary celebrations as the result of efforts by Soviet Ambassador to Canada Amasasp A. Aroutunian and Murray Chipman, vice - president of the museum and chairman of the centennial committee.

A preview of the exhibition will be held at 9 p.m. March 7 for members of the museum, with Ambassador Aroutunian inaugurating the show. It will be on public view from March 8 until April 3.

Krioukov, who is visiting America for the first time, says he likes Montreal "very much."

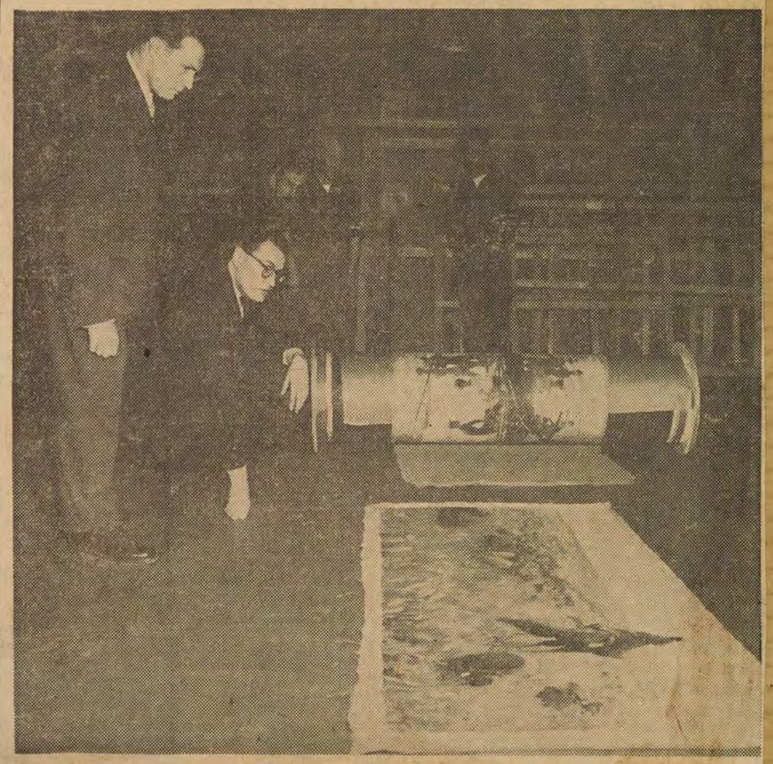
Himself a painter and graphic artist, as well as an expert in the history and theories of art, he finds Montreal is "picturesque and original." He has been impressed by the style of its architecture and regards Montrealers as "very hospitable and polite."

Krioukov said 55 Soviet artists are represented in the show. Some of the artists are from Moscow but the exhibition is representative of the work being done throughout the republics.

The museum did not select the works to be shown though Mr. Chipman made a personal 10-day visit to Moscow and Leningrad in December to arrange the exhibition. The show was assembled by the Soviet Ministry of Culture and it is possible more pictures will be added from a Soviet exhibition now being held in Japan.

Krioukov said the exhibition will reflect what is being done artistically throughout the USSR today since many of the republics "had no art whatsoever before the 1917 revolution."

Value of the paintings to be seen here ranges from 10,000 to 200,000 rubles. The Canadian equivalent is roughly $2,500 to $50,000.



Krioukov (extreme left) and Turner (on one knee) watch the Soviet paintings unroll

Toronto Globe & Mail Mar 4/60

# Russian Expert Supervises Art For Exhibition

Montreal, March 3 (CP) — Russia has sent its own art expert, Rostislav Krioukov, to direct the unpacking, stretching and reframing of Soviet contemporary paintings and graphics to be exhibited at the Montreal Museum of Fine Arts March 8 to April 3.

The collection includes 70 paintings and 80 graphics by 55 artists representing the Soviet's 100 nationalities. All the works have been done since the revolution. They range in value from $2,500 to $50,000. It is the first time the collection will be shown on this continent.

Krioukov, 37, is assistant-editor-in-chief of the leading Soviet art magazine published by the Ministry of Culture and the Union of Soviet Painters.

He said the Ministry of Culture is reconsidering its decision not to show the collection in Ottawa and Toronto. It was originally slated for the two cities, but later the ministry decided to restrict it to Montreal.

Leo B. Burdyukov, second secretary of the Soviet Embassy in Ottawa, said here that there now is a favorable chance that the works will be shown in the other two cities.

SOVIET PAINTING

Gazette Feb 25/60

● **PERSON TO PERSON:** Amasasp Aroutunian, Soviet Ambassador to Canada, will open an exhibition of Soviet painting in the Montreal Museum of Fine Arts on Monday, March 7. . . . W. H. (Bill) Morgan, general sales manager for Calvert Distillers Ltd., Mont-

Gazette Feb 27/60

## Exhibition

The president and council of the Montreal Museum of Fine Arts have issued invitations to the opening of the exhibition, Soviet Painting, to be held on Monday evening, March 7, at nine o'clock. His Excellency, Amasasp A. Aroutunian, will open the exhibition.

Gazette Mar 8/60

RUSSIAN BOOKS ON THE ARTS —Painting, Sculpture, Theatre, Music, Ballet, will be on sale at the Book Department of Sherman's Record Shop, 1385 St. Catherine West, on the occasion of the exhibition of Russian Art at the Montreal Museum of Fine Arts. Many unique volumes will be available and may be seen daily from 9 a.m. to 6 p.m.

Ottawa Citizen Mar 5/60

# Russian Show May Come To Ottawa, Too

The long-awaited exhibition of 70 paintings and 80 graphics by contemporary Soviet artists will be shown at the Montreal Museum from March 8 until April 3. There is a "chance" that the exhibition will be shown in Ottawa and Toronto, too, said Leo B. Burdyukov of the Soviet Embassy. The Ministry of Culture is reconsidering the question.

L'Action Catholique Mar 4/60

## Spécialiste russe

La Russie a envoyé son propre spécialiste pour surveiller le déballage et le montage des peintures et gravures soviétiques contemporaines qui seront exposées au Musée des BeauxArts de Montréal.

Ottawa Citizen Mar 5/60

His Excellency the Soviet Ambassador Amasasp A. Aroutunian will deliver the inaugural address at the preview of the exhibition of Russian paintings and graphics to be shown at the Montreal Museum of Arts from March 8 to April 3.

Star Mon 4/60

# Russian Art On Display Next Week

The premiere showing of a collection of Russian contemporary paintings and graphics — never before exhibited on this continent — will take place in the Montreal Museum of Fine Arts, March 8 to April 3.

The collection includes 70 paintings and 80 graphics by 55 artists representing the Soviet's 100 nationalities. All the works have been done since the Russian revolution. They range in value from $2,500 to $50,000.

The collection is in Montreal under the care of Rostislav Krioukov, 37-year-old assistant editor-in-chief of the leading Soviet magazine on art, published by the Ministry of Culture and the Union of Soviet Painters. He is personally in charge of the unpacking of the paintings and graphics the hanging of which started at 11 a.m. today in the Museum of Fine Arts.

A preview of the exhibition will be held at 9 p.m., March 7 for members of the Museum with Soviet Ambassador Aroutunian inaugurating the show. It will be on public view for the succeeding 26 days.

Gaz. Mar 16/60

## Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held this afternoon at three o'clock in the Museum.

The guest speaker will be Mr. Guy Viau, professor of McGill University and the Ecole des Beaux Arts, who will give a gallery talk in French on the current exhibition of Russian painting.

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Gazette Mar 11/60

## Lismer To Give Talk At Museum

Dr. Arthur Lismer, director of The Montreal Museum of Fine Arts' Art Centre, will deliver a gallery talk Friday, March 18, at 4 p.m. on the museum's current exhibitions.

Dr. Lismer, who is also supervisor of the museum's education department, will discuss the Soviet contemporary paintings and the Eskimo prints.

Ottawa Journal Mar 7/Gazette Mar 7/60

## Red Ambassador To Open Exhibit

Soviet Ambassador to Canada A. A. Aroutunian will officially open an exhibition of Soviet painting and graphics at The Montreal Museum of Fine Arts at 9 p.m. today.

It is the first collection of Soviet art ever loaned by the USSR to a private institution in North America. The exhibition

The exhibition, on view from March 8 to April 3, is one of the highlights of the museum's 100th anniversary celebrations.

The Ambassador of the Union of Soviet Socialist Republics and Mrs. Amasasp Aroutunian will be guests of honor this evening at a dinner at the Mount Royal Club preceding the opening of an exhibition of contemporary Soviet art at the Montreal Museum of Fine Arts by the Ambassador. Mr. Murray Chipman, vice-president of the museum and chairman of the centennial committee, is giving the dinner on behalf of the president and council of the museum.

Le Devoir Mar 4/60

*Musée des beaux-arts*

# Autour des préparatifs de l'exposition soviétique

La Russie a envoyé son propre spécialiste ici pour surveiller le déballage et le montage des peintures et gravures soviétiques contemporaines qui seront exposées au Musée des Beaux-Arts de Montréal.

C'est à M. Rostislav Krioukov, âgé de 37 ans et adjoint au rédacteur en chef de la principale revue artistique soviétique, publiée par le ministère de la Culture et l'Union des Peintres soviétiques, qu'on a confié ce soin.

La collection de 70 toiles et 80 gravures, dont aucune n'a été montrée en Amérique, représente le premier envoi du gouvernement soviétique à une institution privée sur ce continent.

Les plus grands tableaux furent roulés sur des cylindres pour faciliter le transport et l'une des tâches de M. Krioukov consiste à surveiller le montage des toiles sur châssis.

Il est assisté des employés du Musée et d'un restaurateur de tableaux de Montréal, M. John Muhl.

M. Krioukov est né à Moscou et il ne parle que le russe et l'allemand. Il est arrivé ici quelques jours après que les peintures et gravures sont parvenues au Musée par avion de l'URSS, dans une quarantaine de solides caisses bleues.

Il était d'abord accompagné de M. Leo B. Burdyukov, deuxième secrétaire à l'ambassade soviétique d'Ottawa. Il travaille depuis avec des employés du Musée qui parlent le russe et l'allemand.

L'exposition d'art soviétique — en grande partie inconnu dans le monde occidental — est l'une des principales manifestations du centenaire du Musée grâce aux efforts de l'ambassadeur soviétique au Canada, le Dr Amasasp A. Aroutunian et M. Murray Chipman, vice - président du Musée et président du comité du centenaire.

Le vernissage de l'exposition aura lieu à 9h. du soir le 7 mars pour les membres du Musée. L'ambassadeur lui-même inaugurera l'exposition qui sera ensuite ouverte au public du 8 mars au 3 avril.

M. Krioukov visite l'Amérique pour la première fois. Il dit qu'il "aime beaucoup" Montréal.

Lui-même peintre et artiste-graveur, aussi bien que spécialiste de l'histoire de l'art, trouve que Montréal est une ville "pittoresque et originale". Il est impressionné par le style de son architecture et remarque "la politesse et l'hospitalité" des Montréalais.

M. Krioukov a déclaré que 55 artistes soviétiques sont représentés dans la collection. Quelques-uns sont de Moscou mais la collection couvre toutes les républiques socialistes.

"Certains sont bien connus, dit M. Krioukov, et d'autres un peu plus jeunes, mais de bons artistes. Ils proviennent de toutes nos républiques nationales."

"Nous pensons qu'il faut montrer leurs oeuvres afin de leur ouvrir les portes autant que possible. En principe, chacune de nos cent nationalités figure dans cette exposition."

Le Musée n'a pas choisi les oeuvres bien que M. Chipman se soit personnellement rendu à Moscou et Léningrad en décembre, au cours d'une visite de dix jours, pour s'occuper de l'exposition. La collection a été réunie par le ministère de la Culture et il est possible que d'autres toiles soient ajoutées, en provenance d'une exposition soviétique qui a actuellement lieu au Japon.

M. Krioukov a révélé que l'exposition reflète les tendances artistiques de l'URSS d'aujourd'hui car plusieurs républiques "n'avaient aucune forme d'art avant la révolution de 1917".

Il a ajouté qu'il était "extrêmement difficile" d'amener ici des peintures d'avant la période soviétique à cause d'expositions ayant lieu ailleurs au même moment et de difficultés d'ordre technique, quant au poids et aux dimensions de ces oeuvres. Ainsi par exemple, des tableaux du 19e siècle sont présentement à Paris et doivent être exposés pendant la visite de M. Nikita Khrouchtchev dans la capitale française.

Les toiles exposées ici sont évaluées de 10,000 à 200,000 roubles. Léquivalent canadien revient à environ $2,500 à $50,000.

La plupart des oeuvres ont été puisées dans des fondations d'Etat. Celles-ci sont établies, explique M. Krioukov, dans le dessein de montrer des collections à prêter. Les autres toiles ont été recueillies dans des musées de l'U.R.S.S.

M. Burdyukov a confirmé que le ministère de la Culture étudie à nouveau la question de permettre l'envoi de cette collection à Ottawa et à Toronto. Il avait été entendu au préalable qu'elle serait exposée dans ces villes mais le ministère soviétique avait par la suite décidé de restreindre l'exposition à Montréal.

"Il faut espérer une décision favorable", dit M. Burdyukov.

M. Evan H. Turner, directeur du Musée, a déclaré:

"Il nous paraît propice d'offrir cette exposition dans le cadre des fêtes du centenaire du Musée parce qu'elle représente un des aspects du rôle d'un musée d'art, celui de promouvoir la compréhension entre les peuples et leurs cultures par l'entremise d'expositions artistiques."

"Alors que la musique et la littérature soviétiques sont déjà connues au Canada, cette exposition fournit une occasion unique de se familiariser avec la peinture soviétique qui n'a jamais été exposée ici auparavant sur une aussi grande échelle."

Deux catégories d'artistes font partie de la collection: les "travailleurs artistiques émérites" et les "artistes populaires de l'U.R.S.S."

La Presse Mar 15/60

*Musée des Beaux-Arts*

—Le conférencier invité par le comité féminin du Musée des Beaux-Arts à prononcer une causerie le mercredi 16 mars, à trois heures, sera M. Jean Simard de l'Ecole des Beaux-Arts. M. Simard parlera de l'exposition des peintures soviétiques actuellement en cours au Musée. Le thé sera servi et le public est invité.

The Star Mar 7/60

# Dinner Precedes Exhibit

The Soviet Ambassador to Canada Amasasp Aroutunian and Mrs. Aroutunian will be guests of honor this evening at a dinner at the Mount Royal Club preceding the opening by His Excellency of an exhibition of contemporary Soviet art at the Montreal Museum of Fine Arts.

Murray Chipman, vice-president of the museum and chairman of the centennial committee, is giving the dinner on behalf of the president and council of the museum.

Guests will include: Solicitor-General Leon Balcer, representing the Federal Government, and Mrs. Balcer; Henry Davis, undersecretary of state for external affairs, and Mrs. Davis; Col. Hugh M. Wallis, president of the museum; Roger Viau, vice-president of the museum, and Mrs. Viau; Dr. Evan H. Turner, director of the museum, and Mrs. Turner; Edward Cleghorn, associate director of the museum, and Mrs. Cleghorn.

Mrs. J. W. McConnell; Jean-Louis Gagnon, editor of La Presse, and Mrs. Gagnon; Dr. F. Cyril James, principal and vice-chancellor of McGill University; William Budden, member of the council of the museum, and Mrs. Budden; Andre Bachand, member of the museum's council, and Mrs. Bachand.

Mrs. Thomas Atkinson, Mr. and Mrs. Victor Gartz; Mrs. Charles Taschereau and Mrs. Stirling Maxwell, co-chairmen of the museum's Ladies' Committee; and Richard McLanathan, of New York.

La Presse Mar 7/60

Ce soir

## Vernissage de l'exposition soviétique

Une exposition de peinture soviétique sera inaugurée officiellement ce soir au Musée des Beaux-Arts par l'ambassadeur d'URSS au Canada, M. Amasasp Aroutunian, et le vice-président du musée, M. Murray Chipman. Tous deux ont fait les démarches nécessaires pour organiser cette exposition, à l'occasion du 100e anniversaire de fondation du Musée de Montréal. C'est la première fois que cette collection de 70 tableaux et de 80 dessins et gravures est prêtée à une institution d'Amérique du Nord : pour ce faire, M. Chipman a dû se rendre à Léningrad et à Moscou, pour des pourparlers avec le ministre soviétique de la Culture, M. Joukov.

L'exposition durera jusqu'au 3 avril.

Le Devoir Mar 12/60

## Conférence de M. Guy Viau

Le conférencier invité par le Comité féminin du Musée des Beaux-Arts à prononcer une causerie le mercredi, 16 mars à trois heures, sera M. Guy Viau, critique d'Art.

M. Viau est également professeur de peinture à l'Ecole des Beaux-Arts de Montréal de même qu'à l'Université McGill et commentateur bien connu à Radio-Canada.

La causerie de M. Viau portera sur l'exposition de peinture soviétique qu'on peut voir en ce moment, au Musée.

Le thé sera servi, Le public est invité.

Le Devoir Mar 8/60

## L'art russe ne peut accepter l'art abstrait

"La peinture abstraite est inconnue en Russie", a déclaré hier soir l'ambassadeur soviétique Amasasp Aroutunian, en inaugurant une exposition d'art russe qui sera présentée plus tard à Ottawa et Toronto.

Des oeuvres de plus de 50 peintres russes contemporains étaient alors exposées au Musée des Beaux Arts de Montréal, qui célèbre cette année son centenaire.

L'ambassadeur soviétique a dit que dans son pays les artistes sont libres de créer des scènes selon leur bon plaisir, mais il a précisé que "les écoles des formalistes modernes qui défigurent l'image de la vie réelle sont étrangères à notre art. L'art abstrait est inacceptable et même contraire à notre art."

Il a dit que les artistes russes sont guidés "par la méthode du réalisme socialiste".

"Nous espérons que cette exposition, outre son importance esthétique, aidera les visiteurs à mieux connaître le peuple russe. Cette exposition est la première du genre tenue au Canada. C'est notre avis qu'elle constitue une autre étape importante dans le développement et le renforcement de relations culturelles amicales entre deux proches voisins."

M. Aroutunian n'a pas révélé à quelles dates cette exposition serait présentée à Ottawa et Toronto.

Le Devoir Mar. 9/60

## L'exposition d'art russe est ouverte

L'ambassadeur soviétique au Canada, S.E. A.A. Aroutunian inaugurait officiellement hier soir une exposition de peintures et de gravures soviétiques au Musée des Beaux-Arts de Montréal.

C'est la première collection d'art soviétique prêtée par l'U.R.S.S. à une institution privée de l'Amérique du Nord.

Composée de plus de 70 toiles et 80 gravures d'artistes contemporains des diverses républiques de l'U.R.S.S., cette exposition a été organisée grâce à la collaboration de M. Aroutunian et de M. Murray Chipman, vice-président du Musée, qui s'est rendu à Moscou et à Léningrad pour rencontrer les représentants du ministère de la Culture.

L'exposition se prolongera jusqu'au 3 avril.

C'est l'une des grandes manifestations des fêtes du Centenaires du Musée.

Vie Etudiante Mar 15/60

**Expositions**

- **PEINTURE SOVIETIQUE** au Musée des Beaux-Arts à partir du 7 mars au 3 avril. VI. 2-8706.

Gazette Mar. 8/60

## Art From The Soviet Union

As part of its centennial-year celebrations, the Montreal Museum of Fine Arts has obtained from the Soviet Union a large collection of contemporary Soviet paintings. The exhibit is open to the public until April 3.

An exhibition such as this is a rare occasion. Since the end of the Second World War, Soviet paintings have been placed on exhibit in the Western world only four times, and only once in North America when they were shown at the Coliseum in New York City last year.

In general, the paintings are representative of the style that has been recognized and promoted by the Soviet Government as being most representative of Communist society. They belong to a style that is called "socialist realism." This "photographic" style is by no means unknown in the West. Indeed, the average visitor to the exhibition will see much that will remind him of art that has been produced in North America and Europe.

What he will not find is abstract or impressionistic painting. For this reason, those who are proponents of modern art will probably be disappointed. But those who find the subjectivity of modern art too strong, and who have difficulty in interpreting its meaning, will find much to satisfy them.

The paintings are powerful, colorful, realistic and lifelike. To appreciate them the visitor should understand that they are meant to portray the theory of Communist society. They have been painted within the framework of an ideology and must be understood as a part of that framework. This does not mean that they are composed of propaganda symbols. They are not. But it might be said that, taking the case of people at work for one example, they express the joys of labor rather than the dislike of labor. But this in no way impairs their interest or their significance.

This is a unique opportunity for Montrealers. It is possible that a chance to see examples of Soviet art will not present itself again for a long time. Both those who merely wish to see Soviet art as a curiosity seldom seen, and those who wish to examine the paintings in the light of the ideology in accordance with which they were painted, will find much to interest them.

Peterborough Examiner Mar 4/60

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—(CP Wirephoto)

HANDLE WITH CARE — Rostislav Krioukov (standing extreme left), an art expert from Moscow, watches the unfolding of Soviet paintings to be exhibited in the Montreal Museum of Fine Arts. The exhibition may later go to Toronto and Ottawa.

Feb. 16

## Le Salon du Printemps

Pour la première fois dans l'histoire du Salon du Printemps, un fonds de 2,000 dollars sera assigné à l'achat d'œuvres d'art. Ce fonds a été constitué par une subvention de 1,000 dollars du Conseil des Arts du Canada, et le Musée a souscrit un montant égal.

Les trois prix annuels sont aussi augmentés.

Les prix Jessie Dow pour la meilleure peinture à l'huile et la meilleure aquarelle seront de 250 dollars chacun. Le prix du Comité féminin du Musée pour la sculpture s'élève à 500 dollars. Ces prix étaient autrefois fixés à 150 dollars chacun.

M. Turner a déclaré que le fonds d'achat conjointement créé par le Musée et le Conseil des Arts du Canada incitera sans doute un plus grand nombre d'artistes à participer au concours. Les œuvres choisies seront intégrées à la collection permanente du Musée.

L'an dernier, le Salon du Printemps avait reçu 1,631 soumissions. Les deux jurys de sélection — l'un pour la peinture et l'autre pour la sculpture — n'en avaient accepté que 67 pour l'exposition.

Les formules d'inscription doivent arriver au Musée au plus tard samedi, le 20 février, à 5 heures de l'après-midi. Les œuvres elles-mêmes doivent être remises au Musée au plus tard le samedi 27 février, à 5 heures.

Le concours s'adresse à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et enfin les sculptures.

Chaque artiste peut soumettre un total de deux travaux, faits dans les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

## Le 77e Salon du Printemps

Le choix des juges du 77e Salon du Printemps au Musée des Beaux-Arts de Montréal est représentatif des deux principaux centres de peinture au Canada, des deux traditions de la peinture, des deux cultures du Canada, et des deux principales revues d'art du pays.

Ces juges sont MM. Robert Ayre, critique d'art au *Montreal Star*, Claude Beaulieu, directeur artistique de *Vie des arts*, Alan Jarvis, rédacteur en chef de la revue *Canadian Art* et ancien directeur de la Galerie nationale du Canada, Alfred Pellan, l'un des peintres modernes les plus en vue du Canada français et A. J. Casson, de l'Académie royale du Canada, membre du célèbre Groupe des Sept et l'une des personnalités artistiques marquantes de Toronto.

Le directeur du Musée, M. Turner, a déclaré que le Salon du Printemps se proposait de « réunir en un même endroit et au même moment, pour le bénéfice du public aussi bien que de l'artiste, un choix représentatif des œuvres de peintres et sculpteurs canadiens sérieusement intéressés à leur travail.

« Cette exposition devrait indiquer chacune des tendances actuelles de l'art et chaque école peut ainsi être représentée avec plus ou moins d'envergure, selon les soumissions des artistes eux-mêmes.

« Le jury ne doit pas supprimer ou encourager des œuvres révélant une préférance pour une conception ou un style particuliers, mais il doit essayer de choisir, parmi les œuvres soumises selon les règlements du concours, celles qu'il juge les meilleures tant au point de vue honnêteté que mérite. »

Nouvelles Illustrés Feb 20/60

## Exposition du printemps

—Du 8 avril prochain jusqu'au 8 mai, l'Exposition annuelle de la sculpture et de la peinture prendra place au Musée des Beaux-Arts de Montréal. Les artistes intéressés à concourir doivent présenter leur formule d'application, avant le 20 du présent mois. Ils ont jusqu'au 27 février pour faire parvenir leurs oeuvres.

—La valeur totale des prix accordés a été portée, cette année, à $2000.

—L'an dernier, 1,631 oeuvres ont été soumises. 67 ont été retenues.

Montreal-Gazette Feb. 26/60

# Letters From Our Readers

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### The Spring Exhibition 1960

Sir,—The director of the Montreal Museum of Fine Arts, Dr. Evan Turner, is to be congratulated on his open letter attached to the application form for the 1960 Spring Exhibition.

In his letter, Dr. Turner assures the artist that the forthcoming show should be a "truly representative display of what is actually being done by serious painters and sculptors in Canada." Particularly noteworthy are the following two sentences: "It should be an exhibition representing a cross section of all current trends in art, with each school being given the degree of attention justified by the submissions of the artists themselves. The jury should not suppress or promote works of art because of a preference for any particular style or conception, but should attempt to select . . . what they judge to be the best of each on the basis of honesty and merit."

This is so encouraging a statement that every serious painter and sculptor should feel invited to submit his best works to what promises to be an honourable and just competition.

Contemporary art indeed does consist of many trends and schools. There seems to be a fair chance of the two main approaches, the representational or extroverted, and the abstract or introverted, obtaining equal rights of representation at the Spring Show.

A titanic task awaits the five-man jury, of which the mere labor of reviewing perhaps over 2,000 works is a less critical task, which may be solved by preselection. When the jury actually sits down to pick the best from among the better works, they may find it helpful to adopt a system of voting which is being used by our own jury in the Independent Art Association. Members of this jury get green and red chips to signify their acceptance or rejection of a particular work by throwing a chip into a mug which is being handed from member to member, and emptied after the last casting. An additional degree of objectivity is added by the fact that the name of the artist whose work is being judged is not mentioned. Altogether, we have found this an expedient way of judging and voting, since no utterances are expected. High quality background music (classic or otherwise) may be played to additionally enlighten the jury members.

ERIC, WESSELOW,
President,
Independent Art Association,
Chateauguay Heights, P.Q.
Feb. 10.

Star Mar. 24/60

# Art Museum Jury Selects 254 Works

The largest Spring Exhibition in 13 years has been assembled by the five-man jury for The Montreal Museum of Fine Arts' 100th anniversary, it was disclosed today.

The 77th annual show will consist of 254 works, the largest since 1947 when there were 345 paintings, drawings and sculptures.

Dr. Evan H. Turner, director of the Museum, said the jury chose works by 201 artists from Canada, the United States, Mexico and Europe.

The show, which rates as one of Canada's most controversial art exhibitions, will present 130 oil paintings, 97 works in other media and 27 pieces of sculpture.

A record number of submissions was received—1,664 works by 986 artists.

**Opens April 8**

The show, which will open to the public April 8, was judged by Robert Ayre, art critic of The Montreal Star, Claude Beaulieu, art editor of the French-language art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art, and formerly director of the National Gallery of Canada, who is also well known in Canada and abroad as a sculptor; Alfred Pellan, one of French Canada's outstanding modern painters; and A. J. Casson, RCA, one of the famed Group of Seven.

The jury awarded prizes totalling $2,000. Winners of these awards — a $1,000 grand prize, a $500 prize for the best sculpture and two $250 prizes for the best oil painting and best watercolor — will be announced later.

An additional $2,000 — a fund set up jointly by The Canada Council and the Museum — has been earmarked for purchase of some of the works in the show for the Museum's permanent collection.

Current Events Apr 1/60

The annual Spring Exhibition of The Museum will be held April 8th to May 8th. This exhibition will be a cross section of all current trends in art with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

Au musée

## Le prix Jessie Dow

Un artiste de Montréal et un autre de Vancouver, Colombie-Britannique, se partagent un prix de $250 dans la section aquarelle et autres médiums au 77ième Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

Les artistes — Louis-Jacques Beaulieu, Montréal, et Toni Onley, de Vancouver — ont obtenu le prix Jessie Dow des cinq membres du jury chargé de sélectionner les travaux de l'exposition. Le Salon sera ouvert le 8 avril. Le prix Jessie Dow est un don de Mme M.E. Allan et M. R.E. Hickson.

L'exposition comprend 254 travaux—c'est le plus grand Salon annuel du Printemps depuis 13 ans.

MM. Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan et A.J. Casson faisaient partie du jury.

M. Beaulieu, qui signe ses oeuvres Louis-Jaque, est un autodidacte qui peint depuis 1944.

Né à Montréal en 1919, il a déjà exposé à trois Salons du Printemps ainsi qu'à des galeries privées de Montréal.

Auteur et exécutant de mobiliers destinés aux ambassades du Canada en Chine et en Norvège, il a remporté le premier prix d'un concours artistique de la Province de Québec, section des Arts Décoratifs, en 1948 et en 1949.

Il est professeur à temps partiel à l'Institut des Arts Appliqués et conférencier pour le Conseil National d'Esthétique Industrielle.

M. Onley a étudié la peinture en Grande-Bretagne et au Mexique. Il est né en 1928.

Membre des Aquarellistes canadiens, il a exposé à l'Académie royale canadienne, dans diverses parties du Canada et au Mexique.

Il a fait des expositions solo à la Galerie d'Art de Vancouver, à Coste House, Calgary et au New Design Gallery de Vancouver.

Les gagnants des autres prix—dont le total s'élève cette année à $4,000—seront annoncés plus tard.

La Presse Mar 31/60

Le Devoir Apr 20/60

### *Musée des Beaux-Arts*

Mercredi, le 20 avril à trois heures, M. Claude Beaulieu, architecte urbaniste, professeur de l'école des Beaux-arts de Montréal et directeur artistique de "Vie des arts", fera une visite-conférence à travers les salles du musée à l'occasion du Salon du printemps.

Mme Louis-A. Lapointe et les membres de son comité serviront le thé.

Gazette Apr. 6/60

13-M

## Exhibition

The president and council of the Montreal Museum of Fine Arts have issued invitations to the opening of the seventy-seventh annual Spring Exhibition to be held tomorrow evening, at nine o'clock, at the Museum.

La Presse Apr 6/60

## Le Salon du Printemps inauguré jeudi soir

L'hon. Maurice Custeau, ministre d'Etat du gouvernement de la province de Québec, inaugurera officiellement le 7ème Salon annuel du Printemps au Musée des Beaux-Arts de Montréal, jeudi,, à 9 heures.

M. Custeau représentera le premier ministre, M. Antonio Barrette.

L'exposition se compose de 254 oeuvres en provenance du Canada, des Etats-Unis, du Mexique et de l'Europe, exécutées par 201 artistes.

Lors de l'inauguration le Col. Hugh M. Wallis, président du Musée, annoncera le lauréat du **Grand Prix du Centenaire.**

Le Grand Prix de $1,000 est décerné en mémoire de Ronald T. Riley.

Les lauréats et les oeuvres exposées ont été choisis par un jury composé de MM. Robert Ayre, Claude Beaulieu, A. J. Casson, Alan Jarvis et Alfred Pellan.

Star Feb 29/60

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# Seek Cabbie As Painter Loses Work

A Hungarian-born Montreal artist, Laslo Shalk of 4729 Fulton street, has reported the loss of three pictures he hoped to exhibit in the spring show at the Montreal Museum of Fine Arts.

Shalk said the operator of an art shop on Westminster avenue gave the pictures, worth $1,000 to a cab driver, with instructions to deliver them to Shalk. The driver was paid in advance.

"So far the pictures have not turned up and unfortunately the art shop operator did not take the name of the driver or his licence number," the artist said.

"He is now trying to identify the driver from pictures at the taxi office."

Since pictures for entry in the show are being judged this week, Shalk fears he will be left out.

Star Apr. 6/60

## Hon. Custeau to Open Fine Arts Exhibition

Hon. Maurice Custeau, Minister without Portfolio in the Provincial Cabinet, will officially open the 77th annual spring exhibition of the Montreal Museum of Fine Arts at 9 p.m. on Thursday, representing Premier Antonio Barrette, it was announced today.

Mr. Barrette is unable to attend due to a previous engagement in Toronto.

Mr. Custeau, who was named to the cabinet after Premier Barrette became prime minister, will inaugurate the largest Spring Exhibition in 13 years.

It consists of 254 works by 201 artists from across Canada, the United States, Mexico and Europe.

St Laurent News Mar 31/60

13-M

# Spring exhibition prize money raised to $4,000

A $1,000 Grand Centenary Prize for The Montreal Museum of Fine Arts' 77th annual Spring Exhibition was announced by Director Evan H. Turner.

The prize brings to $4,000 the amount to be awarded in the spring show, which will be held April 8 to May 8. The total is possibly the greatest for this type of show in Canada.

In former years, prizes totalled $450.

Dr. Turner said the new $1,000 award has been established to mark the institution's 100th anniversary. The Spring Exhibition is among the oldest — if not the oldest — annual museum show of contemporary work in North America.

In addition to the Grand Centenary Prize, the prize money is made up of a $2,000 purchase award fund; the $250 Jessie Dow prize for the best oil painting; the $250 Jessie Dow prize for the best water color, and the $500 prize of the Museum's Ladies' Committee for the best sculpture. Formerly, the three latter prizes were $150 each.

The $2,000 purchase fund was created jointly by the Canada Council and the Museum. It will be used to purchase works from the Spring Exhibition for the Museum's permanent collection.

Dr. Turner said all prizes will be decided by a five-man jury which will select the works to be shown in the Spring Exhibition. He emphasized that the jury may choose any work for the Grand Centenary Prize, not necessarily one which was singled out for any of the other prizes.

SPRING SALON

Gazette Mar 24/60



JURY AT WORK: The Spring Show jury appears intent at The Montreal Museum of Fine Arts as it considers one of the 1,664 works submitted. Left to right are: Alan Jarvis, Claude Beaulieu, Robert Ayre, Alfred Pellan and A. J. Casson.

# Biggest 'Spring Show In 13 Years'

The biggest Spring Exhibition in 13 years has been assembled by a five-man jury for the Montreal Museum of Fine Arts' 100th anniversary.

The 77th annual show will consist of 254 works, the largest number since 1947 when there were 345 paintings, drawings and sculptures in the 64th exhibition.

Dr. Evan H. Turner, director of the museum, said the jury chose works by 201 different artists from across Canada, the U.S., Mexico and Europe.

The show, which rates as one of Canada's most controversial art exhibitions, will present 130 oil paintings, 97 works in other media, and 27 pieces of sculpture.

A record number of submissions were received—1,664 works by 986 artists.

The show, which will be open to the public April 8, was judged by art critic Robert Ayre; Claude Beaulieu, artistic director of the French-language art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery of Canada, well-known in Canada and abroad as a sculptor; Alfred Pellan, one of French-Canada's outstanding modern painters; and A. J. Casson, RCA, one of the famed Group of Seven and a leading art figure in Toronto.

The jury also awarded prizes totalling $2,000. Winners of these awards—a $1,000 grand prize, a $500 prize for the best sculpture, and two $250 prizes for the best oil painting and the best water color—will be announced later.

An additional $2,000 — a fund set up jointly by the Canada Council and the museum — has been earmarked for the purchase of some of the works in the show for the museum's permanent collection.

Mr. Jarvis said the quality of the top 10 per cent of the show is of "extremely high calibre, as good as anywhere in the world."

The volume of traditional painting is "disappointingly low. Over and over again, we found the most exciting things in the non-figurative field," he said.

Mr. Casson found the traditional works were "very ordinary," and the abstracts "much better."

Every Canadian province, except Prince Edward Island and Newfoundland is represented in the show, although there were submissions from both those provinces.

There are also three artists from Mexico, one from France, one from New York and one from Michigan.

Le Devoir Mar 25/60

# Le Salon du printemps

Le plus grand Salon du printemps depuis 13 ans sera présenté à l'occasion du centenaire du musée des Beaux-Arts de Montréal. Les travaux qui y seront exposés ont été choisis par un jury de cinq membres.

Le 77e Salon annuel groupera 254 travaux, soit le plus grand nombre depuis 1947 alors que 345 tableaux, dessins et sculptures avaient été exposés au 64e salon.

M. Evan H. Turner, directeur du musée, a déclaré que le jury a fait son choix parmi les travaux de 201 artistes du Canada, des Etats-Unis, du Mexique et d'Europe.

L'exposition, qui a toujours été l'un des événements artistiques les plus controversés au Canada, présentera 130 peintures à l'huile, 97 oeuvres d'autres médiums et 27 pièces de sculpture.

Un nombre record d'inscription furent reçues — 1,664 travaux provenant de 986 artistes.

Le salon ouvrira ses portes le 8 avril. Il fut jugé par MM. Robert Ayre,, critique d'art au "Montreal Star"; Claude Beaulieu, directeur artistique de la revue "Vie des arts"; Alan Jarvis, rédacteur en chef de "Canadian Art", ancien directeur de la Galerie nationale du Canada et sculpteur bien connu au Canada et outre-mer; Alfred Pellan, l'un des peintres modernes marquants du Canada français et A.J. Casson, de l'Académie royale du Canada, membre du célèbre Groupe des sept et personnalité artistique de Toronto.

Le jury a décerné des prix dont la valeur totale s'élève à $2,000. Les noms des gagnants — un grand prix de $1,000, un prix de $500 en sculpture et deux prix de $250 chacun pour la peinture à l'huile et l'aquarelle — seront annoncés plus tard.

Un fonds additionnel de $2,000, établi conjointement par le Conseil des arts du Canada et le musée, a été affecté à l'achat de quelques-uns des travaux exposés au salon pour la collection permanente du musée. Ces "prix d'achat" seront aussi annoncés plus tard, a déclaré M. Turner.

On a demandé à chacun des membres du jury ce qu'il pensait des travaux présentés au concours.

M. Ayre estime que l'élément le plus intéressant du concours fut fourni par la sculpture. Il s'est montré déçu des toiles à caractère traditionnel.

"Il y avait tellement plus de vitalité et un plus grand sens de l'aventure dans les oeuvres non-figuratives, dit-il."

M. Beaulieu a déclaré que le jury avait espéré trouver "des oeuvres figuratives de plus grandes qualité mais malheureusement, les oeuvres traditionnelles nous ont semblé un peu faibles. L'art le plus vivant au Canada, de nos jours, est le non-figuratif, si l'on en juge par les soumissions au salon".

Pour sa part, M. Jarvis affirme que le premier 10 pour cent de l'exposition représenté des oeuvres "de calibre supérieur, dont la qualité serait reconnue dans toutes les parties du monde".

Il a ajouté que le volume de la peinture traditionnelle était "décevant et médiocre. Nous retrouvions sans cesse les points les plus intéressants dans le domaine non-figuratif."

Selon M. Pellan, le jury fut "surpris de la grande variété des conceptions artistiques. Notre premier souci fut de respecter toutes les tendances. Nous étions tous d'accord sur ce point. Ce fut vraiment étonnant de constater la grande harmonie qui régnait parmi les membres du jury."

M. Casson avoue qu'en 30 ans de participation à divers jurys, il n'en a jamais connu un qui ait travaillé aussi amicalement.

Il a trouvé les oeuvres traditionnelles "très ordinaires" et les "abstraits" bien meilleurs.

"Je pense que ce sera un très beau salon" a-t-il conclu.

Chacune des provinces sauf l'Ile du Prince-Edouard et Terre-Neuve est représentée au salon. Ces deux provinces ont toutefois présenté des travaux au jury.

Le nombre des artistes de chacune des provinces se répartit comme suit: Québec, 117; Ontario, 57; Colombie-Britannique, 11; Saskatchewan, 3; Alberta, 2; Manitoba, 2; Nouveau-Brunswick, 2; Nouvelle-Ecosse, 1.

Il y a aussi trois artistes du Mexique, un de France, un de New-York et un du Michigan.

Gazette Mar 24/60

# Museum Names Third Award Winner

Marion Greenstone, of London, Ont., has been named winner of the $250 Jessie Dow Award for oil painting in the 77th annual Spring Exhibition of The Monereal Museum of Fine Arts, it was disclosed yesterday.

Mrs. Greenstone, who has spent the last six months painting in California, is the third prize winner announced to date by Dr. Evan H. Turner, director of the museum.

Earlier, it was revealed that Louis-Jacques Beaulieu, of Montreal, who paints under the name Louis-Jaque, and Toni Onley, of Vancouver, B.C., had been adjudged joint winners of the $250 Jessie Dow Award in the water color and other media section.

The Jessie Dow Awards are given by Mrs. M. E. Allan and R. N. Hickson.

The Spring Show, rated as one of Canada's most controversial art exhibits, will open to the public April 8. It will consist of a total of 254 works — the largest Spring Show in 13 years.

Award winners—two others are to be announced — were selected by a five-man jury which chose the works to be shown in the exhibition. The judges were: Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan and A. J. Casson.

Mrs. Greenstone's winning painting is titled "Composition No. 91."

Born in New York in 1925, Mrs. Greenstone studied at the Art Student's League and Cooper Union in New York.

In 1945, she was awarded a Fulbright Scholarship and studied at the American Academy in Rome until 1956. While overseas, she also travelled in Italy, France, Spain and the Middle East. She also lived and worked in London as with the Ontario Society of Artists and the Royal Canadian Academy.

In 1958, she moved with her husband to London, Ont.

She has exhibited in galleries in Rome, New York, Pittsburgh and in the Carnegie International and Whitney Museum annual exhibitions.

Since coming to Canada, she has exhibited in one-man shows and private collections in Canada and the United States.

She has been nominated for membership in the Ontario Society of Artists, and is represented in the London Art Museum and in the Montreal Museum of Fine Arts' annual spring exhibition, it was announced Saturday.

Jones, who came to Canada in 1952, won with a head in plaster called "Diane".

The exhibition, to be opened April 8, includes 254 works by 201 artists — the largest spring show in 13 years.

Jones, born in Sandys Parish, Bermuda, studied for four years at the museum's school of art design. He now instructs in sculpture at the school's classes for children.

—Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts, recevait à dîner, hier, avant l'inauguration du 77e Salon du printemps au musée. Les invités d'honneur étaient l'hon. Maurice Custeau, qui représentait le premier ministre de la province, l'hon. Antonio Barrette, ainsi que Mme Custeau, et Mme Robert Ayre, M. Claude Beaulieu, M. et Mme Alfred Pellan, M. et Mme A. Sidney Dawes, M. et Mme William H. Budden, Mme Roger Beullac, M. et Mme Léon Lortie, M. Jean Sarrazin, Mme R. de Repentigny, Mme Gordon Pfeiffer, M. et Mme Evan H. Turner, M. et Mme Edward Leghorn, M. et Mme John Ivor Smith, M. et Mme Bill Bantey.

La Presse Mar 24/60

Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, recevait à dîner, hier soir, au "Saint James's Club", avant l'inauguration du 77e Salon du Printemps, au Musée des Beaux-Arts de Montréal.

Les invités d'honneur étaient l'hon. Maurice Custeau, ministre d'Etat de la province de Québec, qui représentait le premier ministre Antonio Barrette, au vernissage, ainsi que Mme Custeau.

Les autres invités étaient: M. et Mme Robert Ayre, M. Claude Beaulieu, M. et Mme Alfred Pellan, M. et Mme A. Sidney Dawes, M. et Mme William H. Budden, Mme Roger Beullac.

M. et Mme Léon Lortie, M. Jean Sarrazin, Mme R. de Repentigny, M. et Mme Evan H. Turner, M. et Mme Edward Leghorn, M. et Mme John Ivor Smith et M. et Mme Bill Bantey.



GRAND PRIZE WINNER: Montreal sculptor John Ivor Smith was awarded the $1,000 Centenary Grand Prize at the 77th annual spring exhibition of the Montreal Museum of Fine Arts last night. The 32-year-old sculptor's entry "Smiling Head No. 2," was judged the outstanding work in the show. A record number of submissions were received — 1,664 works by 986 artists.

Gazette Mar 24/60

## Bermudan Wins Montreal Prize For Sculpture

MONTREAL (CP) — Bermuda-Born Robert Jones, 36, is winner of the $500 prize for sculpture in the Montreal Museum of Fine Arts' annual spring exhibition, it was announced Saturday.

Jones, who came to Canada in 1952, won with a head in plaster called "Diane".

The exhibition, to be opened April 8, includes 254 works by 201 artists — the largest spring show in 13 years.

Jones, born in Sandys Parish, Bermuda, studied for four years at the museum's school of art design. He now instructs in sculpture at the school's classes for children.

La Presse Mar 24/60

Au Musée

## Marion Greenstone, prix Jessie Dow

On annonce que Marion Greenstone, de London (Ont.), a remporté le prix Jessie Dow de $250 pour la peinture à l'huile au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

Mme Greenstone, qui a passé les derniers six mois à peindre en Californie, est le troisième gagnant annoncé jusqu'à date par M. Evan H. Turner, directeur du Musée.

En effet, on a appris récemment que Louis-Jacques Beaulieu, de Montréal, qui peint sous le pseudonyme de Louis-Jaque, et Toni Onley, de Vancouver (Colombie-Britannique), ont remporté conjointement le prix Jessie Dow de $250 pour la section aquarelle et autres médiums.

Les prix Jessie Dow sont offerts par Mme M. E. Allan et M. R. N. Hickson.

Le Salon du Printemps compte parmi les expositions les plus controversées du Canada. Il sera ouvert au public le 8 avril et exposera 254 travaux cette année, ce qui représente un nombre sans précédent depuis 13 ans.

Les lauréats — deux autres doivent être annoncés bientôt — furent choisis par un jury composé de cinq membres, qui a aussi sélectionné les travaux exposés au Salon. Les juges étaient: MM. Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan et A. J. Casson.

La toile de Mme Greenstone s'intitule "Composition No 91".

Le Devoir Mar 24/60

*Tableaux d'exposition*

# LE SALON DE LA "GÉNÉROSITÉ"

par PIERRE SAUCIER

*PLUS de seize cents oeuvres avaient été soumises au 77ème Salon du printemps du Musée des Beaux-Arts de Montréal. Un jury de cinq a retenu finalement 254 pièces d'environ 200 artistes. Le centenaire explique cette "générosité" exceptionnelle, mais ne la justifie pas. Voulant donner une ampleur nouvelle à la manifestation, les autorités du Musée ont cédé à la tentation du gigantisme et ont accordé toutes les salles du haut, (moins la salle Norton réservée aux expositions dites de la Galerie XII) aux exposants.*

*Nous admirons la patience et l'effort de compréhension et d'équité des cinq messieurs responsables du choix final. Pour porter un jugement sur la sélection il aurait fallu voir les oeuvres des refusés, qui, au moment où nous écrivons, n'ont pas organisé de contre-manifestation. Le Salon de 1960 a le mérite de présenter non seulement des artistes locaux, mais d'accueillir aussi des représentants de toutes les provinces. Cette hospitalité élargit la portée du salon, même si cette institution est une des plus anciennes du pays. Avouons que le choix était d'autant plus ardu qu'à côté de peintres de métier beaucoup de peintres du dimanche ont tenté leur chance.*

*L'erreur a été d'accorder trop d'espace au Salon si bien que l'on assiste à une inflation démesurée, où la quantité prime la qualité. Résultat : des pans de murs entiers sont insipides et l'on a l'impression d'un vaste capharnaüm ! Je n'en ai pas contre le mélange des oeuvres figuratives accrochées à côté d'oeuvre non-objectives, mais contre le niveau moyen assez peu élevé. Il est permis de se désoler de voir qu'on prodigue des encouragements à trop de barbouilleurs.*

*Je reconnais ce qu'a d'officiel un Salon, mais ce n'est pas une raison pour stimuler l'amateurisme. Et puis le printemps en principe devrait faire naître des espoirs qui se font trop rares. Le Salon n'apporte pas de révélation majeure. Il ne nous découvre pas d'artiste de taille, même si on a fait un certain battage autour de Marion Greenstone qui a un métier sûr, mais ne renverse rien ! On pourra me rétorquer qu'en démocratie chacun a le droit à la parole, mais un Salon n'est pas une tribune libre. Ou alors il faudrait encore élargir l'audience et l'on ferait mieux d'organiser une foire à la peinture au Forum ou au Palais du commerce. De la sorte on serait assuré de ne pas faire de jaloux !*

*Je répète que je ne blâme pas le jury mais les autorités qui ont montré une clémence qui frise l'intempérance en accordant des cimaises trop "généreuses" aux exposants. Les trois salles du centre, meublées des meilleurs envois auraient bien suffi. Un esprit intolérant dirait qu'une petite salle aurait pu faire l'affaire !*

*Le premier effort qui s'impose à nous est donc de procéder à une seconde élimination qui n'a pas été possible au jury. On commencerait par écarter quantité de "chromos" : calendriers, portraits malhabiles ou grossiers, panneaux publicitaires et réalistes, natures mortes avortées, mauvais brouillons et imitations de toutes farines. L'écrémage rejetterait une bonne centaine de navets d'artistes du dimanche ou de barbouilleurs impénitents et sans talent qui n'ont même pas l'excuse d'un embryon de métier ! Et l'on n'aurait pas sabré au seul rayon figuratif, mais aussi bien dans la non-figuration qui est souvent un autre académisme, encore plus subtil ! Pour préciser ma pensée je ne m'explique pas de trouver des oeuvres aussi horribles que celles de Rattray et d'un dénommé Sargent !*

*Dans ce qui resterait maintenant je retiendrais les oeuvres les plus denses, les plus expressives. Edmund Alleyn par exemple a envoyé une* Marine *vigoureuse et odorante comme du varech, à laquelle j'aurais été tenté de donner sinon un prix, du moins une mention. La nature morte de Contant est magique et phosphorescente, Marie Langlois sous le titre exotique de* Madère *sertit des "bijoux" précieux qui reluisent de mille feux. Denys Matte propose une petite abstraction atomique, incandescence jaillissante. Varvarende offre une nature morte ruisselante de sang frais, tandis que Monique Voyer renouvelle sa vision en esquissant une vibration à la Georges Mathieu. D'autres noms mériteraient des mentions : Salette, Rackus, Blauer, Bruneau. Quelques-uns ont fait parvenir des oeuvres qui ne marquent pas de progrès notable : Paul V. Beaulieu, Billmeier, Bonet, Fauteux-Massé, Gendron, Louise et Denyse Gadbois, Roberts et de Tonnancour, dont la présence fuyante serait plutôt une absence. Les académiciens RCA comme Bouchard et Cloutier doivent se sentir assez mal à l'aise au milieu de francs amateurs ou d'adeptes de la non-objectivité !*

*York R. Wilson ne fournit pas la moindre des surprises. On est estomaqué de constater qu'il demande pas moins de $1,000.00 pour sa semi-abstraction du* Mobile à la gondole, *facile jeu d'illusion d'un peintre qui cherche des thèmes en se faisant touriste. Il a d'ailleurs multiplié à je ne sais combien d'exemplaires ses gondoles prismatiques !*

*Chez les aquafortistes et graveurs on trouve de plus fortes satisfactions. René Derouin est subtil et plein de poésie. Son* Mitla *est très attachant. Dzenis dessine d'un trait sûr des silhouettes de pêcheurs sur une grève, Yves Gaucher montre une belle encre, Janine Leroux-Guillaume secrète un enchantement délicat, Partridge évoque des solitudes nordiques. Citons encore un paysage de Carette, une étude de Denyse Gadbois, hommage à Schoenberg de Gendron, Harold Town, Surrey (Plaza Café), Muhlstock.*

*Il reste à parler des oeuvres primées et des "prix d'achats" provenant d'un fonds créé par le Conseil des Arts et qui a permis l'acquisition de trois oeuvres. Le grand prix Jessie Dow va au sculpteur John Ivor Smith qui travaille habilement le bronze avec un certain humour britannique, mais il n'a rien de transcendant. Et, à ce compte-là la* Mathilde *de Denys Morisset méritait plus longue considération ! Quant à la sculpture de Rupert Jones c'est un plâtre scolaire et gentil comme en font des étudiants des Beaux-arts ! Si l'on comptait 28 sculptures, plus de la moitié ressortissaient à l'artisanat (Bolte, Derome, Gervais, Houle). Kakinuma avec son* Cityscape *tranche sur la médiocrité ambiante. Voyons les prix de peinture.* Composition 91 *de Marion Greenstone révèle une certaine subtilité de touche, mais méritait-elle une telle distinction ? Les deux autres toiles,* Après le déluge *et*

(Suite à la page 19)

## Le choix du public est "Jeune fille hongroise"

Une toile intitulée "Jeune fille hongroise" a été proclamée le choix du public parmi les oeuvres exposées au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

L'oeuvre est de Mme Margit Rott qui réside au 5205 avenue Earnscliffe, Montréal. Venant de Budapest, Hongrie, Mme Rott s'établit à Montréal il y a neuf ans.

Les visiteurs du Salon du Printemps — l'une des expositions fort controversées du Canada — furent priés de bien vouloir mentionner dans son bulletin de vote, émanant du Musée, leur oeuvre préférée.

M. Evan H. Turner, directeur du Musée, a déclaré que la majorité des suffrages alla à la soumission de Mme Rott.

L'aquarelle d'Andrei Zadorozny "Dégel printanier-Westmount et la peinture à l'huile "Champs d'hiver" de Moe Reinblatt obtinrent les seconde et troisième places dans ce choix public. Les deux artistes sont de Montréal.

Un jury de cinq membres, responsable du choix des envois et de l'adjudication des prix, sélectionna la sculpture "Tête souriante no 2" de John Ivo Smith de Montréal comme l'oeuvre la plus méritoire du Salon. Le Grand Prix du Centenaire de $1,000 lui fut décerné.

Mme Rott tint sa première exposition à Budapest en 1930. Depuis lors, elle a exposé en Suisse, à Zurich où elle résida pendant quelque temps, à Gênes en Italie, à Paris, Ottawa et Montréal.

**C'est la quatrième année que son oeuvre est représentée au Salon du Printemps.**

Mme Rott a déclaré qu'elle "n'était pas surprise" que son tableau fut le favori du public à l'exposition dont la clôture a pris fin dernièrement.

"Tous ceux qui ont vu le tableau avant son accrochage l'ont beaucoup aimé," a-t-elle continué. "J'ai remporté bien des succès dans le passé."

Mme Rott est aussi sculpteur.

Le Salon du Printemps — le plus grand depuis 13 ans — est composé de 254 oeuvres créées par 201 différents artistes, en provenance du Canada, des Etats-Unis, du Mexique et de l'Europe.

Les envois reçus cette année ont établi un record — 1,664 oeuvres par 986 artistes.

## Le 77e Salon annuel du Printemps a pris fin

Près de 17,000 personnes ont temporain en Amérique, pris fin visité le Musée des Beaux-Arts de Montréal du 7 avril au 8 mai afin de voir le 77ème Salon annuel du Printemps.

Les jours de pointe furent le 20 avril avec 1,345 visiteurs; le 10 avril avec 1,332; et le 13 avril avec 1,200.

Les autorités du Musée ont déclaré que, pendant la durée d'un mois de l'exposition, il y a eu une assistance totale au Musée de 16,934 personnes.

Le Salon, l'une des plus anciennes expositions d'art con-

dimanche.

Le personnel du Musée est entrain d'enlever les tableaux qui y étaient exposés afin de faire place à l'exposition "La physionomie changeante de Montréal", qui est un aperçu de l'évolution depuis un siècle de la plus grande ville au Canada.

"La physionomie changeante de Montréal", l'une des grandes manifestations en l'honneur du Centenaire du Musée, sera ouverte au public le 20 mai.

## Le salon de...

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Coeur d'Alène *de Jagney et Onley n'ont pas non plus une originalité marquée.*

*Les prix d'achat valent mieux, surtout* le Cap Dorset *de Marcelle Ferron et le spectre de Harold Town, échantillon intéressant des* Onze *de Toronto, qui exposaient justement à l'Etable. Quant au portrait de Robin Watt il est correct, et tristement académique.*

*S'il devait prendre la température de la création artistique en 1960 d'après le Salon le clinicien aurait le droit de s'inquiéter. Mais l'art donne des signes de vie qui augurent mieux ... hors de l'enceinte centenaire !*

Pierre SAUCIER

Arts and Letters Festival

# Judges would like more originality in paintings

Judging of the art entries in the Arts and Letters Festival, a project of the NDG Community Council, took place in the Shaare Zion Congregation, 5575 Cote St. Luc road. The adjudication was carried out by Sherriff Scott, the well known artist.

Mr. Scott, born in Perth, Scotland, showed signs of artistic ability at an early age, and won scholarship to the Edinbugh School of Fine Art. A further scholarship enabled him to attend the Allen Fraser Institute, after which he studied att he Slade School of Art in London under Henry Tonks.

Mr. Scott's works can be seen in the National Gallery in Ottawa, in the Provincial Museum in Quebec City, and the Art Association in Montreal, as well as in many private homes. He was elected to the RCA in 1934.

His assistant in the adjudication of the art entries was Mr. Regnaldo Herrera Trujillo, who studied in Vienna.

The contest was open to children from kindergarten to grade 11, and about 600 paintings were entered.

Judging these was no easy matter for the adjudicators, who spent hours going over them, looking at each painting, setting aside those with obvious merit, then, by process of elimination, narrowing the list down to arrive at the winners.

**Mr. Scott, in reviewing the entries, stated that the subject matter was quite similar to that of last year. Many of the young painters, he noted, were obviously influenced by the movie "Ben Hur", and he would have preferred to see more originality in their ideas.**

"It must be remembered," he said, "that the subject matter is of equal importance to the craftsmanship."

**"If a young artist shows a spark of talent, then crafsmanship can be acquired," he added. "Some of the paintings which depicted movement or motion were rather overdone, and this tends to detract from the picture. For instance, efforts to achieve rain in some cases spoilt the whole effect by excessive motion."**

Two awards were given by Dr. Arthur Lismer for one year's training at the Museum of Fine Arts to Susan Kennedy in the junior category, with Mary Wyborska named as an alternate; and Margaret Hockman in the senior category, with Andrejs Skaburski named as alternate. In the event that the winner of the award is unable to accept it, the award is passed on to the alternate winner.

The art contest of the Arts and Letters Festival was sponsored by the Shaare Zion Sisterhood. Chairmen were Mrs. S. Goldstein and Mrs. I. N. Robinson.

Presentation of prizes will take place on March 10 in the Shaare Zion Congregation. Prize winners be notified by mail.

Niagara Falls Review Mar 24/60

Tony Urquhart, internationally known local artist has a water color entered in the 88th annual exhibition of the Ontario Society of Artists in the Art Gallery of Toronto. The Honorable J Keiller Mackay, Lieutenant-Governor of Ontario, will open the exhibition on Friday evening. The pictures will be on public view in Toronto from March 26 to April 24, after which a selection of paintings will move to London and then to Kitchener - Waterloo.



WYN

Mr. Urquhart's entry is among 76 paintings and 11 pieces of sculpture selected by the jury from among 600 entries.

★ ★ ★

Mrs. Hilda Danks, another local artist whose work has won much acclaim, and Mr. Urquhart, have had pictures accepted for the 77th annual spring exhibit at the Montreal Museum of Fine Arts opening on April 8 and continuing for one month. Mrs. Danks is exhibiting one of her popular water colors, and Mr. Urquhart's entry is an oil painting.

Ottawa Evening Journal Mar 30/60

SHARE PRIZE.

MONTREAL, March 30.—(CP) Toni Onley of Vancouver and Louis-Jacques Beaulieu of Montreal will share the $250 first prize in the water color section of the Montreal Museum of Fine Arts Spring exhibition it was announced today.

# Two Artists Share Prize

A Montreal and a Vancouver artist share the $250 prize in the water-color and othed media section of the 77th annual Spring Exhibition of The Montreal Museum of Fine Arts.

The artists — Louis-Jacques Beaulieu, 10520 Meilleur St., Montreal, and Toni Onley, of Vancouver—were awarded the Jessie Dow prize by a five-man jury which selected the works to be shown in the exhibition which, will be open to the public April 8. The award is given by Mrs. M. E. Allan and R. E. Hickson.



LOUIS-JACQUES BEAULIEU
**. . . shares Spring Exhibition water color award**

The show will consist of 254 works—the largest Spring Exhibition in 13 years.

The jury was made up of Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan and A. J. Casson.

Beaulieu, who signs his work Louis-Jaque, is a self-trained artist who has been painting since 1944. Born in Montreal in 1919, he has exhibited in three previous spring shows, as well as in private galleries in Montreal.

The designer of furniture for Canadian embassies in China and Norway, he was named winner in the decorative arts section of the Provincial Arts Contest in 1948 and 1949.

He is a part-time teacher at the Institute of Applied Arts here and a lecturer for National Industrial Design Council.

Onley, who studied painting in Britain and Mexico, was born in 1928.

A member of the Canadian School of Painters in Water Color, he has exhibited with the Royal Canadian Academy, in various parts of Canada as well as in Mexico.

He has had one-man shows at the Vancouver Art Gallery; Coste House, Calgary; and the New Design Gallery, Vancouver.

Winners of the other prizes — total amount this year is a record $4,000 — will be announced later.

Progres Du Saguenay Ap 5-160

Lethbridge Herald Ap Mar 31 160

## Prix de sculpture

MONTREAL (PC)— A l'occasion de l'exposition printannière du Musée des Beaux-arts de Montréal, le prix de $500 accordé annuellement pour la meilleure sculpture a été décerné, cette année, à M. Rupert Jones, originaire des Bermudes.

Agé de 36 ans, M. Jones, qui a immigré au Canada en 1952, s'est mérité le prix pour son oeuvre désignée sous le nom de "Diane", une tête sculptée dans le plâtre.

Le plus important événement du genre depuis 13 ans, l'exposition printanière du Musée sera inaugurée le 8 avril prochain et comprendra 254 oeuvres de 201 artistes.

Né à Sandys Parish, aux Bermudes, M. Jones a étudié la sculpture pendant quatre ans à l'école du Musée des Beaux Arts, et il l'enseigne maintenant aux enfants.

## *Two Win Top Honors In Art Exhibit*

MONTREAL (CP) —Toni Onley of Vancouver and Louis-Jacques Jeaulieu of Montreal will share $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition, it was announced.

Both won top honors in their section with water color abstracts. Their works will be among 254 shown at the exhibition opening April 8.

Onley, 32, studied painting in Britian and Mexico, is a member of the Canadian School of Painters in water color and has had one-man shows in Vancouver and Calgary.

Beaulieu, 41, has exhibited in three previous spring shows.

Le Devoir Mar 31/60



M. BEAULIEU

SALON DU PRINTEMPS

## Section aquarelle : Beaulieu et Onley se partagent $250

*Deux peintres auront à se partager le prix de la section aquarelle et autres moyens d'expressions, décerné à l'occasion du 77ième Salon du Printemps du musée des Beaux-Arts de Montréal.*

*Le jury composé de MM. Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan et A. J. Casson, a décerné les $250 à M. Beaulieu (pseudonyme: Louis-Jacques) de Montréal et à M. Onley, de Vancouver... .....M. Beaulieu peint depuis 16 ans et sa formation est celle d'un autodidacte. Il a déjà exposé à trois Salon du Printemps ainsi qu'à des galeries privées de Montréal. En 1948 et 1949 il gagnait le premier prix d'un concours artistique de la province de Québec, section des Arts décoratifs.*

*Quant à M. Onley, il étudia la peinture en Grande-Bretagne et au Mexique. Il a exposé à plusieurs galeries, notamment à la Galerie d'Art de Vancouver.*

*Les gagnants des autres prix dont le total s'élève cette année à $4,000 seront annoncés plus tard.*

Star Mar 30/60

## Water Color Prize Shared

Toni Onley of Vancouver and Louis-Jacques Beaulieu of Montreal will share the $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition it was announced today.

Both won top honors in their section with water color abstracts. Their work will be among 254 shown at the exhibition opening April 8.

Onley, 32, who studied painting in Britain and Mexico, is a member of the Canadian School of Painters in water color and has had one-man shows in Vancouver and Calgary.

Beaulieu, 41, who has exhibited in three previous spring shows, is a self-trained artist and a part-time teacher at the Institute of Applied Arts here. He has designed furniture for the Canadian embassies in China and Norway.

Vancouver Sun Mar 31/60

## B.C. Artist Prizewinner

MONTREAL (CP) — Toni Onley, originally of Summerland, B.C., and Louis-Jacques Beaulieu of Montreal will share $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition, it was announced Wednesday.

Both won top honors in their section with water color abstracts. Their works will be among 254 shown at the exhibition opening April 8.

Onley, 32, who is now living in Mexico, studied painting there and in Britain. He is a member of the Canadian School of Painters in water color and has had one-man shows in Vancouver and Calgary.

Beaulieu, 41, has exhibited in three previous spring shows.

La Presse Ap. 8/60



**RUPERT JONES** — Ce jeune Noir de 36 ans, originaire des Bermudes et établi au Canada depuis 1952 a remporté le premier prix de sculpture du 77e Salon annuel du printemps au Musée des Beaux-Arts de Montréal. Le prix de $500 lui a été attribué pour "Diana", un plâtre qu'on voit ci-dessus. Marion Greenstone, J.-L. Beaulieu et Toni Onley se sont mérité les autres prix du Salon. Le Grand prix du Centenaire, de $1,000 n'a pas encore été décerné.

## Une grande exposition artistique à Montréal

Le plus grand Salon du Printemps depuis 13 ans sera présenté à l'occasion du centenaire du Musée des Beaux-Arts de Montréal. Les travaux qui y seront exposés ont été choisis par un jury de cinq membres.

Le 77e Salon annuel groupera 254 travaux, soit le plus grand nombre depuis 1947 alors que 345 tableaux, dessins et sculptures avaient été exposés au 64e Salon.

Quebec L'Action Catholique Mar 24/60

Le Devoir Ap 8/60

# J. Ivor Smith remporte le Grand prix du centenaire du 77e Salon du printemps

John Ivor Smith, sculpteur de 32 ans né à Londres, a reçu hier soir le Grand prix du Centenaire de $1,000 au 77ième Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

Le jury, composé de MM. Robert Ayre, Claude Beaulieu, A. J. Casson, Allan Jarvis et Alfred Pellan, a choisi "Tête souriante no 2" comme étant la pièce la plus remarquable du Salon.

L'inauguration officielle a eu lieu hier soir sous la présidence de l'honorable Maurice Custeau, ministre d'Etat du Québec, qui représentait le premier ministre Antonio Barrette. M. Evan Turner a annoncé à cette occasion le nom du gagnant du Grand Prix.

Les autres lauréats ont été annoncés avant l'inauguration de l'exposition. Le prix de $500 du comité féminin pour la section sculpture a été adjugé à M. Rupert Jones, de Montréal, pour un plâtre intitulé "Diane"; Mme Marion Greenstone, de London (Ont.) a remporté le prix Jessie Dow de $250, section de la peinture à l'huile, pour sa "Composition no 97"; le prix Jessie Dow de la section aquarelle et autres médiums a été partagé par deux artistes, M. Louis-Jacques Beaulieu, de Montréal, et M. Toni Onley, de Vancouver, pour "Après le Déluge" et "Coeur d'Alene", respectivement.

Trois prix d'acquisitions, provenant d'un fonds établi conjointement par le Conseil des Arts du Canada et le Musée, ont été également annoncés précédemment.

Le comité des acquisitions du Musée, en collaboration avec le personnel administratif du Musée, a acheté "Le Signal Dorset" de Marcelle Ferron (Montréal et Paris), "Isaiah Gavin" de Robin Watt (Montréal) et "Le Spectre no 3" de Harold Town (Toronto).

Le Conseil des arts du Canada a fourni une somme de $1,000, destinée à encourager les artistes canadiens en permettant au musée d'acquérir leurs oeuvres, à condition que le musée contribue au fonds ainsi établi un montant égal à cette subvention. En réalité, le musée y a déposé $1,450.

M. Smith est âgé de 32 ans. Il est diplômé ès sciences de l'université McGill depuis 1948.

Il a étudié à l'Ecole d'art et de dessin du musée sous la direction de MM. Jacques de Tonnancour et Eldon Grier, remportant trois bourses d'étude, dont deux pour le dessin et une pour la sculpture.

En 1956, il remportait le second prix du concours d'art de la province de Québec et put ainsi travailler en Italie pendant l'année 1957-58.

Il reçut en 1958 une bourse du Conseil des arts du Canada qu'il abandonna parce qu'il préférait revenir au pays.

Il remporta le troisième prix du concours d'art de la province en 1959 ainsi que le premier prix et une mention honorable à l'exposition de Winnipeg la même année.

Son oeuvre figure à la Galerie d'art de Winnipeg, au Musée de la province de Québec et dans plusieurs collections privées.

Il sculpte surtout dans la pierre, le bois et le plomb.

Au Salon du printemps de cette année, il y un nombre fort imposant de travaux acceptés, soit 254 oeuvres provenant de 201 artistes du Canada, des Etats-Unis, du Mexique et d'Europe. On n'a pas vu un tel nombre d'acceptés depuis 13 ans.

Considéré comme l'une des expositions d'art les plus discutées au Canada, le salon groupe cette année 130 peintures à l'huile, 97 oeuvres d'autres médiums et 27 sculptures.

Un très grand nombre de soumissions ont été présentées au concours. Le musée a reçu 1,664 travaux de 986 artistes.

Chacune des provinces canadiennes, sauf l'Ile du Prince-Edouard et Terre-Neuve, est représentée au salon. Il y a eu toutefois des soumissions de ces deux provinces.

Le nombre d'artistes, par province, se répartit comme suit: Québec, 117; Ontario, 57; Colombie-Britannique, 11; Saskatchewan, 3; Alberta, 2; Manitoba, 2; Nouveau-Brunswick, 2; Nouvelle-Ecosse, 1.

Il y a de plus trois artistes du Mexique, un de France, un de New-York et un du Michigan.

M. Custeau a été accueilli par le colonel Hugh M. Wallis, président du musée.



L'oeuvre la plus remarquable au Salon du printemps.

Niagara Falls Review Mar 24/60

# Exhibition Of Puppetry And Films Scheduled For Art Association

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Miss Bernice Nugent, program chairman of the Niagara District Art Association, has announced the presentation of an evening of puppetry and art films for Friday, March 25, 8.00 p.m. at the auditorium of the Drummond Branch Library for all members of the Association. The puppetry demonstration will be given by T. B. Harrison, of this city. Mr. and Mrs. Harrison are both distinguished craftsmen in the art of puppetry having presented shows in Ottawa, Edmonton, Toronto, and the United States. They are members of the Ontario Puppetry Association and of the Hamilton Guild of Puppetry. Mr. and Mrs. Harrison design and make their own marionettes. The figures, 2' high, are carved from wood. Mrs. Harrison makes the costumes. The Friday night presentation will feature the complete development of design, construction, and operation of a puppet show.

Sunday afternoon at the Public Library, Victoria Ave., the members of the Art Association are holding a general criticism class for all members under the direction of Bob Freeland, painter and teacher from the Albright School, University of Buffalo. This will conclude the Association's winter series of classes.

Two members of the Association, Mrs. Hilda Danks, and Tony Urquhart, have had paintings accepted for the 77th annual spring exhibition of the Montreal Museum of Fine Arts, April 8 - May 8. This is a singular honor in the fact that the exhibition is open to all living artists.

Included in the spring program of the Art Association is their annual tour of the Ontario Society of Artists exhibition at the Toronto Art Gallery, Saturday, April 9. The tour will be conducted by Adrian Dingle, distinguished Canadian painter.

La Presse Ap 8/60

## Diner

—Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts recevait à diner, hier, avant l'inauguration du 77e Salon du printemps au musée. Les invités d'honneur étaient l'hon. Maurice Custeau, qui représentait le premier ministre de la province, l'hon. Antonio Barrette, ainsi que Mme Custeau, On remarquait également M. et Mme Robert Ayre, M. Claude Beaulieu, M. et Mme Alfred Pellan, M. et Mme A. Sidney Dawes, M. et Mme William H. Budden, Mme Roger Beullac, M. et Mme Léon Lortie, M. Jean Sarrazin, Mme Rodolphe de Repentigny, Mme Gordon Pfeiffer, M. et Mme Evan H. Turner, M. et Mme Edward Leghorn, M. et Mme John Ivor Smith, M. et Mme Bill Bantey.

Le Progrès Du Saguenay Mar 28/60

# Le plus grand Salon du Printemps depuis 13 ans, sera présenté

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**Le plus grand Salon du Printemps depuis 13 ans sera présenté à l'occasion du centenaire du Musée des Beaux-Arts de Montréal. Les travaux qui y seront exposés ont été choisis par un jury de cinq membres. Le 77e Salon annuel groupera 254 travaux, soit le plus grand nombre depuis 1947 alors que 345 tableaux, dessins et sculptures avaient été exposés au 64e Salon.**

M. Evan H. Turner, directeur du Musée, a déclaré que le jury a fait son choix parmi les travaux de 201 artistes du Canada, des E.-Unis, du Mexique et d'Europe.

L'exposition, qui a toujours été l'un des événements artistiques les plus controversés au Canada, présentera 130 peintures à l'huile, 97 oeuvres d'autres médiums et 27 pièces de sculpture.

Un nombre record d'inscriptions furent reçues, 1,664 travaux provenant de 986 artistes.

Le salon ouvrira ses portes le 8 avril. Il fut jugé par MM. Robert Ayre, critique d'art au "Montréal Star"; Claude Beaulieu, directeur artistique de la revue "Vie des Arts", Alan Jarvis, rédacteur-en-chef de "Canadian Art", ancien directeur de la Galerie Nationale du Canada et sculpteur bien connu au Canada et outre-mer; Alfred Pellan, l'un des peintres modernes marquants du Canada français et A. J. Casson, de l'Académie royale du Canada, membre du célèbre Groupe des Sept et personnalité artistique de Toronto.

Le jury a décerné des prix dont la valeur totale s'élève à $2,000. Les noms des gagnants un grand prix de $1,000, un prix de 500 en sculpture et deux prix de $250 chacun pour la peinture à l'huile et l'aquarelle seront annoncés plus tard.

Un fond aditionnel de $2,000, établi conjointement par le Conseil des Arts du Canada et le Musée, a été affecté à l'achat de quelques-uns des travaux exposés au Salon pour la collection permanante du Musée. Ces "prix d'achat" seront aussi annoncés plus tard, a déclaré M. Turner.

On a demandé à chacun des membres du jury ce qu'il pensait des travaux présentés au concours.

M. Ayre estime que l'élément le plus intéressant du concours fut fourni par la sculpture. Il s'est montré déçu des toiles à caractère traditionnel.

"Il y avait tellement plus de vitalité et un plus grand sens de l'aventure dans les oeuvres non-figuratives, dit-il."

M. Beaulieu a déclaré que le jury avait espéré trouver "des oeuvres figuratives de plus grande qualité mais malheureusement, les oeuvres traditionnelles nous ont semblé un peu faibles. L'art le plus vivant du Canada, de nos jours, est le non-figuratif, si l'on en juge par les soumissions au Salon."

Pour sa part, M. Jarvis affirme que le premier 10 pour cent de l'exposition des oeuvres de calibre supérieure, dont la qualité serait reconnu dans toutes les parties du monde."

Il a ajouté que le volume de la peinture traditionnelle était "décevant et médiocre. Nous retrouvions sans cesse les points les plus intéressants dans le domaine non-fugitif."

Selon M. Pellan, le jury fut "surpris de la grande variété des conceptions artistiques. Notre premier souci fut de respecter toutes les tendances. Nous étions tous d'accord sur ce point. Ce fut vraiment étonnant de constater la grande harmonie qui régnait parmi les membres du jury."

M. Casson avoue qu'en 30 ans la participation à divers jurys, il n'en a jamais connu un qui ait travaillé aussi amicalement.

Il a trouvé les oeuvres traditionnelles "très ordinaires" et les "abstraits" bien meilleurs.

"Je pense que ce sera un très beau Salon" a-t-il conclu.

Chacune des provinces sauf l'Ile du Prine-Edouard et Terre-Neuve est représentée au Salon. Ces deux provinces ont toutefois présenté des travaux au jury.

Le nombre des artistes de chacune des provinces se répartit comme suit: Québec, 117; Ontario, 57; Colombie-Britannique, 11; Saskatchewan, 3; Alberta, 2; Manitoba, 2; Nouveau-Brunswick, 2; Nouvelle-Ecosse, 1.

Il y a aussi trois artistes du Mexique, un de France, un de New-York et un du Michigan.

Toronto Globe & Mail Ap 2/60

## Bermudan Wins

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Montreal, April 3 (CP) — Bermuda-born Rupert Jones, 36, is winner of the $500 prize for sculpture in the Montreal Museum of Fine Arts annual spring exhibition, it was announced yesterday. Mr. Jones, who came to Canada in 1952, won with a head in plaster called Diane.

Toronto Globe & Mail Ap 4/60

## Montreal Winners

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Louis-Jacques Beaulieu of Montreal and Tony Onley of Vancouver (formerly of Brantford) share the watercolor prize in the Montreal Museum's spring show, which opens April 8. Marion Greenstone of London, Ont., won the oil painting award.

Winnipeg Tribune Ap 8/60

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**JOHN IVOR SMITH,** English-born sculptor, won the $1,000 centenary grand prize Thursday night for the most outstanding work in the Montreal museum of fine arts' spring exhibition. Smith's entry is entitled Smiling Head No. 2. Smith, 32, won first prize last year at a Winnipeg exhibition and while studying in Italy two years ago was awarded a Canada Council fellowship which he forfeited to return to Canada.

Gazette Ap 13/60

# Girl Of 15 'In' Spring Show, Under Phony Name

The secret was out yesterday: A 15-year-old girl has succeeded where hundreds of her elders have failed.

Michele Bastin, who hasn't had a single day of formal art training, made history as the first child to be represented in the Montreal Museum of Fine Arts' annual Spring Exhibition.

The disclosure — Michele made it yesterday — caught museum officials by surprise. It likely will make a lot of people raise eyebrows but then, eyebrows have been raised regularly ever since the spring show was inaugurated 77 years ago.

Every year, a fuss rages around the show between the "ins" and the "outs". This year, though there are the most "ins" in 13 years, there are still a lot of "outs"—1,410 out of 1,664.

Michele became one of the 254 "ins" under a phony name.

She was also one of the 1,410 "outs" under her own name.

Under her own name and former address, Michele submitted an oil done in her usual style called "confidences." The five-man jury rejected it.

But Michele hadn't played her trump card. Under another name — Carole Buisset — and another address (her present residence), she had entry No. 2—another oil called "La Mort des Heures." It was different from the type of thing Michele normally does, and the jury accepted.

Actually, Michele could have submitted the two under her own name since all artists were entitled to enter two submissions.

However, Michele's mother, a CBC costume designer and artist herself, felt the jury might reject both works simply because of the child's age.

"Some of the members of the jury knew Michele because of her previous exhibition," Mrs. Robert Bastin said.



(Gazette Photo Service)

**Carole Buisset alias Michele Bastin**
**. . . "La Mort des Heures" makes museum history**

That exhibition was at the Helene de Champlain Gallery on St. Helen's Island last April when Michele made history for the first time as the first 14-year-old to have a show there.

At the time, several of her works were quickly grabbed up by collectors and Michele became something of an overnight success.

A Grade 9 pupil at College Marie de France, Michele has been painting since she was an infant — without once going to art school. Her parents felt training would hamper her "fresh approach".

Now, however, Mrs. Bastin plans to ask for a Canada Council grant so Michele can study painting in Europe while visiting the great museums of the world.

"It would be pointless for Michele to do preliminary studies," the mother said. "She is far too advanced."

The name "Carole Buisset" is a combination of the Christian name the parnets wanted to give Michele, and Mrs. Bastin's maiden name.

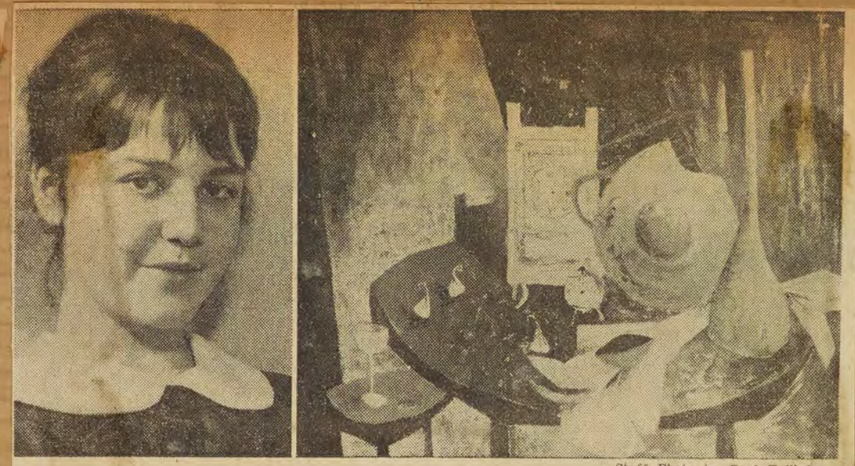
The Bastins were living in Belgium — they have been in Canada for about 10 years — when Michele was born.

"Belgium was still occupied by the Germans and we were not permitted to give Michele the name Carole because the Germans considered it was not Aryan," Mrs. Bastin said.

Price tag on Michele's work in the Spring Exhibition — it is a more recent work, while the rejected painting was one of her first oils — is $250.

Says Michele: "I prefer the one the jury accepted but I think the other one was very good, too."

Star Ap 13/60.



—Staff Photo by Paul Taillefer

Michele Bastin, 15, and painting which has been accepted in the Museum of Fine Arts exhibition. Michele becomes the first child to have a painting entered in the show. Because of her age, which resulted in past refusals, Michele used another name.

# Changes Name, Style Succeeds

Success in the world of art apparently doesn't depend on age and experience as much as the experts would like to believe.

And 15-year-old Michele Bastin not only proved it once and for all this week, but made local art history by becoming the first youngster to have a painting entered in the Montreal Museum of Fine Arts Spring Exhibition.

The ninth grade student, who lives at 5685 Gatineau avenue, has been painting without instruction since early childhood, and in recent years tried several times to enter the big local exhibitions.

Contacted in her Cote des Neiges area apartment today, young Michele said she was tired of refusals because of her age—but there was still one way out.

"I decided to change my name and try again," she explained, "and for purposes of this year's spring exhibition, became Carole Buisset." The name is a combination of her mother's maiden name and the first name they were going to give her.

Though she registered at her true age, Carole was a new name to the five judges who annually choose about 250 — and her latest painting was accepted for exhibit.

Titled "La Mort des Heures" the painting is different from the style of work she usually does. "I did it purposely," she explained, to fool the judges."

Michele's mother, Mrs. Robert Bastin, said that strangely enough the same judges who accepted the exhibited work under the assumed name, refused another painting Michele entered under her real name. The accepted work carries a price tag of $250.

The artist revealed her dual identity yesterday to surprised museum officials who admitted no child had work exhibited there since the spring show was inaugurated 77 years ago.

This year there were 1,664 applications and the judges chose only 254. A painting titled "Confidences" was one of those refused — it was done by Michele Bastin.

Young Michele made art history last April also when she held the first exhibition ever presented by a 14-year-old at the Helene de Champlain Gallery on St. Helen's Island.

Mrs. Bastin said she never has allowed Michele to take formal lessons because it might hamper her "fresh" style.

The girls has been painting since old enough to hold a brush and their apartment is filled with samples of her many years work. Though she is currently a student in College Marie de France, Michele spends a good deal of time at her easel.

The Bastin family comes from Belgium and they have been in Canada 10 years.

Ottawa Le Droit Ap 7/60

# 201 artistes exposent 254 oeuvres

Le Salon du printemps, qui est une des expositions les plus controversées au Canada sera ouvert au public le 8 avril. Un total de 254 oeuvres par 201 artistes, y seront présentées. Ce sera le plus grand Salon du printemps depuis 13 ans. Les oeuvres exposées et les lauréats ont été choisis par un jury composé de MM. Robert Ayre, Claude Beaulieu, A. J. Casson, R.C.A., Alan Jarvis et Alfred Pellan. La dernière oeuvre primée par ce jury est celle d'un artiste né aux Bermudes.

Rupert Jones, 36 ans, a remporté le premier prix de sculpture du 77e Salon annuel du printemps au Musée des beaux-arts de Montréal.

Etabli au Canada depuis 1932, il a gagné le prix de $500 offert par le comité féminin du Musée pour une tête en plâtre appelée "Diane". Sa soumission a été choisie parmi cinq autres oeuvres, auxquelles un montant de $2,000 a été décerné.

M. Jones, qui est né à Sandys Parish, aux Bermudes, a fait ses études à l'Ecole du West End, à l'Ecole centrale de Pembroke Parish, ainsi qu'à l'Ecole secondaire de Sandys. Il a travaillé comme assistant argenteur-géomètre chez un architecte et, durant 18 mois, comme dessinateur auprès d'une maison en peinture et décoration. Il a aussi fait partie d'un groupe théâtral pour lequel il créa des mises en scène.

Au Canada depuis 8 ans, il a étudié durant quatre ans à l'Ecole d'art et de dessin du Musée, s'adonnant surtout à la sculpture. Il enseigne maintenant la sculpture aux classes d'enfants à l'Ecole du Musée.

Ottawa Evening Journal Ap 4/60

**WINS SCULPTURE PRIZE.**

MONTREAL, April 13.—(CP)—Bermuda-born Rupert Jones, 36, is winner of the $500 prize for sculpture in the Montreal Museum of Fine Arts' annual Spring Exhibition. Jones won with a head in plaster called "Diane". The exhibition, to be opened April 8, includes 254 works by 201 artists — the largest Spring show in 13 years.

London Evening Free Press Ap 2/60 — Montr. Gazette Ap. 6/60

The largest Spring Exhibition in 13 years will mark the 100th anniversary of the Montreal Museum of Fine Arts. It is the 77th annual Spring Exhibition and a record number of works were entered—1,664 paintings, drawings and sculptures. The five-man jury whittled the number down to 254 works for the show—130 oil paintings, 97 works in other media and 27 pieces of sculpture. The jury was composed of Alan Jarvis, editor of Canadian Art magazine and former director of the National Gallery; artists Alfred Pellan and A. J. Casson; Robert Ayre, art critic of The Montreal Star, and Claude Beaulieu, artistic director of Vie des Arts magazine.

Prizes totalling $2,000 are to be awarded; in addition another $2,000 has been set aside by the Canada Council and the Montreal museum for purchase awards to add to the museum's permanent collection. The show will open April 8. Marion Greenstone and Clare Bice are represented.

## Custeau To Open Spring Exhibition

Hon. Maurice Custeau, minister without portfolio in the Quebec Government, will officially open the 77th annual Spring Exhibition of the Montreal Museum of Fine Arts at 9 p.m. April 7, representing Premier Antonio Barrette.

At the opening, Col. Hugh M. Wallis, president of the museum, will announce the winner of the Centenary Grand Prize. The grand prize—$1,000—is in memory of Ronald T. Riley.

Windsor Hants Journ. Mar 30/60

## Windsor Artist Has Paintings Accepted

Mr. and Mrs. Gerald Roach, Sr., King St., had two pleasant surprises last week, when they learned that their son, Gerald, Jr., Halifax, had received two single honors in one week.

The younger Mr. Roach, a well known artist, and member of CBC staff in Halifax has had a picture accepted in the Montreal Museum of Fine Arts Spring Show. This picture will be on exhibition in Montreal, from April 8 to May 8.

Canada's National Gallery at Ottawa has chosen three oil paintings and two drawings of Mr. Roach's which are to go on a national gallery travelling exhibition, from coast to coast in Canada, starting in Victoria, B. C., and ending up at the east coast. This tour takes about a year.

Last year over 4000 paintings and drawings were submitted, but only 26 were hung.

# Museum's 77th Spring Exhibition Worthy To Mark Its Centennial Year



"Smiling Head No. 2" by John Ivor Smith. Winner of the $1,000 Centenary Grand Prize for a work in any medium in the annual Spring Exhibition.



"Le Signal Dorset" by Marcelle Ferron, one of the three winners of a Purchase Award in the annual Spring Exhibition.

By ROBERT AYRE

THIS week I am in the anomalous position of being both reviewer and reviewed. Of course, the 77th Spring Exhibition at the Montreal Museum of Fine Arts is the work of some 200 artists. But the exhibition is the work of the jury, of which I was a member, the others being Alan Jarvis, Claude Beaulieu, Alfred Pellan and A. J. Casson. We chose 254 works out of 1,664 submitted by 986 artists. We worked for two and a half days and we gave everything careful consideration. Many of the entries presented no problems. Cuties with red toe nails, doggies and kittens, copied portraits of the Queen and the Cardinal, the bare blue-eyed baby on the rug, the bulldog guarding the soldier's grave with the helmet on the cross (the sort of thing they used to do on cushion covers in the First World War), roses and Florida palms, embryos and violins, Westerns, Joan of Arc attacked by paper flames, the fireman with the child in his arms, wading through a Niagara pouring out of the burning building—these were soon eliminated. Others were as quickly accepted. The doubtful were examined two or three times before the decision was made. We would be foolish if we expected everyone to agree with our selection, but we came up with what we felt to be the best show to be had out of the material offered. This review will not be an attempt at explanation or justification. I will say, however, that I think it's a good show.

live outside the province. Marion Greenstone, winner of the $250 award for oil painting, a native of New York, now lives in London, Ont. Toni Onley, who shared the $250 prize for water color and other media, lives in Vancouver. One of the three works purchased through the fund set up jointly by the Museum and the Canada Council was painted by Harold Town of Toronto.

The newcomers are worthy of note, though I won't attempt to single them out. Some of them appear to be recent arrivals from Europe and it looks as if they will be a valuable infusion.

## *$1000 Grand Prize Goes to Sculpture*

The $1,000 Grand Prize was awarded to John Ivor Smith for a head in cast stone, an evidence of the growing importance of sculpture. The $500 prize for sculpture went to Rupert Jones, who came to Montreal from Bermuda in 1952.

While we're at it, we might as well clean up the prize list by noting that it was Louis Jaque of Montreal who shared the prize with Onley and record that, in addition to the Town painting, the Museum bought another large abstraction, "Le Signal Dorset" by Marcelle Ferron and a portrait study by Robin Watt, both of Montreal.

No question about it, and the 77th is further proof, the non-representational has the best tunes. The jury looked hard for good examples of the older traditions, and found a few, but most of the vitality in Canadian painting is still going the other way.

golden nude and the chaste nudes of Louis Muhlstock and Gentile Tondino. These are nearly all of the single figure. Taking in more territory, but still of the representational tradition are Evan MacDonald's swordfish packers at work, the less illustrative fishing folk of Eduards Dzenis, Claire Shoniker's group waiting at a bus stop, in Israel or somewhere in the East, Philip Surrey's people on the bus and in the cafe, saturated with the lonely evening mood of the city, and, as part of consciously worked out design, the boys in John Stewart's harlequin-colored Halcyon Days and the figures in Hilton Hassell's Beach Kaleidoscope.

## *Large Variety Of Subject Matter*

After these, things venture into other dimensions. Dawn Rattray shows us ordinary enough women, but her pictures are portraits of states of mind. The context becomes significant. What an intense loneliness in the empty room of Wintry Day and in the Paris hotel room where the woman is seen, frame within frame, in the mirror! Sonia Crossen Sargent goes a step further in her Self Portrait—Italy, as she looks straight out of a window into a street Chirico might have made, and in her Portrait of a Man, which has an air of corruption, like the "magic realism" of an Ivan Le Lorraine Albright. "What is This Creative Process?" asks Roly Fenwick, as the hand and head begin taking shape out of the abstract. Rowell Bowles' Lost Souls are haunting, faceless presences. Jordi Bonnet's couple, on the other hand, are powerful fetishes, Picasso out of Africa.



"Isaiah Gavin" by Robin Watt. One of the three winners of a Purchase Award in the Spring Exhibition.

lifes and interiors by Ghitta Caiserman and H. W. Jones; Alan Gold has a way with tone, the soft glow of metal and the color of abalone, that reminds me of Walter Murch; and there are many good things among the water colors, prints and drawings that I haven't mentioned: but it's a big show.

Charles Mayrs' The Sea and I is non-objective, but it is still very much the sea and the deck. In Coast Glitter John Korner gives us a shimmering impression of landscape. I found them both satisfying, for different reasons, the one substantial and sonorous and the other, delicate, airy and lyrical. D. Mackay Houstoun's masses are derived from the body of the earth, but Jock MacDonald's Earth Awakening is the expression of quiet, pervading movement, not the exciting green thrust of spring but the thaw and the maplike spread of water. David Partridge, in his craggy Solitudes, and George Rackus, in his Black Sun, carry us away to the desolation of the imagined North, or the moon.



"Diane" by Rupert Jones. Winner of the $500 Sculpture Award given by the Ladies Committee in the Spring Exhibition.

Star Qa. 9/60

## *Spring Show Now A National Affair*

The first thing to note is that it is the largest Spring Show since 1947, almost four times the size of last year's, when there were only 67 items. The majority of the artists belong to Quebec, as is only natural, but in recent years the exhibition has come to be something of a national institution and every province but Prince Edward Island and Newfoundland is represented: Ontario by 57 artists; British Columbia, 11; Saskatchewan, three; Alberta, Manitoba and New Brunswick, two each, and Nova Scotia, one; there are also three from Mexico, one from France, one from New York and one from Michigan.

Two of the five prizewinners

## *Many Examples Of Human Element*

Seeking the human element, we find it at its most "natural" in Robin Watt's Isaiah Gavin, whose look of appeal is emphasized by the cup he holds in his hand, Brigid Oakley's wistful child with the ice cream cone, Phyllis Janes' big brother resigned to minding the little brother on his knee, Margrit Rott's Hungarian girl in costume, Paavo Airola's lanky teen-age daughter, Betty Goodwin's couple: all painted with a touch of sentiment and no tricks; Peter Harris' honest self-portrait; the women of Louise Gadbois and (inspired by Cezanne) Tully Oberman; Goodridge Roberts' sensuous

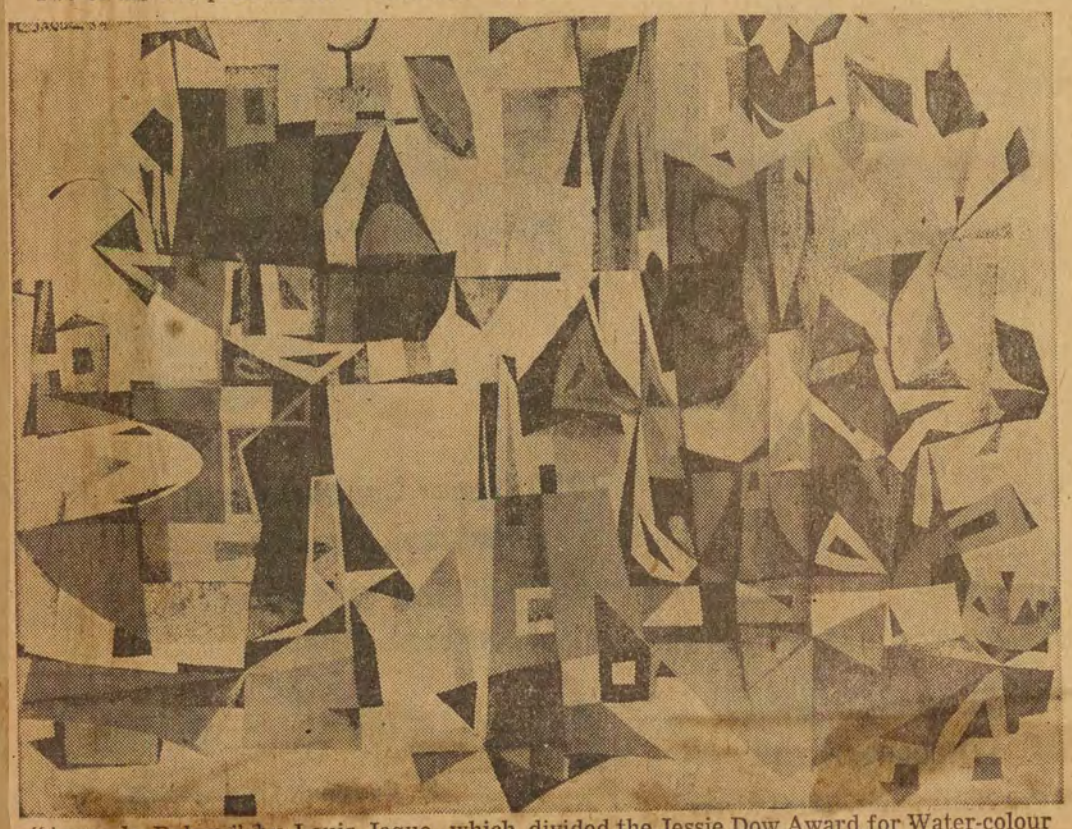
## *Canadian Scenes In Landscapes*

The Canadian landscape comes spirited in the rhapsodies of Cloutier, Pinsky and Bice, a little more soberly in Kinnis and Reinblatt. Claude Picher's Impenetrable Forest is well named, and in the same dark mood it is reduced to a single tree in Jaques de Tonnancour's Presence of a Pine, an utterly refined, almost sinister presence as compared with the rude health of Arthur Lismer's great trunk.

Lorne Bouchard and Ross Huggins are literal, clean and accurate in their Canadian winter scenes; Robert Karman is clean and accurate, too, but he makes abstractions of his boats, trees and fences. Alan Collier looks for the geometrical in navigation markers in Cape Breton. Gray Mills epitomizes the vigor of the shore and John Fox, while remaining true to the accepted shapes in the harbor of Wellfleet, steeps them in contemplative poetry.

## *Water-colors, Prints And Drawings*

There are well observed and nicely painted city views by Paraskeva Clark, Jack Beder and others; imaginative still



"Apres le Deluge" by Louis Jaque, which divided the Jessie Dow Award for Water-colour and Other Media with Toni Onley's "Coeur d'Alene".

## *Wide Range Shown In Non-Objectives*

I can do no more than give an indication of the range of the non-objectives. Marion Greenstone's Compositions are subtle emanations, muted in color, stealthy in movement, persuasive rather than exciting, a little melancholy, the sort of harmonies that grow on you, making their way slowly. In comparison, some of the others, like John Meredith's raw masses, look brash. Harold Town's Spectre takes you by assault, an explosion of icy blue, admirable in its vehemence but tricky enough, with the lash of a sort of tracer on the upper right and a weak, wandering ribbon down the left and along the bottom. Tony Urquhart's faintly limned Landscape on a Tapestry belongs to the quieter order. Onley's Coeur d'Alene and Jaque's Apres le Deluge are both animated over their whole spread, the latter the more agitated because it is made up of a great many dancing geometrical figures which almost, but not quite, assemble themselves into a recognizable scene. The collage is more abstract, a consistent stimulating play of color that resembles nothing, unless it be fire. Somewhat related to Riopelle and Borduas, Marcelle Ferron deploys her wide, multi-colored panes in space with skill and vitality.

## *High Standard Of Sculpture*

The sculpture is exceptionally good this year. John Ivor Smith handles the stone with powerful originality and turns it into the most amazingly expressive — and humorous — heads. Jones' Diane is brought to life with great sensitivity. And these prizewinners are well supported. There are 27 pieces in all. I remember particularly Gilles Derome's tremendous Boeuf in terra cotta, all weight and power; the nervousness and speed of William Koochin's running horse, of welded metal, as well as his rousing rooster; Thomas Kakinuma's original ceramic abstraction of a city; Jacques Garnier's Crucifix; Gerald Gladstone's metal constructions, Earth's Elbow and the Automatic Bird, a sort of non-objective weather vane, and Art Price's exquisite little bronze Angel with Trumpet.

All in all, the 77th is worthy of the Museum's Centenary.

Star Ap 8/60

# *Museum President Is Host*

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Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, entertained at dinner last night at the St. James's Club prior to the opening of the Museum's 77th annual Spring Exhibition.

Guests of honor were Hon. Maurice Custeau, Quebec Minister without Portfolio, representing Premier Antonio Barrette at the opening, and Mrs. Custeau.

Other guests were: Mr. Claude Beaulieu, Mr. and Mrs. Alfred Pellan, Mr. and Mrs. A. Sidney Dawes, Mr. and Mrs. William H. Budden, Mrs. Roger Beaullac, Dr. and Mrs. Leon Lortie, Mr. Jean Sarrazin, Mrs. R. de Repentigny, Dr. and Mrs. Evan H. Turner, Mr. and Mrs. Edward Cleghorn, Mr. and Mrs. John Ivor Smith, Mr. and Mrs. Robert Ayre, Mrs. Gordon Pfeiffer and Mr. and Mrs. Bill Bantey.

Star April 9-1/60 (continued)

La Presse ap 2p1 60

## Les avantages du pseudonyme

L'une des deux peintures de la jeune artiste Michèle Bastin a été acceptée pour l'exposition annuelle du printemps du Musée des Beaux-Arts de Montréal, mais la peinture ne portait pas son nom.

Michèle Bastin a soumis deux peintures, l'une portant son nom et l'autre celui de Carole Buisset.

Le jury, formé de cinq hommes, a refusé le tableau "Les confidences" signé Michèle, mais a accepté celui de "La mort des heures" signé Carole.

Seulement 254 des 1,664 peintures soumises ont été acceptées.

La mère de l'artiste, du département des costumes de Radio-Canada, a déclaré que Michèle aurait pu soumettre ses deux peintures, sous sa véritable identité, mais qu'elle a cru que le jury refuserait peut-être les deux peintures à cause de son âge, connu de certains membres du jury.

Michèle a déclaré aujourd'hui, au cours d'une interview : "Je préfère celui que le jury a accepté, mais je crois que l'autre était très bien aussi".

Mme Bastin a souligné qu'elle demandera une bourse au Conseil des Arts du Canada, pour permettre à Michèle de se rendre en Europe et étudier la peinture.

Toronto Globe & Mail Ap 8/60

## John Ivor Smith Montreal Winner

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**Montreal, April 7 (CP)**—John Ivor Smith, English-born sculptor, tonight won the $1,000 centenary grand prize for the most outstanding work in the Montreal Museum of Fine Arts' spring exhibition.

The show was opened by Maurice Custeau, Quebec Minister without Portfolio. Smith's entry is entitled Smiling Head No. 2.

Smith, 32, has won seven other awards since he came to Canada from London in 1940 to live in Montreal. A 1948 bachelor of science graduate from McGill University, he is a two-time winner in the Quebec artistic competition, won three scholarships — two for drawing and one for sculpture— from the Museum's School of Art and Design. He won first prize last year at a Winnipeg exhibition and while studying in Italy two years ago was awarded a Canada Council fellowship which he forfeited to return to Canada.

The spring exhibition, largest in 13 years, includes 254 works by 201 artists from Canada, the United States, Mexico and Europe. A record 1,664 works were submitted by 986 artists. Eight Canadian provinces are represented in the show which closes May 8.

Le Progres Du Saguenay ap 1-60

# Deux artistes se partagent un prix de $250

13-M

**Un artiste de Montréal et un autre de Vancouver, Colombie-Britannique, se partagent un prix de $250 dans la section aquarelle et autres médiums au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.**

**Les artistes — Louis-Jacques Beaulieu, de 10,520 rue Meilleur, Montréal, et Toni Onley, de Vancouver — ont obtenu le prix Jessie Dow des cinq membres du jury chargé de sélectionner les travaux de l'exposition. Le Salon sera ouvert le 8 avril. Le prix Jessie Dow est un don de Mme M.E. Allan et M. R.E. Hickson.**

L'exposition comprend 254 travaux, c'est le plus grand Salon annuel du Printemps depuis 13 ans.

MM. Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan et A.J. Casson faisaient partie du jury.

M. Beaulieu, qui signe ses oeuvres Louis-Jacque, est un autodidacte qui peint depuis 1944.

Né à Montréal en 1919, il a déjà exposé à trois Salons du Printemps ainsi qu'à des galeries privées de Montréal.

Auteur et exécutant de mobiliers destinés aux ambassades du Canada en Chine et en Norvège, il a remporté le premier prix d'un concours artistique de la Province de Québec, section des Arts Décoratifs, en 1948 et en 1949.

Il est professeur à temps partiel à l'Institut des Arts Appliqués et conférencier pour le Conseil National d'Esthétique Industrielle.

M. Onley a étudié la peinture en Grande-Bretagne et au Mexique. Il est né en 1928.

Membre des Aquarellistes canadiens, il a exposé à l'Académie royale canadienne, dans diverses parties du Canada et au Mexique.

Il a fait des expositions solo à la Galerie d'Art de Vancouver à Coste House, Calgary et au New Design Gallery de Vancouver.

Les gagnants des autres prix, dont le total s'élève cette année à $4,000, seront annoncés plus tard.

Nouvelle-Liberté ap 8/4/60

## London Sculptor Award Winner

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MONTREAL, (CP) — John Ivor Smith, English-born sculptor, last night won the $1,000 centenary grand prize for the most outstanding work in the Montreal Museum of Fine Arts spring exhibition.

The show was opened by Maurice Custeau, Quebec minister without portfolio. Smith's entry is entitled "Smiling Head No. 2".

SMITH, 32, has won seven other awards since he came to Canada from London in 1940 to live in Montreal. A 1948 bachelor of science graduate from McGill University, he is a two-time winner in the Quebec artistic competition, won three scholarships — two for drawing and one for sculpture — from the museum's school of art and design. He won first prize last year at a Winnipeg exhibition and while studying in Italy two years ago was awarded a Canada Council fellowship which he forfeited to return to Canada.

La Presse ap. 4/60

Au Salon du Printemps

## Le Grand Prix du Centenaire attribué à John Ivor Smith

John Ivor Smith, sculpteur de 32 ans né à Londres, a reçu hier soir le Grand Prix du Centenaire de $1,000 au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

M. Smith est arrivé au Canada en 1940 et il s'est établi à Montréal.

Sa soumission, intitulée "Tête souriante No 2", fut choisie comme l'oeuvre la plus remarquable du Salon.

Les travaux exposés, de même que les autres oeuvres primées, furent choisis par un jury composé de MM. Robert Ayre, Claude Beaulieu, A. J. Casson, Alan Jarvis et Alfred Pellan.

M. Evan H. Turner, directeur du Musée, a annoncé le nom du gagnant du Grand Prix à l'ouverture du Salon. L'inauguration officielle a eu lieu sous la présidence de l'honorable Maurice Custeau, ministre d'Etat du Québec, qui représentait le premier ministre Antonio Barrette.

Le Conseil des Arts du Canada a fourni une somme de $1,000, destinée à encourager les artistes canadiens en permettant au Musee d'acquérir leurs oeuvres, à la condition que le Musée contribue au fonds ainsi établi un montant égal à cette subvention. En réalité, le Musée y a déposé $1,450.

M. Smith est âgé de 32 ans. Il est diplômé ès sciences de l'Université McGill depuis 1948. Il a étudié à l'Ecole d'Art et de Dessin du Musée sous la direction de MM. Jacques de Tonnancour et Eldon Grier, remportant trois bourses d'étude, dont deux pour le dessin et une pour la sculpture.

En 1956, il remportait le second prix du Concours d'art de la Province de Québec et put ainsi travailler en Italie pendant l'année 1957-58.

Il reçut en 1958 une bourse du Conseil des Arts du Canada qu'il abandonna parce qu'il préférait revenir au pays.

Il remporta le troisième prix du Concours d'art de la Province en 1959 ainsi que le premier prix et une mention honorable à l'exposition de Winnipeg la même année.

Son oeuvre figure à la Galerie d'Art de Winnipeg, au Musée de la Province de Québec et dans plusieurs collections privées.

Il sculpte surtout dans la pierre, le bois et le plomb.

Au Salon du Printemps de cette année, il y a un nombre fort imposant de travaux acceptés, soit 254 oeuvres provenant de 201 artistes du Canada, des Etats-Unis, du Mexique et d'Europe. On n'a pas vu un tel nombre d'acceptés depuis 13 ans.

Considéré comme l'une des expositions d'art les plus discutées au Canada, le Salon groupe cette année 130 peintures à l'huile, 97 oeuvres d'autres médiums et 27 sculptures.

Un très grand nombre de soumissions ont été présentées au concours. Le Musée a reçu 1,664 travaux de 986 artistes.

Chacune des provinces canadiennes, sauf l'Ile du Prince-Edouard et Terreneuve, est représentée au Salon. Il y a eu toutefois des soumissions de ces deux provinces.

Le nombre d'artistes, par province, se répartit comme suit : Québec, 117; Ontario, 57; Colombie-Britannique, 11; Saskatchewan, 3; Alberta, 2; Manitoba, 2; Nouveau-Brunswick, 2; Nouvelle-Ecosse, 1.

Gazette ap. 4/60

# Bermuda Native Wins Top Sculpture Prize

A 36-year-old Bermuda-born artist has been named winner of the first prize for sculpture in the 77th annual Spring Exhibition of the Montreal Museum of Fine Arts, it was announced yesterday.

Rupert Jones, who came to Canada in 1952, won the $500 prize given by the Museum's Ladies' Committee for a head in plaster called "Diane".

It was one of five works in the show singled out for awards totalling $2,000.

Other prizes, announced earlier: the $250 Jessie Dow Award for the best oil painting went to Marion Greenstone, of London, Ont., for her "Composition No. 91" the $250 Jessie Dow Award for the best work in the water color and other media section was given jointly to Louis-Jacques Beaulieu, of Montreal, and Toni Onley, of Vancouver, for "Apres le Deluge" and "Coeur d'Alene", respectively.

One award — the Centenary Grand Prize of $1,000 — is still to be announced.

Also to be disclosed yet are the purchase awards. These will be made from works to be seen in the Spring Exhibition on the basis of a $2,000 fund set up jointly by the Museum and the Canada Council.

The Spring Exhibition, rated as one of Canada's most controversial art exhibits, will be open to the public April 8. It will consist of a total of 254 works by 201 artists — the largest Spring Exhibition in 13 years.

The works to be seen in the show — and the prize-winners — were selected by a jury made up of Robert Ayre, Claude Beaulieu, A. J. Casson, RCA, Alan Jarvis and Alfred Pellan.

Jones who was born in Sandys Parish, Bermuda, received his early education at the West End School there and the Central School in Pembroke Parish. He also attended Sandys Secondary School.

He worked in an architect's office, assisting in land surveying, and with a paint and decorating company, doing showcard and lettering for about 18 months.

He was also associated with a Bermuda theatrical group designing stage sets.

On coming ot Canada eight years ago, he studied for four years at the Museum's School of Art and Design.



Prizewinner Jones poses with a sculpture

Nelson Daily News Mar. 31/60

## Coast Artist Shares Award

13-M

MONTREAL (CP)—Toni Onley of Vancouver and Louis-Jacques Jeaulieu of Montreal will share $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition, it was announced Wednesday.

Both won top honors in their section with water color abstracts. Their works will be among 254 shown at the exhibition opening April 8.

Onley, 32, studied painting in Britain and Mexico, is a member of the Canadian School of Painters in water color and has had one-man shows in Vancouver and Calgary.

Beaulieu, 41, has exhibited in three previous spring shows.

St. Cath. Standard ap 4/60

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Bermuda-born Rupert Jones, 36, won a $500 prize for sculpture in the Montreal Museum of Fine Arts' spring exhibition which opens April 8. His entry is a head in plaster called "Diane". Mr. Jones came to Canada in 1952.
—CP Wirephoto

St. Thomas Times-Journ ap. 4/60

## ARTIST HAD TO CHANGE NAME

13-M

MONTREAL (CP) — Artist Michele Bastin, 15, has failed several times to get her work accepted by the Montreal Museum of Fine Arts spring exhibition. The season: Her age.

So this year she changed her name and became the first child to have a painting accepted since the show's inauguration 77 years ago.

Michele disclosed her identity after judges pinned a $250 price tage on her winning painting which she had signed "Carole Buisset." It was one of 254 out of 1,664 entries to be accepted.

Ottawa Journal ap 8/60

## English-Born Sculptor Wins $1,000 Grand Prize

871

MONTREAL, April 8.—(CP)—John Ivor Smith, English-born sculptor, last night won the $1,000 Centenary Grand Prize for the most outstanding work in the Montreal Museum of Fine Arts' Spring Exhibition.

The show was opened by Maurice Custeau, Quebec Minister Without Portfolio. Smith's entry is entitled "Smiling Head No. 2".

Smith, 32, has won seven other awards since he came to Canada from London in 1940 to live in Montreal. A 1948 bachelor of science graduate from McGill University, he is a two-time winner in the Quebec artistic competition, won three scholarships—two for drawing and one for sculptor—from the Museum's School of Art and Design. He won first prize last year at a Winnipeg exhibition and while studying in Italy two years ago was awarded a Canada Council Fellowship which he forfeited to return to Canada.

The Spring Exhibition, largest in 13 years, includes 354 works by 201 artists from Canada, the United States, Mexico and Europe.

Calgary Herald ap 8/60

## Sculptor Wins $1,000 Award

MONTREAL (CP) — John Ivor Smith, English-born sculptor, won the $1,000 centenary grand prize Thursday night for the most outstanding work in the Montreal museum of fine art's spring exhibition.

Smith's entry is entitled Smiling Head No. 2.

Smith, 32, won first prize last year at a Winnipeg exhibition and while studying in Italy two years ago was awarded a Canada Council fellowship which he forfeited to return to Canada.

Votre Temps ap 9/60

## Expositions

871

L'EVENEMENT attendu chaque année par les amateurs d'art, le **Salon annuel du printemps**, se tiendra au **Musée des Beaux-Arts**, rue Sherbrooke ouest, du 8 avril au 8 mai.

Toronto Telegram ap 16/60

The Montreal Museum of Arts has presented its $1,000 Centenary Grand Prize to Montreal sculptor, John Ivor Smith. Toronto artist, Harold Town, won a purchase award in the Montreal Museum's annual Spring Show for his canvas, **Spectre No. 3.**

Penticton Herald ap 1/60

## B.C. Artist Prizewinner

13-M

MONTREAL (CP)—Toni Onley, originally of Summerland, B.C., and Louis-Jacques Beaulieu of Montreal will share $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition, it was announced Wednesday.

Toronto Daily Star ap 14/60

## What's In A Name?

MONTREAL — (CP)— Talented 15-year-old artist Michele Bastin has had one of her works accepted for the Montreal Museum of Fine Arts' annual spring exhibition, but not under her signature.

Michele entered two paintings, one under her own name and the other under the name Carole Buisset.

The five-man jury rejected an oil called "Confidences," signed Michele, but accepted "La Mort des Heures," signed Carole.

Only 254 of 1,664 entries were accepted.

Michele's mother, a CBC costume designer, said Michele was entitled to enter two paintings under her real name, but felt the jury might reject both works because of her age, which some jury-members knew.

A price tag of $250 hangs on Michele's painting.

Trail Daily Times Mar 31/60

# Montreal's Spring Exhibition

By DOROTHY PFEIFFER

THE 1960 Spring Show at the Montreal Museum of Fine Arts contains something to please, placate or infuriate every visitor, from dyed-in-the-wool traditionalist to the farthest-out "hipster" in the Metropolis.

This is the biggest exhibition in 13 years. It includes 254 works, of which 130 are oil paintings, 27 are pieces of sculpture and the remaining 97 have been created in watercolors and other media. The five-man jury selected the present exhibition from 1,664 entries, sent in by 986 Canadian artists from Halifax to Vancouver. Some entries came from Canadian painters resident in Europe and in Mexico.

Prize Awards have been given to Louis Jaque of Montreal for a watercolor painting "Apres le Deluge"; to Toni Onley of Vancouver for a watercolor collage "Coeur d'Alene" and also to Marion Greenstone of London, Ont., for her oil painting "Composition No. 91."

Purchase Awards go to Robin Watt, M.C., A.R.C.A., of Montreal, for a portrait, "Isaiah Gavin"; to Harold Towne of Toronto, for a large non-figurative oil painting "The Spectre No. 3", and to Marcelle Ferron of Paris, for an abstraction in oils, "Le Signal Dorset".

Rupert Jones of Montreal, who is on the teaching staff of the Museum, has been awarded the Prize for Sculpture given by the Ladies Committee of the museum.

The Centenary Grand Prize for a work in any medium, is given in memory of the late Ronald T. Riley. This award has been won by John Ivor Smith of Montreal, for his sculpture, "Smiling Head No. 2".

Six large exhibition rooms contain the exhibition, which has been well-hung. There is no suggestion of crowding. Each and every work can demand complete attention. The Purchase Awards have been hung in the upstairs foyer, facing the entrance stairway. The Prize Awards are grouped in the large room off the smaller Morrice Gallery. The Centenary Grand Prize Award can be seen in the spacious Central Gallery.

No doubt the most controversial subject in this always controversial show, will be the works of those awarded prizes by the jury. Several other works appear deserving of equal recognition. In this instance the responsibilities of a jury must have been almost phenomenally difficult. For an art reviewer, the task of describing such a show in one report is practically impossible. All I have been able to do in the time afforded, has been to pick out a few possible highlights.

First, the sculpture. Frankly, I found it a trifle disappointing. Although more pieces are shown than at other Spring Shows the majority displayed seem to come under the classification of handicrafts or of objets d'art. Several of the sculptured subjects and forms, appear almost in miniature. I had hoped for something more monumental as applied to sculpture combined with architecture, even if only exhibited as models for future projects.

A possible exception can be seen in Stanley Lewis's polished and shadowy "Fallen Bird" teetering precariously on its base of Quebec limestone.

Montreal sculptors seem preoccupied with visions of Spanish and Mexican bull-fighting, judging by the number of chiseled, carved, ceramic and welded steel interpretations of this sport.

T. Kakamura of Vancouver is represented by a secretive brown clay Indian "Mother and Child". His amusing ceramic "City Scape" resembles three decanters.

William Koochin shows a somewhat derivative, black, welded "Rooster" with red comb. His small "Running Horse" in the same medium is more successful.

Gerald Gladstone of Toronto is represented by "Automatic Bird" and "Earth's Elbow", two complicated contraptions in welded metal, the one black and sooty-looking, the other rusty.

Among the many paintings in oils, Claude Picher's sombre work combines contrasted light and shade with form and atmosphere in striking and evocative fashion.

Jack Reppen's satirical, cartoon-like painting, "Beauty Contest", is remarkable for its interesting texture, but it also is unpleasant due to choice of color.

Frank Lipari's "City Under Rain" is one of the most sensitive, instinctive and thought-provoking smaller paintings in the show.

Another emotionally-moving but entirely representational painting is "Resignation", a portrait of a sad-faced older child holding a naked baby on his knee. This work is by Phyllis Janes of Toronto.

Lorne Bouchard, R.C.A. has broadened his painting technique considerably in a coldly blue winter interpretation of "Les Traverses" (Ferry Boats) between Levis and Quebec.

An expressive "Sea Wall" by Robert Hedrick of Toronto, appears to waver continually in floating green, blue and black movement.

Also from Toronto, Jock Macdonald shows a thinly-painted white canvas, sprouting moist and evocative earth-colored forms. The abstraction is entitled "Spring Awakening".

Albert Cloutier shows one of his swishing and whispering, sun-flecked, forest-clearings, "La Clairiere".

Franklin Arbuckle's satanic "Calalpa Cat", crouched in foliage of mysterious blue-green, is positively endearing.

Richard Billmeier's "Winterland" reveals this painter as one continually progressing in individuality and sensitivity.

Rowell Bowles, now resident in New York, has sent along one of his brooding, ghostly portraits of faceless folk, titled "Lost Souls". Bowles is the possessor of a deeply thoughtful and sympathetic concern for humanity, if one is to judge from his painting of resigned and lonely submission to fate.

Frances-Anne Johnstone's highly patterned "Still Life with Flowers" concerns itself with the eerie shades of green, red and purple.

Among the drawings and other media, a "Pieta" by "Gesin" (Gerald Sindon) models its highly-detailed symbolism somewhat after the religious spirit observed in the work of Roualt.

Romany Eveleigh's "Snow Drift" gently and cleverly expresses winter in subtle silver-grays.

Gerald E. Finley, of Toronto, is represented by a large gouache painting "First Snow, Muskoka" which brings to mind cold, fresh air, combined with the perfume of fallen leaves and of bronze and gold chrysanthemums.

Andrei Zadorozny of Montreal's watercolor painting "Spring Thaw Westmount", suggests the mauve atmosphere and imperceptible movement of melting snow in the suburbs.

Nova Taylor of Montreal and Mexico is another artist who seems to be developing her art towards uncomplicated statement and glowing color. Mrs. Taylor is represented by a magenta-colored "Floral Fantasy".

There are many other interesting representational, semi-abstract and non-figurative paintings in the show, all from the brushes and palette-knives of known and not-yet-known artists worthy of commendation.

The majority of the works on view are non-figurative or else expressionistic. Several bear resemblance to each other, although the painters live in different parts of Canada. One cannot help but feel that abstract painting may be in danger of over mass-production and of flash-in-the-pan exploitation.



*"DIANE" a sculptured portrait by Rupert Jones of Montreal which has been awarded the $500 prize given by the Ladies Committee of the Montreal Museum of Fine Arts, at the current 77th Annual Spring Exhibition.*

## Share Prize

13-M

MONTREAL (CP)—Toni Onley of Vancouver and Louis-Jacques Jeaulieu of Montreal will share $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition, it was announced today.

## Toni Onley Shares Award

13-M

Toni Onley, son of Mr. and Mrs. Jim Onley of Summerland and Louis-Jacques Beaulieu of Montreal will share $250 first prize in the water color section of the Montreal Museum of Fine Arts spring exhibition, it was announced recently.

The 77th Annual Spring Exhibition of the Montreal Museum of Fine Arts—the largest of its kind in 13 years, with 254 works by 201 artists on view—opened to the public April 8th. This exhibition, one of the highlight's of the musuem's year is a cross section of all current trends in art with each school being given roughly the degree of attention justified by the artists themselves . . .

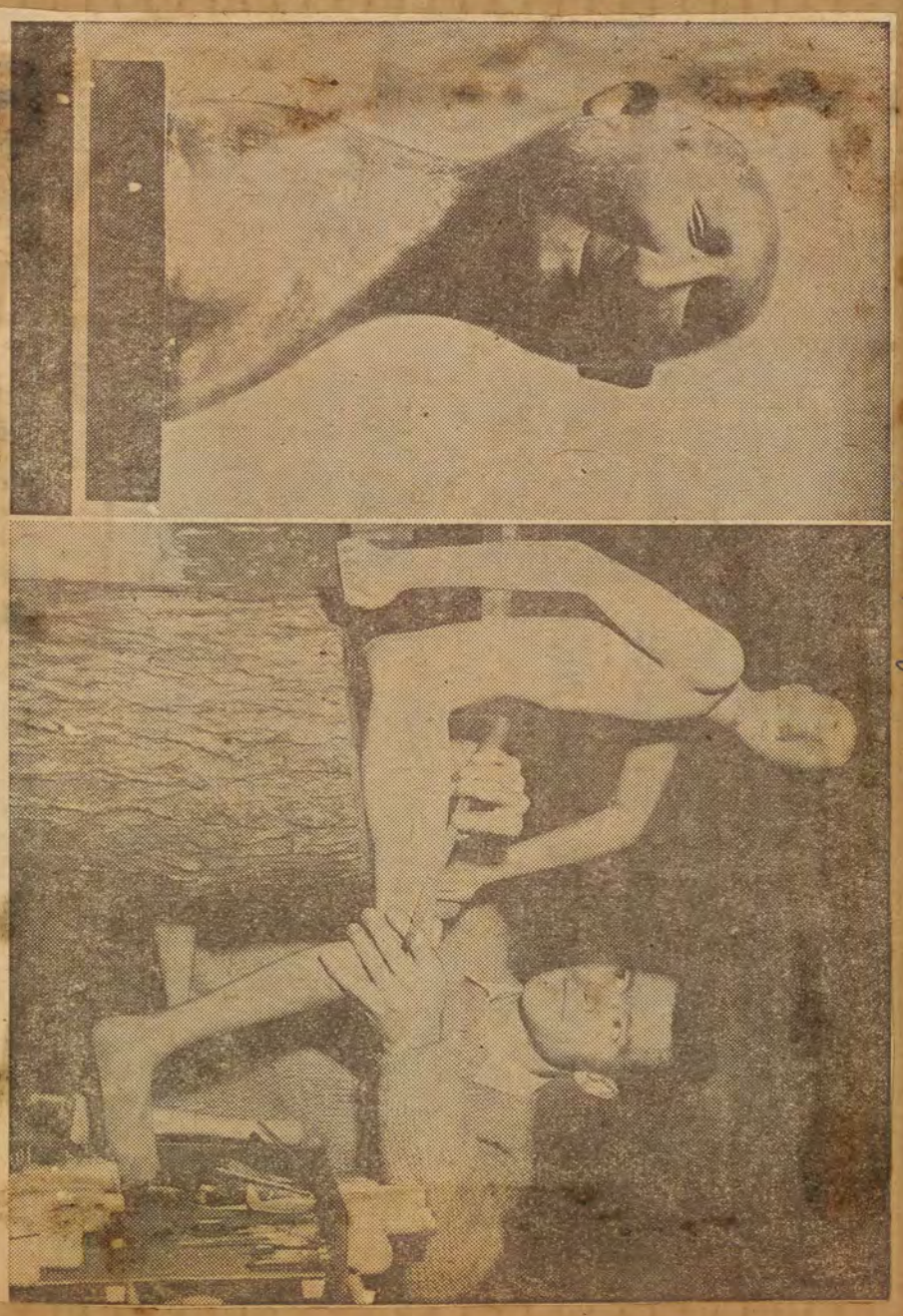
Three of his paintings and two of his drawings have been selected for the National Gallery travelling exhibition which will be shown from coast to coast this year. Mr. Roach had two years of study at the Nova Scotia College of Art, Halifax, and a year at University of British Columbia.

Gerald Roach, Jr., Halifax, son of Mr. and Mrs. Gerald Roach, Windsor, has had one of his paintings chosen for exhibition at the Spring show of the Montreal Museum of Fine Arts.

Billed in the Gyro bulletin as "the event of the year," Windsor Gyros and Gyrettes will hold their annual mixed bonspiel at Windsor Curling club on Monday evening.

Mr. and Mrs. David Williams,

**TETE SOURIANTE No 2**, du sculpteur John Ivor Smith, qu'on voit à droite, a été choisie jeudi soir comme l'oeuvre la plus remarquable du 77e Salon du Printemps, et a valu à son auteur le Grand Prix du Centenaire ($1,000).



Le Devoir Ap 9/60

# La tradition du Salon du printemps

Par Françoise de REPENTIGNY

"Parmi les diverses activités du Musée au cours du siècle dernier, l'une des plus satisfaisantes est certainement la tradition du Salon du printemps. C'est l'une des plus anciennes expositions annuelles de peinture contemporaine sur le continent nord-américain." Ainsi s'exprime le directeur du Musée, le Dr Evan Turner, dans la préface au catalogue. Si les opinions sont partagées quant à l'importance plutôt relative de cet événement, admettons dans le cas présent, l'aspect imposant de l'exposition, sorte d'invasion massive de la peinture canadienne (les oeuvres occupent toutes les cimaises du 2e plancher). Le coup d'oeil est vaste, toutes les écoles y sont représentées, à des degrés divers il faut dire. Coté cour, coté jardin, le Salon sera toujours la cible de commantaires plus ou moins approbateurs. Avec infiniment de réserves, les réfusés disent : "C'est une foire", tandis, qu'en taisant certains détails, les "élus" se montrent satisfaits de la tenue générale. Réaction classique, pense-t-on, elle n'est pas sans fondement. Il faudrait considérer la liste et la raison des absences, dont certaines nous intriguent, pour en avoir le coeur net. L'on sait par contre, que la tradition du Salon du printemps coïncide assez éloquemment avec la tradition du Salon des refusés. Le temps fera ses preuves. Pour ma part, tout spectateur que je suis, et quoique encor toute étourdie d'une première tournée, je crois qu'après mon propre tour de scrutin, et indépendamment des concessions d'un jury de 5, il reste suffisamment de bons tableaux pour justifier cette entreprise d'envergure nationale.

Faisons d'abord un peu de sta-tistiques : l'an dernier, le Salon considérablement rétréci, comprenait 25 tableaux de tout le Canada, 15 aquarelles et oeuvres graphiques, et 27 sculptures. Cette fois, le jury composé de MM. Robert Ayres, Alan Jarvis, Claude Beaulieu, A. J. Casson et Alfred Pellan, a pris les bouchées plus grosses. Sur 1664 oeuvres soumises, 254 ont été acceptées, dont 130 huiles, 97 aquarelles et gravures et 27 sculpture. A juger du travail d'élimination, d'abord automatique, puis plus détaillé, en rangs serrés. Résultat: une exposition imposante, quantité et qualité, avec profusion d'oeuvres mineures, indifférentes ou simplement mauvaises. Matière de goût et matière d'art, exigeance technique et sujets d'école, répartition nationale (le Québec, l'Ontario et les provinces de l'Ouest font bonne figure), chef-d'oeuvres et croutes. Beaucoup de déchets, un dosage de bonne peinture, des révélations foudroyantes.

Venons-en au fait. D'abord les prix. Il est permis de n'être pas d'accord avec certains prix adjugés, tels que l'aquarelle de L. Jacques, le collage de Toni Onley, les achats primés, soit la toile d'Harold Town et l'oeuvre de Robin Watt, encore moins avec le prix de sculpture accordé à Rupert Jones, pour une "Tête" banale. Les juges avaient l'embarras du choix, ils ont préféré mettre la pédale douce, en montrant trop peu d'exigeance pour des oeuvres de deuxième et troisième qualité, et pas assez de générosité pour un art authentique. Par contre, ils ont eu assez de flair pour primer une huile de Marion Greenstone, un peintre de London, une tête en bronze de John Ivor Smith et un tableau de Marcelle Ferron.

De toute façon, les prix seront oubliés, les tableaux restent, et seulement les vrais. En faisant un choix catégorique, j'opte nettement pour les deux taoiles de Marion Greenstone. Voilà de la peinture, du grand art, combinaison subtile d'une extraordinaire sensibilité et d'une technique parfaitement assimilée. La toile primée, Composition no 91, m'a littéralement envoutée, je doute que l'on puisse résister à un tel enchantement. La souplesse d'exécution, l'ondoiement d'une essence-lumière, dans le cours du tableau, sa pénétration finement orientale, le déroulement interne de la palette duveteuse et chaude, l'écriture en parfait accord avec le ton, et le caractère authentique du développement, en font une oeuvre forte, profonde, vraie, une oeuvre pleine de joie, de poésie, savoureuse et féconde. Greenstone, un nom à retenir, un nom qui devrait alerter les samateur d'art et les collectionneurs. L'autre composition, dans un chromatisme de jaune et d'ocre, a quelque chose du peintre japonais Feito, mais en moins minéral, en plus doux. La couleur s'estompe dans une sorte de brouillard enveloppant, insaisissable, épaisse et transparente à la fois.

La toile d'Evan MacDonald, d'Ontario également, attire l'attention par la malléabilité de ses formes coulantes, rognées comme par un feu secret, un vent rongeur, formes brunes, ocrées, torturées, évidées, dont la texture d'encre est absorbée par la toile. Présence d'un Pin, de J. de Tonnancour est une oeuvre dense et soyeuse. Une gouache de Suzanne Meloche et un tableau inquiétant de Claude Picher, ont des qualités authentiques.

La catégorie des aquarelles et des oeuvres graphiques offre plus d'intéret par sa qualité d'ensemble. Faute de temps, je me contenterai d'énumérer quelques noms qui me semblent importants, soit un naïf surréaliste, Gérard Sindon. Ses deux dessins à la plume, une Pieta moderne et une nature morte à la Lampe, montrent beaucoup de ferveur. J'ai apprécié davantage, sans vitre, la merveilleuse eau-forte d'Yves Gaucher, déjà exposée à la Relève. Une aquarelle de Claude Carette, gerbe de broussailles perçant des vapeurs montantes ou pelotonnées. Le chatoiement des gris, ocre et pêche lui confère un climat attachant. Le coloris exotique, d'une franche énergie, dans le lino de Peter Daglish s'accorde bien avec sa nouvelle forme d'abstraction. La transparence dans le monotype d'Harold Town, l'élégance recherchée de la couleur, en fait une oeuvre frappante, inattendue.

La ligne est moins fouettée dans la lithographie de Richard Lacroix. Il acquiert de la maîtrise, en exprimant une sensibilité moins bruyante, plus consistante. La gouache d'Edmund Alleyn m'a déçue, mais j'ai aimé l'encre de Gilles Derome, la gravure de Rosenmarne, une lithographie de Janine Guillaume, un monotype de Tascona, une estampe de Tom Lapierre, un linotype fougueux de Gilbert Marion, d'une netteté et d'une énergie de couleur, une gravure de John Snow qui se montre un frais coloriste.



Constant Pitsokos . . . and friend (Gazette Photo Service)

## 30-Hour Week Hobby

# 'Eyes' Have It In Carving

By BILL BANTEY

Egypt-born Constant Pitsokos is an amateur sculptor with an unusual way of carving.

He starts a head by doing the eyes.

"If the eyes happen to have a Chinese look, the head becomes Chinese," he explains.

Typical of the thousands of Canadian "Sunday painters" who are fascinated by art as a hobby, Pitsokos is a 34-year-old construction gang superintendent for a highway paving company.

A former girl friend got him started on the sculpture bit two years ago by admiring one of the things he had done.

Since then, he's been working at it five nights a week and weekdays, for an average of about 30 hours per week.

He hasn't sold any of his creations — there have been about 50 to date—yet 30 of them are in "private collections."

This means, and Pitsokos admits it frankly, that he gave them to friends.

He has tried only once to have his work exhibited. With nearly 1,000 other artists—professional and amateur—he submitted to the 77th annual Spring Exhibition of the Montreal Museum of Fine Arts.

The work was rejected by a five-man jury, but Pitsokos isn't crushed.

"There were 800 artists in the same position as myself," he says.

Pitsokos, who has been in Montreal for five years, claims that despite the jury's findings in his case, he has been given encouragement by Museum officials.

"It started out as a hobby and it keeps me relaxed," he says of his artistic efforts. "Besides, it keeps me out of trouble."

Gazette Ap 12/60

Hamilton Ap 9 Spectator /60

THE ANNUAL spring exhibition of the Montreal Museum of Fine Arts opened yesterday. This year the Jessie Dow Award for oil painting, which is one of the most respected annual art awards in Canada, was awarded to Marion Greenstone of London, Ont. Mrs. Greenstone has had her paintings shown at the Hamilton Winter Exhibition for the past two years as well as the OSA, and had a one-man show in the Park Gallery, Toronto. She studied for 11 years at the American Academy in Rome on a Fullbright scholarship. To my mind, the Montreal judges showed great discernment in their choice of the winner this year, the show's seventy-seventh.

The Centenary Grand Prize of $1,000, top award in the show, went to John Ivor Smith, 32, British-born sculptor who came to Canada when he was 12.

Gazette May 13/60

## 17,000 Viewed 'Spring Show'

Nearly 17,000 persons visited the Montreal Museum of Fine Arts from April 7 to May 8 to see the 77th annual Spring Exhibition, it was announced yesterday.

Peak days were April 20 with 1,345; April 10 with 1,332; and April 13, with 1,200.

Total attendance for the one-month period was 16,943 Museum officials reported.

"The Changing Face of Montreal", one of the principal exhibitions of the Museum's centenary celebration, will be on view to the general public May 20.

Le Devoir Ap 14/60

LETTRE AU DEVOIR

# Au Salon du printemps on se paie notre tête

Le Musée des Beaux-Arts de Montréal a ouvert ses portes au 77e salon qui n'a rien de printanier....

Si on renouvelle le jury chaque année, peut-être serait-il bon aussi de renouveler les artistes...

Il est bien mentionné que le jugement est porté avec la plus grande minutie.... Minutie envers qui?... envers quoi?.... la question se pose. Il ne s'agit pas ici d'accuser les juges d'incapacité, puisque le groupe de cette année se composait d'hommes plus compétents que ceux que l'on avait choisis les années passées. Il était, par conséquent permis de fonder de nouveaux espoirs.

Que se passe-t-il? Est-ce que la renommée, les influences ou encore l'idiosincratie totale peuvent suffire à faire accepter un artiste par le jury?

Fait à remarquer: la moitié, sinon plus, des exposants ont déjà obtenu des bourses antérieurement, ce qui ne leur donne pas nécessairement du talent, ou bien ils sont des A.R.C.A. pour qui la retraite serait une libération. Quant aux autres, leur période de gloire est tellement éphémère qu'on pourrait les qualifier au "Hit Parade".

Pour ce qui est des artistes venant de l'extérieur, inutile de s'y arrêter. Il faut supposer que pour le prestige de la farce il fallait l'assaisonner de quelques noms étrangers.

Il est difficile d'admettre que l'on se paie la tête des spectateurs à si bon marché. La tolérance de ces dernières années a donné champ libre aux profiteurs. Ne s'est-il pas trouvé, avant aujourd'hui, quelqu'un d'assez lucide pour crier: "C'en est assez, on veut de l'Art et non plus les expériences, les déchets de vos studios."

Les meilleurs critiques, qui habituellement se prononcent sur la question, faisaient cette année partie du jury; il est donc délicat pour eux de rejeter ce qu'ils ont accepté lors du jugement. De plus, ils étaient appuyés par des artistes de renom.

Qu'ils se soient prononcés en faveur d'une telle orgie pourrait nous rendre perplexe. S'agit-il de dictature, d'inquisition, ou de pressions indues?.... Ou encore, les juges croient-ils se ranger en faveur de l'opinion publique?... Si c'est cela, il suffit de voir la tête des visiteurs de l'exposition pour comprendre que... c'est raté.

Les peintres exposants semblent oublier tout ce qui n'est pas de leur propre satisfaction, n'apportent rien et font fi de l'esthétique et du bon goût, sans humanisme ou tellement peu. Il y a toutefois quelques rares exceptions, si rares qu'elles passent presque pour inaperçues.

N'avons-nous pas dépassé l'époque du "Refus Global"? L'époque où on a écrit: "Société, tu m'écoeures et je te récuse", l'époque où jouer les maudits était suffisant à vous faire accepter dans les salons?...

L'impression générale est douloureuse; tout semble écorché, fasciné par l'abîme et je ne sais quelle soif de la catastrophe. L'incapacité d'expression personnelle des exposants les fait tous se ressembler.

La décadence se fait aimable aussi longtemps qu'elle est nécessaire, épuisée, elle devient mouvement perpétuel. Notre raison permet l'envahissement d'un monde, mais d'un monde où nous avons perdu notre unité. Une régression morale collective a tissé la doublure de l'écran prestigieux du devoir abstrait sous laquelle ces peintres se dissimulent pour dévorer à l'aise les fruits de leurs forfaits et de leur ignorance.

Pour plusieurs de ces malheureux, la persécution devrait s'avérer plus forte que l'encouragement. Ainsi, il nous serait possible d'aspirer à un art digne de s'appeler canadien et digne de conduire un courant d'influence universellement reconnu.

Il n'est plus temps de subir... mais d'imposer! La tragique destinée d'un Borduas nous a ouvert effectivement de nouvelles voies qu'il nous fallait explorer en vue d'un art meilleur.

Une Anne Hébert, un Riopelle ont réussi à s'affirmer; mais, nombre d'autres, n'ayant pas le métier ou le génie nécessaire se sont érigés en médiocres copieurs ou se sont couverts de ridicule en s'efforçant d'atteindre la fin de ce que Borduas appelait la fin...

Il y a sûrement quelque part des artistes, sinon de grande valeur, du moins assez sérieux pour mériter d'être reconnus.

Que ça craque une bonne fois et qu'on en finisse enfin! afin qu'il soit possible de continuer.

Quoi qu'il en soit, le 77e salon du Musée de Montréal est un spectacle à ne pas manquer! Par sympathie peut-être?... Ou alors,. jugez vous-même...

Claude Claudais, a.p.,
5554 Place Basile-Patenaude,
app. 5, Rosemont, P.Q.

Port Arthur News-Chron - Ap 14/60

## ARTIST BEATS AGE LIMIT

MONTREAL (CP) — Artist Michele Bastin, 15, has failed seven times to get her work accepted from the Montreal Museum of Fine Arts spring exhibition. The reason: Her age.

So this year she changed her name and became the first child to have a painting accepted since the show's inauguration 77 years ago.

Michele disclosed her identity after judges pinned a $250 price tag on her winning painting which she had signed "Carole Buisset." It was one of 254 out of 1,664 entries to be accepted.

Montreal-Matin ap 9/60

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**LE GRAND PRIX DU CENTENAIRE** — L'hon. Maurice Custeau, ministre d'Etat et représentant du premier ministre Barrette, a présidé, jeudi soir, à l'inauguration officielle du 77e Salon annuel du Musée des Beaux-Arts de Montréal. A cette occasion, il a décerné le Grand Prix du centenaire du Musée à M. John Ivor Smith, un sculpteur d'origine londonienne. Le Salon groupe 254 travaux, soit le plus grand nombre depuis 1947. L'hon. Custeau a promis de voir à ce que la contribution de $50,000 accordée au Musée se répète chaque année. On remarque, de g. à d. : le Dr Evan H. Turner, directeur du Musée, l'hon. Custeau et le colonel Hugh M. Wallis, président du Musée. (Photo "Montréal-Matin", par David Bier)

Peterborough examiner ap 13/60

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—(CP Wirephoto)

YOUNG PAINTER—Michele Bastin, a 15-year-old Montreal artist, stands beside "La Mort des Heures" her oil painting accepted for the Montreal Museum of Fine Arts spring exhibition. Michele entered the painting under the pseudonym Carole Buisset. Another work she entered under her own name was turned down.

Port Hope Guide ap 11/60

## Change of Name Wins Prize For Artist

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St. Thomas Times-Journal ap 14/60

## Changed Name, Art Accepted

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Peterborough examiner ap 14/60

## Artist 'Aged'

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L'action Catholique ap 14/60

## Peinture de M. Bastin

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MONTREAL, (P.C.). — L'une des deux peintures de la jeune artiste de talent Michèle Bastin, a été acceptée pour l'exposition annuelle du printemps du Musée des Beaux-Arts de Montréal, mais la peinture ne portait pas son nom.

Michèle a soumis deux peintures, l'une portant son nom et l'autre celui de Carole Buisset.

Le jury, formé de cinq hommes, a refusé le tableau "Les confidences" portant la signature de Michèle, mais a accepté celui de "La mort des heures" signé Carole. La peinture de Michèle est évaluée à $250.

Progrès du Saguenay ap 6/60

13-M

# Prix de peinture

**On annonce que Marion Greenstone, de London (Ont.), a remporté le prix Jessie Dow de $250 pour la peinture à l'huile au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.**

**Mme Greenstone, qui a passé les derniers six mois à peindre en Californie, est le troisième gagnant annoncé jusqu'à date par M. Evan H. Turner, directeur du Musée.**

En effet on a appris récemment que Louis-Jacques Beaulieu, de Montréal, qui peint sous le pseudonyme de Louis-Jaque, et, Toni Onley, de Vancouver (Colombie - Britannique), ont remporté conjointement le prix Jessie Dow de $250 pour la section aquarelle et autres médiums.

Les prix Jessie Dow sont offerts par Mme M. E. Allan et M. R.N. Hickson.

Le Salon du Printemps compte parmi les expositions les plus controversées du Canada. Il sera ouvert au public le 8 avril et exposera 254 travaux cette année, ce qui représente un nombre sans précédent depuis 13 ans.

Les lauréats — deux autres doivent être annoncés bientôt — furent choisis par un jury composé de cinq membres. qui a aussi sélectionné les travaux exposés au Salon. Les juges étaient: M. Robert Ayre, Claude Beaulieu, Alan Jarvis, Alfred Pellan et A.J. Casson.

La toile de Mme Greenstone s'intitule "Composition No 91".

Née à New York en 1925, Mme Greenstone a étudié à "l'Art Student's League" et au "Cooper Union" à New York.

En 1945, elle obtenait une bourse Fulbright qui lui a permis d'étudier à l'Académie américaine de Rome jusqu'en 1956.

(suite à la 14e page)

## Prix de peinture

(suite de la 15e page)

Pendant son séjour outre-mer elle a voyagé en Italie, en France, en Espagne et au Moyen-Orient. Elle a aussi vécu et travaillé au Vénézuela.

En 1958, elle s'installa avec son mari à London (Ont.).

Elle a exposé dans des galeries de Ro e, New York et Pittsburgh, ainsi qu'à l'exposition internationale de Carnegie et aux expositions annuelle du Musée Whitney.

Depuis son établissement au Canada, elle a fait des expositions solo à London et à Toronto aussi bien qu'avec la Société des Artistes d'Ontario et l'Académie royale canadienne.

Elle a été proposée comme membre de la Société des Artistes d'Ontario. Ses oeuvres figurent au Musée d'art de London et dans diverses collections privées au Canada et aux Etats-Unis.

Also Kitchener-Waterloo Rec-ap 14/60
Calgary Albertan ap 21/60

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**YOUNG PAINTER** — Michele Bastin, 15-year-old Montreal artist, stands beside "LaMort des Heures" her oil painting accepted for the Montreal Museum of Fine Arts spring exhibition. Michele entered the painting under the pseudonym Carole Buisset. Another work she entered under her own name was turned down.

Timmins Press ap 14/60

## CHANGES NAME TO WIN PRIZE

871

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Ottawa Citizen ap 14/60

## SHE CHANGED HER NAME -AND WON!

13-M

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Le Devoir Ap 5/60



"Diane", sculpture sur plâtre qui a valu $500 à M. Rupert Jones.

SALON DU PRINTEMPS

## Rupert Jones remporte le prix de $500

Un jeune peintre de 36 ans, né aux Bermudes, a remporté le premier prix de sculpture du 77ème Salon annuel du printemps au musée des Beaux-Arts de Montréal.

Rupert Jones, établi au Canada depuis 1952, a gagné le prix de $500 offert par le comité féminin du musée pour une tête en plâtre appelée "Diane".

Sa soumission a été choisie parmi cinq autres oeuvres, auxquelles un montant de $2,000, a été décerné.

M. Jones, qui est né à Sandys Parish, aux Bermudes, a fait ses études à l'école du West End, à l'Ecole centrale de Pembroke Parish, ainsi qu'à l'Ecole secondaire de Sandys.

Il a travaillé comme assistant arpenteur-géomètre chez un architecte et, durant 18 mois, comme dessinateur auprès d'une maison en peinture et décoration.

Il a aussi fait partie d'un groupe théâtral pour lequel il créa des mises en scène.

Au Canada depuis huit ans, il a étudié durant quatre ans à l'Ecole d'art et du dessin du musée, s'adonnant surtout à la sculpture.

Il enseigne maintenant la sculpture aux classes d'enfants à l'Ecole du musée.



Gazette May 6/60

## Spring Show's Best Picture By Mrs. Rott

A painting entitled "Hungarian Girl" has been acclaimed the public choice in the 77th annual spring exhibition of The Montreal Museum of Fine Arts.

The work is by Mrs. Margit Rott, 5205 Ernscliffe Ave., who came to Montreal nine years ago from Budapest, Hungary.

Visitors to the spring exhibition —one of Canada's most controversial art shows—were asked to state their favorite work in the exhibition via ballots provided by the museum.

Dr. Evan H. Turner, director of the museum, said the majority of votes cast were for Mrs. Rott's entry.

Runners-up were Andrei Zadorozny's water color "Spring Thaw—Westmount," and Moe Reinblatt's oil "Winter Fields." Both are Montreal artists.

St. Catharines Standard Ap 1/60

13M



Louis-Jacques Beaulieu, Montreal artist, who shares with Toni Onley of Vancouver top prize of $250 in the water color section of the Montreal Museum of Fine Arts Spring Exhibition.

—CP Wirephoto



Toni Onley of Vancouver, member of the Canadian School of Painters in Water Color, shares with Louis-Jacque Beaulieu of Montreal top prize of $250 in the water color section of the spring exhibition of 254 works at the Montreal Museum of Fine Arts.

—CP Wirephoto

Gazette Ap 28/60

## Housekeeping Task For Museum

The Montreal Museum of Fine Arts has something in common with every Montreal housewife.

According to Director Dr. Evan H. Turner the museum has a giant-sized housekeeping problem every spring.

"This year we had more than 2,000 paintings submitted for the annual spring exhibition," he told members of the Montreal Section of the National Council of Jewish Women. "We have to find space for all those painting, we have to register each one and we have to be able to find any one of them at a moment's notice."

This task requires, he said, the same kind of organization that is essential to making a home run smoothly.

The spring exhibition, which members of the organization viewed following the meeting, "is probably the oldest annual exhibition of contemporary paintings in North America," Dr. Turner said. The present exhibit is the 77th.

The director said there has been some criticism of the manner in which the current exhibition has been hung. "Some people feel the abstract works should have been hung apart from the representational works," he said.

The disadvantage of this would have been a loss of audience for one of the groups.

"Seventy per cent of the people who visit the exhibition might view the abstracts and ignore the rest." By mixing the paintings viewers have the opportunity of judging the merits of every painting exhibited.

Dr. Turner said the controversy between representational and abstract art is very much alive in Canada today. This, he feels, is a healthy situation and one of the most stimulating aspects of art in this country.

Marketing, Toronto Ap 29/60

## Beginner's Luck For Comm. Artist

13-M

His first entrance in a competitive fine arts show is bringing recognition for **Ross Huggins,** Montreal commercial artist and art supervisor at **McKim Advertising.**

Huggins' oil painting of a St. Laurent, Que., farm scene was one of 254 pictures accepted from 1,664 entries for the spring showing at the Montreal Museum of Fine Arts.

Star Ap 27/60

*Museum Talk*

## Judging Spring Exhibit

Dr. Evan Turner, director, Montreal Museum of Fine Arts, and guest speaker at the Donor Luncheon of the National Council of Jewish Women, Montreal Section, yesterday in a brief talk discussed the Spring Exhibition at the museum from the jury's viewpoint. His talk was followed by a tour of the exhibition with Dr. Tucker as guide.

"A jury composed entirely of artists is not a good thing in my opinion," Dr. Turner said, "since an artist tends to be a biased critic. This year our jury was made up of two painters, two heads of art magazines and a newspaper art critic. In no case did the jury know the name of the artist whose work they were judging and while three votes out of five carried, no one member of the jury, if he wished to cast his single vote, was deprived of so doing. In that way he was able to express his opinion and the other members of the jury were enabled to take it into consideration."

In previous years, the speaker said, two juries had been appointed, one to judge paintings, the other sculptures. The 1960 jury was appointed to judge both.

"The jury practically lived together for several days, they renounced all things to undertake the task they had accepted."

The Donor Luncheon was a major money-raising event in aid of Council's scholarship fund.

La Presse ap. 16/60

# LES BEAUX-ARTS

## FIÈVRE DE PRINTEMPS

*par Jean* **SARRAZIN**

Le plus beau tableau de printemps est celui que nous offre actuellement l'exposition florale du Jardin botanique, dont nous avons relaté l'inauguration, la semaine dernière. On sort ici du domaine purement botanique pour entrer dans celui de l'Art. Les nouvelles serres ont été installées avec intelligence et somptuosité. Les botanistes d'aujourd'hui ne se contentent pas de cultiver et de présenter les plus belles fleurs, ils recréent le cadre naturel dans lesquels ces fleurs retrouvent leur habitat naturel. Peut-être ressent-on là l'influence du décor de théâtre ou de la télévision, mais le résultat est parfait. Le cadre hollandais avec son moulin, son petit canal où évoluent canards et oies blanches au milieu de tulipes multicolores; le décor de jardin japonais, celui de patio mexicain avec sa profusion de plantes grasses absolument inconnues, le paysage d'Afrique où poussent les fruits exotiques, tout est du meilleur goût. Et je ne parle pas de l'assemblage des couleurs. Les jardiniers se sont faits peintres et savent faire éclater une tache jaune au milieu d'un massif d'azalées mauves ou roses. La visite des serres du jardin botanique est une véritable révélation pour ceux qui ne les connaissaient pas. Jean-Claude Robillard, à la tête du service des parcs, avec ses collaborateurs, a réussi là une sorte de chef-d'oeuvre.

### *Au Salon*

Aucune manifestation ne suscite plus d'espoirs et n'apporte plus de désillusions que le "Salon" annuel. Le phénomène n'est pas particulier à Montréal. Le "Salon" est une fièvre éruptive, un prurit de printemps commun à toutes les grandes villes du monde. Chaque peintre y tente sa chance. Chaque artiste refusé le voue aux gémonies. Quant au public, il est blasé, mais il y va. Manifestation qui, au surplus, ne manque pas d'une certaine couleur le soir de l'ouverture où les gens habillés côtoient les peintres et leurs petites amies, voire leurs familles ; mélange sympathique où les uns viennent se montrer et les autres montrer ce qu'ils font. Smokings et chemises à carreaux !

Une fois tout ce monde parti, que reste-t-il du Salon ? Un vrai marché aux puces de la peinture où l'on trouve à boire et à manger . . . où l'on trouve pêle-mêle tous les académismes, et même les pires, comme celui du non-conformisme ! Il y a là-dedans du bon et du mauvais, mais comme tout est mélangé, il faut découvrir les meilleures feuilles de cette salade. Et disons tout de suite combien, à notre avis, il est regrettable que les toiles ne soient pas groupées selon qu'elles ressortent à l'art figuratif ou non figuratif. Le mélange des deux laisse une impression de désordre et risque d'être préjudiciable à l'un ou à l'autre. Ici, je pense que l'art figuratif n'en sort pas à son honneur.

Cette année, le Salon représente un double effort : de la part des artistes ainsi que de la part du jury et des autorités du musée. Les envois des artistes semblent en effet beaucoup plus intéressants que les années précédentes et d'une qualité supérieure. M. Evan Turner, directeur du musée, qui a déjà su apporter des améliorations considérables aux présentations des expositions antérieures, a réussi ce tour de force de libérer un plus grand espace pour les toiles reçues par le jury. Résultat : il a été facile de loger aisément les 254 envois admis par les membres du jury, MM. Robert Ayres, Alan Jarvis, Claude Beaulieu, A. J. Casson et Alfred Pellan. Il y avait, rappelons-le, 130 huiles, 97 aquarelles et 27 sculptures.

Divers communiqués ont fait connaître les gagnants des prix. Ici, chacun conserve sa propre opinion. Il y a certainement dans ce salon deux douzaines d'oeuvres qui auraient aussi bien mérité ces récompenses. John Ivor Smith s'est vu décerner le Grand prix du Centenaire pour une tête en bronze qui dénote des qualités sérieuses mais non géniales. On ferait davantage de réserves sur le prix de sculpture décerné à M. Rupert Jones pour sa tête de Diane. Pour ma part, je n'aurais certes pas couronné les oeuvres de MM. Louis Jaque et Toni Onley, bien qu'elles ne soient pas dénuées d'intérêt, mais j'applaudis, par contre, au prix de Marion Greenstone pour son huile "Composition No. 91".

(Incidemment, signalons une amusante composition de Marion Greenstone, d'un chat dans un arbre. Avait-elle prévu le drame du conseiller Savage ?)

Parmi les achats primés par le musée, on ne peut qu'approuver celui du "Signal Dorset" de Marcelle Ferron et surtout le "Spectre No. 3", de Harold Town, composition d'un bleu violent, éclatant, pleine de poésie. On se demande, par contre, quelle raison a incité les autorités à acquérir la toile de Robin Watt, "Isaiah Gavin", si ce n'est le souci de donner une distinction et un encouragement à une oeuvre figurative, techniquement au point. L'art du portrait survit à tous les temps et à toutes les écoles, mais on a l'air d'avoir des momies chez soi. Enfin, c'est une opinion et, dans un "Salon", il en faut pour tous les goûts.

Au hasard des salles, l'impression est très curieuse, souvent inattendue. Ce mélange de figuratif et d'abstrait, je l'ai dit, déroute l'oeil, émousse l'intérêt et ne sert pas les oeuvres. On a parfois l'impression de manger du jambon avec de la crème au chocolat. On retrouve souvent des noms connus, des factures familières : quelques bons envois de Gendron, Mongeau, George Loranger.

J'ai préféré de beaucoup les aquarelles et travaux graphiques. Un Nu de Muhlstock, une tête d'Anne Kahanne m'ont plu. J'ai retrouvé avec plaisir une lithographie de Lacroix, qui semble à son meilleur et trouve des nuances délicates dans son encre, ainsi que des lithographies de Jeanine Leroux-Guillaume et Laure Major. Yves Gaucher présente une eau-forte impressionnante; Gilbert Marion, un très beau linotype.

Il faudrait sans doute parler de beaucoup d'autres encore, dont les oeuvres souffrent du voisinage d'oeuvres plus médiocres ou qui les détruisent. Au fait, au Salon, chacun est son propre critique . . .

Star ap 26/60

## How Many Appreciate Non-objective Painting?

Sir—I am one of the many visitors to the 77th Annual Spring Exhibition, at the Montreal Museum of Fine Arts.

As I enter each room, I look hopefully for a work (I use the word deliberately), which has involved skill in execution, to which I can respond with understanding, and which will involve me emotionally.

"In "Resignation," I find all this. I admire the skill involved in the work "Halcyon Days." "Small Fry" attracts me with its delicate colors and suggestive approach. In "The Sea Wall," I am caught by the roll and swell of waves.

With rising bewilderment I study the balance of 277 paintings; I seek an explanation of the barrage of cubes, squares, squiggles, circles, stripes, blobs and blotches that surround me. My catalogue enlightens me, "Joie," "Espoir pour un Monde Meilleur," "Souvenirs," "Envoie," "Etude," "Apres le Deluge." (I understand French, I too, know joy, hope and envy.) While I ponder, two teenagers stand before an extravagant expanse of purple, with some obstructions of colour at the bottom. "How did that one get chosen?" asks one. The other replies, "I expect because he put on his purple so nice and smoothly."

I should like to ask how many of the visitors enjoy the non-objective paintings? How many people readily identify with square blocks of envy, and blotchy red hopes? Does the public really want to see the artists' moods and perplexities interpreted in this manner?

If the Spring Exhibition leaves the majority of viewers with a feeling of distaste and disappointment, is it not time for a change of policy?

**One of the Crowd.**

Star ap 26/60

## Exhibited Arts' Message Disillusion or Laziness

Sir, — A second visit to the Montreal Museum's 77th Spring Exhibition provoked this layman into recording his feeling of depression, despair and eye-fatigue resulting from this experience. We are told that the 254 works exposed were selected from 1664 submitted, and one shudders to think what the rejected works must have been like. One must, however, be thankful for the few scattered pleasing paintings, the authors of which seemed to have had some design to guide their brushes — portraits, landscapes and a very few abstracts — which gave relief from the general impression of waste of time, paint and canvas.

Regarding the sculpture, the few heads exhibited were a joy to behold; but why exhibit half-finished carvings in stone and wood? And do our sculptors have to copy Henry Moore's "holism"? This much-acclaimed sculptor explains that the object of the holes in his figures is to help the viewer see the back while looking at the front. Surely a large mirror at the back of the sculpture would do this much better, as well as enabling the sculptor to make his figures lifelike. As for the welded scrap-iron caricatures, these are obviously the work of welder apprentices playing jokes during their lunch hour.

Is it too much to ask our artists to try to produce works that the layman may understand and enjoy, rather than these expressions of disillusioned and distorted souls — or sheer artistic laziness?

**A. C. Thorn**

Garnia Observer ap 5/60

871



## PRIZE-WINNING SCULPTOR

Bermuda - born Rupert Jones, 36, won a $500 prize for sculpture in the Montreal Museum of Fine Arts' spring exhibition which opens April 8. His entry is a head in plaster called "Diane." Mr. Jones came to Canada in 1952. (CP Wirephoto)

Le Progrès du Soguenay ap 11/60

Musée des Beaux-Arts

## Une peinture de Michèle Bastin

MONTREAL (PC)—L'une des pensionnaires des costumes de Ra
deux peintures de la jeune ar-dio-Canada, a déclaré que Mi-
tiste de talent Michèle Bastin, chèle aurait pu soumettre ses
a été acceptée pour l'exposition deux peintures, sous sa véritable
annuelle du printemps du Musée identité, mais qu'elle a cru
des Beaux-Arts de Montréal, que le jury refuserait peut-être
mais le peintre ne portait pas les deux peintures à cause de
son nom.

Michèle a soumis deux peintures, l'une portant son nom et l'autre celui de Carole Buisset.

Le jury, formé de cinq hommes, a refusé le tableau "Les confidences" portant la signature de Michèle, mais a accepté celui de "La mort des heures" signé Carole.

Seulement 254 des 1,664 peintures soumises ont été acceptées.

La mère de Michèle, du même âge, connu de certains membres du jury.

Michèle a déclaré aujourd'hui au cours d'une interview: "Je préfère celui que le jury a accepté, mais je crois que l'autre était très bien aussi".

Mme Bastin a souligné qu'elle demandera une bourse au Conseil des Arts du Canada, pour permettre à Michèle de se rendre en Europe et étudier la peinture.

La peinture de Michèle est évaluée à $250.

La Presse ap 8/60

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photo LA PRESSE

**LE GRAND PRIX DU CENTENAIRE DU MUSEE DES BEAUX-ARTS** de Montréal, a été décerné hier soir au sculpteur d'origine londonienne John Ivor SMITH, lors de l'inauguration officielle du 77e Salon annuel du printemps que présidait M. Maurice CUSTEAU, ministre d'Etat et représentant du premier ministre M. Barrette. Au centre, M. Evan H. TURNER, directeur du Musée, et la sculpture : "Tête souriante no 2", qui s'est mérité le Grand prix. M. Custeau a promis de faire tout son possible pour que la subvention de $50,000 récemment accordée au Musée par le gouvernement de Québec se répète chaque année.

(Détails sur le Grand-Prix dans nos pages des spectacles)

Le Progrès Du Saguenay ap 7/60

77ième Salon du Printemps

# Inauguration aujourd'hui

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L'Honorable Maurice Custeau, inaugurera officiellement le 77e Salon annuel du Printemps au ministre d'Etat du gouverne-ment de la province de Québec, Musée des Beaux-Arts de Montréal le jeudi. 7 avril, à 9 heures.

M. Custeau représentera le premier ministre, M. Antonio Barrette, qui est dans l'impossibilité d'assister à cette inauguration à cause d'un engagement antérieur à Toronto.

M. Custeau, qui a été nommé au Cabinet après l'avènement au pouvoir de M. Barrette comme premier ministre, inaugurera ce Salon, qui compte le plus grand nombre de soumissions acceptées depuis 13 ans.

L'exposition se compose de 254 oeuvres en provenance du Canada, des Etats-Unis, du Mexique et de l'Europe. Ces oeuvres ont été exécutées par 201 atristes.

Lors de l'inauguration le Col. Hugh M. Wallis, président du Musée, annoncera le lauréat du Grand Prix du Centenaire.

Les noms des quatre autres lauréats ont été déjà annoncés. Citons: Rupert Jones, de Montréal, qui a remporté le prix en sculpture de $500 décerné par le comité féminin du Musée; Marion Greenstone, de London, Ont., remportant le prix Jessie Dow de $250 pour la section peinture à l'huile: Louis-Jacques Beaulieu, de Montréal, et Toni Onley, de Vancouver, B.C., qui ont remporté conjointement le prix Jessie Dow de $250 pour la section aquarelle et autres médiums.

Le Grand Prix de $1,000 est décerné en mémoire de Ronald T. Riley.

Les lauréats et les oeuvres exposées ont été choisis par un jury composé de MM. Robert Ayre, Claude Beaulieu, A.J. Casson, Alan Jarvis et Alfred Pellan.

Windsor Star ap 13/60

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# *Artist, 15, Gets Work In Exhibit*

MONTREAL (CP)—A talented 15-year-old artist, Michele Bastin has had one of her works accepted for the Montreal Museum of Fine Arts' annual spring exhibition, but not under her signature.

**Michelle entered two paintings, one under her own name and the other under the name Carole Buisset.**

The five-man jury rejected an oil called "Confidence," signed Michele, but accepted "la Mort des Heures," signed Carole.

Only 254 of 1,664 entries were accepted.

**Michele's mother, a C.B.C. costume designer, said Michelle was entitled to enter two paintings under her real name, but felt the jury might reject both works because of her age, which some jury-members knew.**

Said Michele: "I prefer the one the jury accepted, but I think the other was very good too."

Mrs. Bastin said she plans to ask a Canada Council grant so Michelle can study painting in Europe.

A price tag of $250 hangs on Michele's painting.

Mac Leans Magazine May 7/60

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# NEW WAVE OF TALENT FROM MONTREAL:

**With baton, brush, skis or voice, five surprising youngsters are well launched on promising careers**



BROTT BASTIN CLOUTIER BEDARD WALKER

**VIOLINIST - CONDUCTOR** Boris Brott, 16, son of Montreal Symphony's assistant conductor Alexander Brott, astounded the Mexico City Conductors' Conference two years ago by winning second place in Pan-American competition. Now he's leading his own 55-piece Philharmonic Youth Orchestra in Montreal. His latest success: he and 12 members of his orchestra captured the chamber-music prize at last month's National Music Festival, Montreal.

**PAINTER** Michele Bastin, 15, began dabbling at three and soon passed up cows and sunsets in favor of abstracts. At ten she made her first sale — backdrops for a CBC-TV children's program. Last fall, 41 of her paintings were shown at St. Helen's Island, a city-operated pavilion often used for art exhibitions. "Numerous" sales there (at $40 to $175) encouraged her to submit to the Montreal Museum of Fine Arts. Too young, said the museum. So she turned in a second entry — under an assumed name. Great, said the museum. Now it's in the spring exhibition.

**PINT-SIZED WATER SKIER** Remi Cloutier Jr., six, will be the star of the Marc Cloutier Water Ski Thrill Show (he's Marc's nephew) when it tours Quebec and Ontario this summer. With four years of training behind him, he's aiming for top spot in a pyramid stunt with his father, Remi Sr., and his mother, Kay. Even if the pyramid never gets built, his routine will include one-ski stunts and a novelty act with his dog, Tuppy.

**FASHION MODEL** Elaine Bedard, 22, already gets top rates ($50 an hour) for photographic poses. Now she's embarked on a second career — as a singer of popular songs. Columbia Records will soon be distributing her first two records, sung in French for sale in Quebec and France. If they click ("and we're sure they will — she's got a wonderful ballad-type voice," says Columbia promoter Stan Murphy), she'll probably record an album for English-speaking listeners next fall.

**TRIPLE THREAT** Billy Walker, though only 16, is already making yards fast in three entertainment fields. An actor, he's played 30 CBC radio roles and one National Film Board role in a movie that will be televised next year. A singer (tenor, semi-classical), he's made several radio and TV appearances (mostly on local shows). A trumpet player, he's made two solo appearances with the Montreal Symphony.

—TED FERGUSON

Le Progres Du Saguenay ap 11 60

# John Ivor Smith, sculpteur, reçoit le Grand Prix du Centenaire

**John Ivor Smith, sculpteur de 32 ans né à Londres, a reçu jeudi soir le Grand Prix du Centenaire de $1,000 au 77ième Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.**

**M. Smith est arrivé au Canada en 1940 et il s'est établi à Montréal. Il vient en tête des cinq gagnants de cette exposition fort discutée au Canada.**

**Sa soumission, intitulée: "Tête souriante No 2", fut choisie comme l'oeuvre la plus remarquable du Salon.**

Les travaux exposés, de même que les autres oeuvres primées, furent choisis par un jury composé de MM. Robert Ayre, Claude Beaulieu, A.J. Casson, Alan Jarvis et Alfred Pellan.

M. Evan H. Turner, directeur du Musée, a annoncé le nom du gagnant du Grand Prix à l'ouverture du Salon. L'inauguration officielle a eu lieu sous la présidence de l'Honorable Maurice Custeau, ministre d'Etat du Québec, qui représentait le premier ministre Antonio Barrette.

Les autres lauréats ont été annoncés avant l'inauguration de l'exposition. Le prix de $500 du comité féminin pour la section sculpture a été adjugé à M. Rupert Jones, de Montréal, pour un plâtre intitulé "Diane"; Mme Marion Greenstone, de London (Ont.) a remporté le prix Jessie Dow de $250, section de la peinture à l'huile, pour sa "composition No 91"; le prix Jessie Dow de la section aquarelle et autres médiums a été partagé par deux artistes, M. Louis-Jacques Beaulieu, de Montréal, et M. Toni Onley, de Vancouver, pour "Après le Déluge" et "Coeur d'Alene", respectivement.

Trois prix d'acquisitions, provenant d'un fonds établi conjointement par le Conseil des Arts du Canada et le Musée, ont été également annoncés précédemment.

Le comité des acquisitions du Musée, en collaboration avec le personnel administratif du Musée, a acheté "Le Signal Dorset" de Marcelle Ferron (Montréal et Paris), "Isaiah Gavin" de Robin Watt (Montréal) et "Le Spectre No 3" de Harold Town (Toronto.)

Le Conseil des Arts du Canada a fourni une somme de $1,000 destinée à encourager les artistes canadiens en permettant au Musée d'acquérir leurs oeuvres, à la condition que le Musée contribue au fonds ainsi établi un montant égal à cette sbvention.

(suite à la 10e page)

Le Nouvelliste Trois Rivières Ap 18 60

# Cette peinture ne portait pas le nom de Michèle Bastin

MONTREAL (PC) — L'une des deux peintures de la jeune artiste de talent Michèle Bastin a été acceptée pour l'exposition annuelle du printemps du Musée des Beaux-Arts de Montréal mais la peinture ne portait pas son nom.

Michèle a soumis deux peintures, l'une portant son nom et l'autre celui de Carole Buisset.

Le jury, formé de cinq hommes, a refusé le tableau "Les confidences" portant la signature de Michèle, mais a accepté celui de "La Mort des heures" signé Carole.

Seulement 254 des 1,664 pein-

(Suite à la page 19)

## Cette peinture...

(Suite de la page 13)

tures soumises ont été acceptées.

La mère de Michèle, du département des costumes de Radio-Canada, a déclaré que Michèle aurait pu soumettre ses deux peintures, sous sa véritable identité, mais qu'elle a cru que le jury refuserait peut-être les deux peintures à cause de son âge, connu de certains membres du jury.

Michèle a déclaré au cours d'une interview: "Je préfère celui que le jury a accepté, mais je crois que l'autre était très bien aussi".

Mme Bastin a souligné qu'elle demandera une bourse au Conseil des Arts du Canada pour permettre à Michèle de se rendre en Europe et étudier la peinture.

La peinture de Michèle est évaluée à $250.

Toronto Globe & Mail Ap 14 60



—CP Wirephoto

**Michele Bastin, 15, Poses Beside Her Painting Accepted by Montreal Museum**

*The picture, La Mort des Heures, was submitted under a pseudonym.*

"I got tired of refusals because of my age," she said. Her pseudonym is a combination of her mother's maiden name and the Christian name her parents, who came from Belgium 10 years ago, were first going to give her.

Michele, a dark-eyed brunette who paints in oils, said she submitted two paintings this year just to fool the judges. A second painting, Confidences, which she signed with her own name was rejected.

Michele said she first made art history last April when she became the first teen-ager to hold an exhibition at the Helene de Champlain Gallery on St. Helen's Island.

Owen Sound Sun-Times Ap 16 60

# Age Was Barrier In Sale Of Art

MONTREAL (CP) — Artist Michele Bastin, 15, has failed several times to get her work accepted from the Montreal Museum of Fine Arts spring exhibition. The reason: Her age.

So this year she changed her name and became the first child to have a painting accepted since the show's inauguration 77 years ago.

Michele disclosed her identity after judges pinned a $250 price tag on her winning painting which she had signed "Carole Buisset." It was one of 254 out of 1,664 entries to be accepted.

Windsor Daily Star ap 14 60



YOUNG PAINTER—Michele Bastin, a 15-year-old Montreal artist, stands beside "La Mort des Heures," her oil painting accepted for the Montreal Museum of Fine Arts spring exhibition. Michele entered the painting under the pseudonym Carole Buisset. Another work she entered under her own name and was turned down. *(C.P.)*

# Changes Name, Teen-Age Artist Fools Judges

**Montreal, April 13 (CP) —** Artist Michele Bastin, 15, wields a magic brush but it failed in several attempts to get her work accepted for the Montreal Museum of Fine Arts spring exhibition.

What she needed was a magic wand to convince judges her age didn't matter. She didn't have one, she said today, so she changed her name and her work. La Mort des Heures, became the first by a child to be accepted for the show since its inauguration 77 years ago.

A grade nine student who has never had an art lesson, Michele disclosed her identity yesterday after they pinned a $250 price tag on her winning painting which she had signed Carole Buisset. It was one of 254 out of 1,664 entries to be accepted.

Michele said she used a different name because some of the judges knew her from her former attempts to crash the exhibition.

Dimanche - Matin ap 3/60

*Au concours du Musee*

# Premier prix de sculpture remporté par un... peintre!



**Rupert Jones et sa "Diane"**

Un jeune peintre de 36 ans, né aux Bermudes, a remporté le premier prix de sculpture du 77ème salon annuel du Printemps au Musée des Beaux Arts de Montréal.

Rupert Jones, établi au Canada depuis 1952, a gagné le prix de $500 offert par le comité féminin du Musée pour une tête en plâtre appelée "Diane".

Parmi les autres prix annoncés antérieurement, citons le prix Jessie Dow de $250 pour la meilleure peinture à l'huile qui revient à Marion Greenstone de London, Ont., pour sa "Composition No 91"; le prix Jessie Dow de $250 pour la meilleure oeuvre en aquarelle et autre medium remporté conjointement par Louis-Jacques Beaulieu de Montréal pour son "Après le déluge" et par Toni Onley de Vancouver pour son "Coeur d'Alène".

Le Salon du Printemps, qui est une des expositions les plus controversées au Canada, sera ouvert au public le 8 avril. Un total de 254 oeuvres, par 201 artistes, y seront présentées. Ce sera le plus grand Salon du Printemps depuis 13 ans.

Les oeuvres exposées et les lauréats ont été choisis par un jury composé de Robert Ayre, Claude Beaulieu, A. J. Casson, R.C.A., Alan Jarvis et Alfred Pellan.

M. Jones est au Canada depuis huit ans; il a étudié durant quatre ans à l'école d'art et du dessin du Musée, s'adonnant surtout à la sculpture.

Il enseigne maintenant la sculpture aux classes d'enfants à l'école du Musée.

Gravity La Voix de l'Est ap 19/60

# John Ivor Smith reçoit le Prix du Centenaire

John Ivor Smith, sculpteur de 32 ans né à Londres, a reçu le Grand Prix du Centenaire de $1,000 au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

M. Smith est arrivé au Canada en 1940 et il s'est établi à Montréal. Il vient en tête des cinq gagnants de cette exposition fort discutée au Canada.

Sa soumission, intitulée "Tête souriante No 2", fut choisie comme l'oeuvre la plus remarquable du Salon.

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(suite à la page 13)

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Le comité des acquisitions du Musée, en collaboration avec le personnel administratif du Musée, a acheté "Le Signal Dorset" de Marcelle Ferron (Montréal et Paris), "Issaiah Gavin" de Robin Watt (Montréal) et "Le Spectre No 3" de Harold Town (Toronto).

Le Conseil des Arts du Canada a fourni une somme de $1,000, destinée à encourager les artistes canadiens en permettant au Musée d'acquérir leurs oeuvres, à la condition que le Musée contribue au fonds ainsi établi un montant égal à cette subvention. En réalité, le Musée y a déposé $1,450.

M. Smith est âgé de 32 ans. Il est diplômé ès sciences de l'Université McGill depuis 1948.

Il a étudié à l'Ecole d'Art et de Dessin du Musée sous la direction de MM. Jacques de Tonnancour et Eldon Grier, remportant trois bourses d'étude, dont deux pour le dessin et une pour la sculpture.

En 1956, il remportait le second prix du Concours d'art de la province de Québec et put ainsi travailler en Italie pendant l'année 1957-58.

Il reçut en 1958 une bourse du Conseil des Arts du Canada qu'il abandonna parce qu'il préférait revenir au pays.

Il remporta le troisième prix du Concours d'art de la Province en 1959 ainsi que le premier prix et une mention honorable à l'exposition de Winnipeg la même année.

Son oeuvre figure à la Galerie d'Art de Winnipeg, au Musée de la Province de Québec et dans plusieurs collections privées.

Il sculpte surtout dans la pierre, le bois et le plomb.

Au Salon du Printemps de cette année, il y a un nombre fort imposant de travaux acceptés, soit 254 oeuvres provenant de 201 artistes du Canada, des Etats-Unis, du Mexique et d'Europe. On n'a pas vu un tel nombre d'acceptés depuis 13 ans.

Considéré comme l'une des expositions d'art les plus discutées au Canada, le Salon groupe cette année 130 peintures à l'huile, 97 oeuvres d'autres médiums et 27 sculptures.

Un très grand nombre de soumissions ont été présentées au concours. Le Musée a reçu 1,664 travaux de 986 artistes.

Chacune des provinces canadiennes, sauf l'Ile du Prince-Edouard et Terreneuve, est représentée au Salon. Il y a eu toutefois des soumissions de ces deux provinces.

Le nombre d'artistes, par province, se répartit comme suit: Québec, 117; Ontario, 57; Colombie-Britannique, 11; Saskatchewan, 3; Alberta, 2; Manitoba, 2; Nouveau-Brunswick, 2; Nouvelle-Ecosse, 1.

Le Devoir May 7/60

# Margit Rott gagne le prix "Choix du public"

Une toile intitulée "Jeune fille hongroise" a été proclamée le choix du public parmi les oeuvres exposées au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.

L'oeuvre est de Mme Margit Rott qui réside au 5205 avenue Earnscliffe, Montréal. Venant de Budapest, Mme Rott s'établit à Montréal il y a neuf ans.

Les visiteurs du Salon du Printemps furent priés de bien vouloir mentionner sur un bulletin de vote leur oeuvre préférée.

M. Even H. Turner, directeur du Musée, a déclaré que la majorité des suffrages alla à la soumission de Mme Rott.

L'aquarelle d'Andrei Zadorozny, "Dégel printanier-Westmount" et la peinture à l'huile "Champs d'hiver" de Moe Reinblatt obtinrent les seconde et troisième places dans ce choix public. Les deux artistes sont de Montréal.

Mme Rott tint sa première exposition à Budapest en 1930. Depuis lors, elle a exposé en Suisse, à Zurich où elle résida pendant quelque temps, à Gênes en Italie, à Paris, Ottawa et Montréal.

C'est la quatrième année que son oeuvre est représentée au Salon du printemps.

Mme Rott a déclaré qu'elle "n'était pas surprise" que son tableau fût le favori du public à l'exposition dont la clôture a lieu le 8 mai.

"Tous ceux qui ont vu le tableau avant son accrochage l'ont beaucoup aimé", a-t-elle continué. "J'ai remporté bien des succès dans le passé."

Mme Rott est aussi sculpteur.

Le Salon du printemps — le plus grand depuis 13 ans — est composé de 254 oeuvres créées par 201 différents artistes, en provenance du Canada, des Etats-Unis, du Mexique et de l'Europe.

Les envois reçus cette année ont établi un record — 1,664 oeuvres par 986 artistes.



**Mme MARGIT ROTT**

*La crème des 1,664 oeuvres de 986 artistes*

# Le "Salon du Printemps", au Musée des Beaux-Arts

par Paul Gladu

A la vue des nombreuses expositions de peinture et de sculpture qui se tiennent présentement à Montréal, on a l'impression que nous sommes à un tournant de notre histoire de l'art local. Ce qui ne fait que répéter, d'ailleurs, ce qui se passe dans le monde entier. A un certain moment, il semblait que l'art abstrait allait définitivement écarter toutes autres formes d'expression artistique. Maintenant, il y a une sorte de mise au point. Je trouve que les artistes sont plus libres et qu'ils n'ont pas peur d'être eux-mêmes.

Ceci paraît surtout au Salon du Printemps, du Musée des Beaux-Arts de Montréal. Les tendances les plus variées s'y manifestent.

Le jury de cette année était admirablement choisi : messieurs Robert Ayre, critique au "Montreal Star"; Claude Beaulieu, directeur artistique de la revue "Vie des Arts"; A. J. Casson, R.C.A., membre du célèbre Groupe des Sept; Alan Jarvis, rédacteur en chef de "Canadian Art", ancien directeur de la Galerie Nationale du Canada et sculpteur; et Alfred Pellan, un peintre majeur de notre temps.



**"Diane", une sculpture de Rupert Jones, jeune peintre de 36 ans établi au Canada depuis 1952. Cette oeuvre a décroché le premier prix de sculpture du "Salon", soit $500.**

1,664 travaux provenant de 986 artistes furent soumis de toutes les parties du pays, et même d'ailleurs. Les juges retinrent 130 peintures à l'huile, 97 oeuvres en d'autres genres et 27 pièces de sculpture.

Inutile de dire que ce choix s'accompagne chaque année de maints grincements de dents et de bonheurs infinis... Depuis que le peintre classique français Louis David préconisait l'exposition d'oeuvres d'art pour le bénéfice du grand public — c'est-à-dire depuis le début du XVIIIème siècle — on assiste régulièrement à l'épreuve du tribunal populaire. Les jurys se font critiquer encore plus que les oeuvres. Personne n'est d'accord. L'artiste, encore moins que les autres...

Au moins, l'artiste a quelque chose de tangible à offrir. Il faut toujours s'incliner devant le travail, et devant la volonté de création artistique. Quant à moi, je m'incline même devant tout travail bien fait, de quelque nature qu'il soit.

### Eclectisme

Le Salon de cette année est éclectique. Il reflète à la fois le nombre des courants qui traversent le monde des artistes, et la personnalité des juges.

En dépit de l'estime que je porte aux juges, je m'étonne devant le choix du grand prix : *Tête souriante No 2*, du sculpteur John Ivor Smith : Une oeuvre assez originale, mais quand même molle et sommaire. Je m'étonne également devant le 1er prix de sculpture, décerné à Rupert Jones pour une tête de jeune fille : DIANE. Voici un morceau d'une grande sensibilité, d'une grande finesse, mais qui ne s'écarte guère des têtes de même espèce qu'on voit bon an mal an, depuis des siècles. En somme, une oeuvre conventionnelle.

Du côté peinture, le choix des gagnants est plus heureux. La plupart des oeuvres non-figuratives, et des oeuvres de qualité. Quant à moi, j'apprécie particulièrement *Après le Déluge*, de Louis Jaque; *Composition No 91*, de Marion Greenstone; *Le spectre No 3*, de Harold Town; et *Le Signal Dorset*, de Marcelle Ferron.

### Quelques impressions

Je ne vous donne que des impressions d'homme qui court. Je vous engage à vous y rendre. Un grand nombre d'oeuvres méritent un examen attentif.

Ainsi, le *Couple*, de Jordi Bonet est une oeuvre de caractère, humaine, et attachante. *Présence d'un Pin* nous révèle un nouveau Jacques de Tonnancour, c'est-à-dire un artiste au grand talent toujours capable de se renouveler. H. W. Jones a quelques "nature-morte" où l'on retrouve avec plaisir sa manière nette et bien équilibrée. M. Reinblatt a un paysage rempli d'imagination et de chaleur : Le nu de Goodridge Roberts (une huile) et celui de Louis Muhlstock (un dessin) constituent de véritables déclarations de principes : on peut les vouer à tous les diables parce qu'ils ne sont pas abstraits, mais l'on peut aussi s'incliner bien bas devant leur métier admirable. La *Gondola Mobile* nous fait revoir le beau talent de R. York Wilson. Stanley Cosgrove nous renverse avec une composition exécutée dans le style classique — *Mère et enfant* — mais où se sent l'une des sensibilités les plus extraordinaires de notre milieu.

A l'écart des huiles, je me suis attardé devant l'*Hommage à Schoenberg*, de Pierre Gendron; la *Tête*, d'Anne Kahane; *Atomes*, de Jeannette Guérin (imagination et finesse); et *Fonte du printemps*, d'Aidrei M. Zadorozny.

Dans la section de la sculpture, j'ai beaucoup aimé le *Corpus* de Jacques Garnier (qui expose présentement plusieurs oeuvres à l'Auberge Handfield, à St-Marc sur le Richelieu, un peu au nord de Beloeil).

Il faudrait un livre pour faire une analyse complète du Salon du Printemps. Il s'y trouve beaucoup de tendances, d'écoles et de genres.

Il reste que les artistes se sont interrogés, et qu'ils se sont essayés plus que jamais à sortir des sentiers battus.

Vous y trouverez une quantité d'oeuvres dignes d'être étudiées et d'être aimées ! Je me promets de vous revenir, avec d'autres remarques sur l'exposition.

## Un bon mois

**Près de 30,000 personnes, plus précisément 29,403 personnes, ont visité le Musée des Beaux-Arts durant le mois de mars. A l'exposition russe, le nombre des visiteurs s'est chiffré par 18,145. Les jours de pointe, au cours du mois dernier, sont le 13 mars avec 3,769 visiteurs et le dernier jour de l'exposition soviétique, avec 2,791 visiteurs.**



**MICHELE BASTIN,** une artiste de quinze ans, est ici photographiée près de son oeuvre "La Mort des Heures", exposée au Musée des Beaux-Arts de Montréal. Michèle a présenté cette peinture sous le nom de Carole Buisset. Une autre de ses oeuvres fut cependant rejetée par les directeurs du Musée.

Galt Evening Reporter ap 16/60 Charlottetown guardian ap 20/60 Montreal monitor Ap 21/60

13-M



## YOUNG ARTIST BESIDE WORK

Michele Bastin, a 15-year-old Montreal artist, stands beside La Mort Des Heures, her oil painting accepted for the Montreal museum of Fine Arts spring exhibition. Michele uses the pen name Carold Buisset. Another work she entered under her own name was turned down. (CP Wirephoto)



## YOUNG MONTREAL ARTIST

Michele Bastin, a 15-year-old Montreal artist, stands beside "La Mort des Heures" her oil painting accepted for the Montreal Museum of Fine Arts spring exhibition. Michele entered the painting under the pseudonym Carole Buisset. Another work she entered under her own name was turned down.

Around Snowdon 871 f

# Young artist uncertain of teachers' reaction

By RAE RESNICK

Michele Bastin, the 15-year-old Gatineau avenue resident who made art history by becoming the first youngster to have a painting entered in the Montreal Museum of Fine Arts Spring Exhibition, didn't know what her teachers at College Marie de France thought about her accomplishment when we last spoke to her.

She got the news that her painting had been accepted right after school exams which left her tired enough to stay home for several days' rest. After the rest came the Easter holidays and last Sunday, she still didn't know what her teachers thought.

Her girlfriends were as happy for her as she was and proud of being her chums. The sudden fuss made about her didn't change her attitude toward them, nor theirs toward her, because of her mature simplicity.

**In addition to painting, Michele likes to write poetry and short stories. For recreation, she likes good films and the theatre. When she finishes school, she would like to be a painter.**

Michele made art history once before. That was last April when she held the first exhibition ever presented by a 14-year-old at the Helene de Champlain Gallery on St. Helen's Island.

A ninth-grade student, Michele has been painting without instruction since early childhood. In recent years, she tried several times to enter the big local exhibitions but was refused because of her age. She decided to change her name and try again. For the purpose of this year's spring exhibition, she became Carol Buisset and changed her style of painting to fool the judges. The same judges who accepted the exhibited work, "La Mort des Heures," which she submitted under her assumed name, refused another painting she entered under her real name.

* * *

Ottawa Citizen may 7/60

13-M

## 'Hungarian Girl' Show Favorite

MONTREAL (CP)—A painting entitled "Hungarian Girl" has been acclaimed the public's favorite in the 77th annual spring exhibition of the Montreal Museum of Fine Arts.

The work is by Mrs. Margit Rott, who came here nine years ago from Budapest.

Visitors to the spring exhibition were asked to choose by ballot their favorite work.

St Catharines Standard May 6/60 Toronto Globe & Mail May 6/60

13-M



Mrs. Margit Rott of Montreal stands beside her painting "Hungarian Girl", which was acclaimed the public's favorite at the 77th annual spring exhibition of the Montreal Museum of Fine Arts. —CP Wirephoto

## Hungarian Girl Public's Choice

Montreal, May 5 (CP) — A painting entitled Hungarian Girl has been acclaimed the public's favorite in the 77th annual Spring exhibition of the Montreal Museum of Fine Arts, it was announced today. The work is by Mrs. Margit Rott, who came here nine years ago from Budapest.

Visitors to the Spring exhibition were asked to choose by ballot their favorite work.

Ottawa Le Droit May 6/60

13-M

## Le public favorise une peinture

MONTREAL (PC) —On annonce aujourd'hui qu'une toile "Jeune fille honfroise" a remporté la faveur du public à la 77ième exposition printanière annuelle du Musée des Beaux-Arts de Montréal.

Il s'agit d'une oeuvre de Mme Margit Rott, originaire de Budapest, qui est arrivée au Canada il y a neuf ans.

Les visiteurs de l'exposition printanière ont choisi par scrutin l'oeuvre de leur choix.

Star May 5/60



Mrs. Margit Rott and her painting, "Hungarian Girl," acclaimed the public's choice of paintings displayed at Montreal Museum of Fine Arts' spring exhibition.

# Public Picks Favorite In Art Show

A painting entitled "Hungarian Girl" has been acclaimed the public choice in the 77th annual Spring exhibition of the Montreal Museum of Fine Arts, it was announced today.

The work is by Mrs. Margit Rott, 5205 Earnscliffe avenue, Montreal, who came to this city nine years ago from Budapest, Hungary.

Visitors to the exhibition—one of Canada's most controversial art shows — were asked to state their favorite work in the exhibition via ballots provided by the Museum.

Dr. Evan H. Turner, director, said the majority of votes cast were for Mrs. Rott's entry. Runners up were Andrei Zadorozny's water color "Spring Thaw—Westmount," and Moe Reinblatt's oil "Winter Fields." Both artists are from Montreal.

Judged as top work in the show by the five-man jury which selected the entries to be shown, and awarded prizes, was the sculpture "Smiling Head No. 2" by John Ivor Smith of Montreal, who received the centenary grand prize of $1,000.

The exhibition, which closes May 8, is made up of 254 works by 201 artists from across Canada, the United States, Mexico, and Europe. The record number of 1,664 submissions by 986 artists was received this year.

London Evening Free Press Ap 23 '60

Color On Canvas

By Lenore Crawford

# A Backward Glance at 1959-60 Art Season

**THE 1959-60 SEASON** of art activity has just about run its course and plans are under way for the 1960-61, in institutions and organizations. So the moment is ripe for survey and reflection.

The University of Western Ontario Board of Governors has cause for rejoicing, and for special commendation of two faculty members for their intelligent, skilful presentation of the visual arts to appeal to students. More than 2,000 students (and this was a conservative estimate) visited the special two-week exhibition of paintings, drawings and sculpture assembled in the McIntosh Building in March. The exhibit was arranged by Dr. Philip Stratford, of the English department, and Dr. John Bruce, of the philosophy department.

Besides ensuring that the collection had a purpose in itself — all pieces related to the theme "figure in art" —, Dr. Stratford and Dr. Bruce made certain the exhibit was more than walls and stands presenting pictures or art objects to be gazed at. They taped heated discussions of the collection, with artists of widely divergent opinions participating. And they added the personal touch of their own opinions. The tape could be listened to at any time by individuals or groups to add to their information and whet their love for argument.

**THIS TAPED** discussion is emphasized here because it was found to have a big role in creating student interest. Furthermore professors, realizing the exhibition offered more than just a collection of works to be viewed, encouraged their classes to visit the exhibit and some even used it as a basis for assignments. It is interesting that courses as widely different as English, philosophy and Pre-Med could glean useful material from an art exhibit.

So widespread and keen was the interest among students that the National Federation of University Students is anxious to participate next year in an exhibition. This year's was the second arranged by Dr. Bruce and Dr. Stratford.

The most controversial work in the "figure" exhibit was an abstract by Rayner, based on a Renoir painting, Dr. Stratford said. But if a popularity poll had been taken, the winning work would have been William Thomson's portrait of a woman in a red coat. Students showed they were "remarkably conservative in taste," he reported. Instead of being wild and radical, the majority showed they were "hidebound traditionalists" who disliked anything that was unusual.

In contrast to the majority, a small number evinced interest in every type of technique displayed because they do painting themselves. There is a growing number at Western, Dr. Stratford reported, who are doing art work.

As though to give full credence to this report of active participation as painters among students is the news that Western is to have a resident artist on the campus for the 1960-61 school year. The Canada Council has awarded a grant to help in paying the artist's salary and the university will provide the rest of the salary and the McIntosh Building as his studio.



SMILING HEAD
- - - winning sculpture

* * *

**THE WOMEN'S** Committee to the London Public Art Museum will have reasons to ponder well the future of exhibition-sales, after the results of this April's "Festival of Canadian Art." A total of 26 works were sold through the "offer-to-purchase" and "straight-sale" plans during the nine days. Another three paintings were sold through an auction, with two of the five designated for auction left untaken. In the three-day period for offers to purchase to be dropped in the box, only 63 indicated wish to buy. Last year total picture-sales were 39 and 110 offers to purchase were made. (Many wished to buy the same picture, which accounts for the discrepancy between offers to purchase and final sales.)

There is need, I think, for the Women's Committee to take a fresh look at just what are the objectives of the committee as an organization and of the sale. Every merchant must slant his business to a certain clientele, a fundamental which the committee must take into consideration.

Competition must be studied as never before because there have been changes within just the past year to create an entirely new situation in the art market of London. Two or three years ago the only competition, virtually, to an exhibition-sale of either low-cost or high-priced art was the Art Mart, conducted by the Western Art League each fall, and a once or at most, twice-a-year commercial gallery show.

In the past year London has come into focus as a market for commercial galleries. Several collections which ranged from popular-taste to collector-choice and from under $100 to $6,000 have been offered. Sales, if not brisk have at least justified the exhibitions. They also have shown Londoners were willing to spend several hundred and even several thousand for a painting.

* * *

**THE $1,000** Centenary Grand Prize for a work in any medium at the Montreal Museum of Fine Arts Spring Exhibition has particular interest for Western Ontario residents. For the winner — Sculptor John Smith — is the husband of Colleen Kenney, the St. Thomas girl who danced with the National Ballet of Canada for several years.

John Smith's award was for a cast stone bust descriptively called "Smiling Head No. 2." The work portrays in a thoroughly representational way a middle-aged, smiling man. Judging by photographs of the work, I would say the sculptor had been influenced by Etruscan sculpture which he no doubt saw during several months spent in Italy in 1958-59.

The sculptor is 32 years old and already has had works accepted in several juried shows. Last year he won a prize in the Province of Quebec Competition and also in the annual Winnipeg show. He graduated from McGill university in 1948 and then studied at the School of Art and Design of the Montreal Museum of Fine Arts under Tonnancour and Eldon Grier. There he won three scholarships, one for sculpture and two for design.

A scholarship to study for a year in Italy had to be cancelled when illness forced Smith to return home and discontinue his sojourn in Italy. His several successes in the past year have proved he was truly worthy of the council award.

Colleen Kenney, who joined the National Ballet at its formation in 1951, married the sculptor about two years ago. Except for the months in Italy they have been living in Montreal.

Star May 7/60

# Public Vote Favors Painting Of Hungarian Girl at Museum

By ROBERT AYRE

THE 77th Spring Show comes to a close tomorrow. Except in sculpture, the jury gave the awards to non-objectives, but I wasn't surprised to hear that the public choice, according to ballot, was the appealing little Hungarian Girl in costume by Margrit Rott, who came to Montreal from Budapest nine years ago. Runners-up were the water color, Spring Thaw, Westmount, by Andrei Zadorozny, and Moe Reinblatt's oil, Winter Fields.

* * *

Going into the lecture hall to look at their annual exhibition, you would never suspect that the Museum's children had been burned out of house and home a few weeks ago. Arthur Lismer found temporary quarters for them and the work and play went on to the end of the season. The show has nothing to say about the fire in the Art Centre; I couldn't find a picture of the phoenix. The subject this year is Wheels and, with a few surprising omissions, the youngsters have made the most of it.

Ben Hur is the theme of the big mural; you could hardly do a project on wheels without that chariot race. Transportation is surveyed from the covered wagon to the railroad train, but the motor car is missing. The family car, the bus, the truck, the racing car: I didn't see any of them. Bikes and baby carriages are well represented and the ferris wheels of the circus. Spinning wheels seem to be forgotten but the geared wheels of modern industry are worked into abstract designs, and those lead into the transition from wheels to circles — the balloon, the snowflake, the rose window. It's fun.

* * *

This is the last day for the Francoise Adnet exhibition at the Galerie Dresdnere. In looking at the work of this Paris painter, you might remember Maurice Chevalier's thankfulness for little girls and you might be touched by the melancholy of these. Half undressed or looking very serious in play costumes; thin, listless, pensive, they are all terribly sad and lonesome, and the painter sees herself in the same plight. Her thin, pale color and her

Dimanche-Matin Ap 17/60

13-M

# Une fillette de 15 ans change de nom et sa peinture est acceptée au Musée



Carole Buisset, alias Michèle Bastin ... "La Mort des Heures" au Musée

Cette année, comme toujours depuis 77 ans, il y eut beaucoup plus d'inscrits que d'élus au salon du Printemps du Musée des Beaux-Arts: sur un total de 1,664 peintures présentées, 254 seulement furent acceptées et exposées.

Parmi les 1,410 rejetées ou refusées, il y avait une peinture à l'huile intitulée "confidences" et signée: Michèle Bastin.

Michèle, une jeune demoiselle de 15 ans qui peint, depuis sa tendre enfance, sans l'aide d'un professeur, ne se découragea pour autant, parce que, grâce à un petit truc personnel, elle avait réussi à faire approuver une autre de ses peintures. 'La Mort des Heures", par le Musée.

Michèle, qui craignait que ses deux peintures fussent refusées d'un seul coup, avait tout simplement changé son nom pour signer la deuxième, et c'est ainsi que Carole Buisset, alias Michèle Bastin, a aujourd'hui, pour la première fois de sa jeune vie, une de ses peintures accrochée au Musée des Beaux-Arts.

"Je préfère celle que le jury a acceptée", dit Michèle, avec un petit sourire narquois," mais je pense que l'autre aussi était très bonne."

Le Progrès Du Saguenay May 12/60

## Oeuvre primée

MONTREAL (PC) — On annonce aujourd'hui qu'une toile "Jeune fille hongroise" a remporté la faveur du public à la 77ème exposition printanière annuelle du Musée des Beaux-Arts de Montréal.

Il s'agit d'une oeuvre de Mme Margit Rott, originaire de Budapest, qui est arrivée au Canada il y a neuf ans.

Les visiteurs de l'exposition printanière ont choisi par scrutin l'oeuvre de leur choix.

Le Devoir May 10/60



'Jeune fille hongroise", peinture de Mme Margit Rott.

The Chatham Daily News, Thurs., May 12, 1960 Page 11



## PUBLIC'S FAVORITE

Mrs. Margit Rott of Montreal stands beside her painting "Hungarian Girl" which was acclaimed the public's favorite at the 77th annual spring exhibition of the Montreal Museum of Fine Arts (CP Wirephoto)

Le Progrès du Saguenay May 10/60

# Une toile de Margit Rott se mérite un prix

**Une toile intitulée "Jeune fille hongroise" a été proclamée le choix du public parmi les oeuvres exposées au 77ème Salon annuel du Printemps du Musée des Beaux-Arts de Montréal.**

**L'oeuvre est de Mme Margit Rott qui réside au 5205 avenue Earnscliffe, Montréal. Venant de Budapest, Hongrie, Mme Rott s'établit à Montréal il y a neuf ans.**

Les visiteurs du Salon du Printemps - l'une des expositions fort controversées du Canada - furent priés de bien vouloir mentionner dans un bulletin de vote, émanant du Musée, leur oeuvre préférée.

M. Evan H. Turner, directeur du Musée, a déclaré que la majorité des suffrages alla à la soumission de Mme Rott.

L'acquarelle d'Andrei Zadorozny 'Dégel printanier-Westmount' et la peinture à l'huile "Champs d'hiver" de Moe Reinblatt obtinrent les seconde et troisière places dans ce choix public. Les deux artistes sont de Montréal.

Un jury de cinq membres, responsable du choix des envois et de l'adjudication des prix, sélectionna la sculpture "Tête souriante no 2" de John Ivor Smith de Montréal comme l'oeuvre la plus méritoire du Salon. Le Grand Prix du Centenaire de $1,000 lui fut décerné.

Mme Rott tint sa première exposition à Budapest en 1930. Depuis lors, elle a exposé en Suisse, à Zurich où elle résida pendant quelque temps, à Gênes en Italie, à Paris. Ottawa et Montréal.

C'est la quatrième année que son oeuvre est représentée au Salon du Printempps.

Mme Rott a déclaré qu'elle "n'était pas surprise" que son tableau fut le favori du public à l'exposition dont la clôture a lieu le 8 mai.

"Tous ceux qui ont vu le tableau avant son accrochage l'ont beaucoup aimé", a-t-elle continué. "J'ai remporté bien des succès dans le passé".

Mme Rott est aussi sculpteur.

Le Salon du Printemps - le plus grand depuis 13 ans - est composé de 254 oeuvres créées par 201 différents artistes, en provenance du Canada, des Etats-Unis, du Mexique et de l'Europe.

Les envois reçus cette année ont établi un record - 1,664 oeuvres par 986 artiestes.

Ottawa Le Droit May 16/60



ELLE DEJOUA LE JURY — Michèle Bastin, âgée seulement de 15 ans, est photographiée devant sa toile "La mort des heures" qui a été acceptée par le jury pour l'exposition du printemps au Musée des beaux-arts de Montréal. Elle avait signé son oeuvre du pseudonyme Carole Buisset, car elle craignait que son âge, connu de certains membres du jury, n'influence les juges. La jeune artiste avait probablement raison, car une seconde toile, celle-là signée de son véritable nom, a été refusée.

(Photofax PC)

Dimanche - Matin May 8/60

13-M

# "Pas surprenant", dit Mme Rott après le choix du public montréalais

Une toile intitulée "Jeune fille hongroise" a été proclamée le choix du public parmi les oeuvres exposées au 77e Salon annuel du Printemps du Musée des Beaux-Arts de Montréal qui se termine ce soir.

L'oeuvre est de Mme Margit Rott qui réside au 5205 avenue Earnscliffe, Montréal. Venant de Budapest, Hongrie, Mme Rott s'établit à Montréal, il y a neuf ans.

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Mme Margit Rott devant son tableau "Jeune fille hongroise".

Au Musée de Montreal

# 871 Première exposition soviétique en Amérique

La Russie a envoyé son propre spécialiste ici, pour surveiller le déballage et le montage des peintures et gravures soviétiques contemporaines qui seront exposées au Musée des Beaux-Arts de Montréal.

C'est à M. Rostilav Krioukov, âgé de 37 ans et adjoint au rédacteur en chef de la principale revue artistique soviétique, publiée par le ministère de la Culture et l'Union des Peintres soviétiques, qu'on a confié ce soin.

La collection de 70 toiles et 80 gravures, dont aucune n'a été montrée en Amérique, représente le premier envoi du gouvernement soviétique à une institution privée sur ce continent.

Les plus grands tableaux furent roulés sur des cylindres pour faciliter le transport, et l'une des tâches de M. Krioukov consiste à surveiller le montage des toiles sur chassis.

Il est assisté des employés du Musée et d'un restaurateur de tableaux de Montréal, M. John Muhl.

L'exposition d'art soviétique — en grande partie inconnu dans le monde occidental — est l'une des principales manifestations du centenaire du Musée grâce aux efforts de l'ambassadeur soviétique au Canada, le Dr Amasasp A. Aroutunian, et M. Murray Chipman, vice-président du Musée et président du comité du centenaire.

Le vernissage de l'exposition aura lieu à 9 heures du soir, le 7 mars, pour les membres du Musée. L'ambassadeur lui-même inaugurera l'exposition qui sera ensuite ouverte au public du 8 mars au 3 avril.

M. Krioukov a déclaré que 55 artistes soviétiques sont représentés dans la collection. Quelques-uns sont de Moscou, mais la collection couvre toutes les républiques socialistes.

"Certains sont bien connus, dit M. Krioukov, et d'autres un peu plus jeunes, mais de bons artistes. Ils proviennent de toutes nos républiques nationales. En principe, chacune de nos cent nationalités figure dans cette exposition."

Le Musée n'a pas choisi les oeuvres, bien que M. Chipman se sont personnellement rendu à Moscou et Léningrad en décembre, au cours d'une visite de dix jours, pour s'occuper de l'exposition. La collection a été réunie par le ministère de la Culture et il est possible que d'autres toiles soient ajoutées, en provenance d'une exposition soviétique qui a actuellement lieu au Japon.

M. Krioukov a révélé que l'exposition reflète les tendances artistiques de l'U. R. S. S. d'aujourd'hui, car plusieurs républiques "n'avaient aucune forme d'art avant la révolution de 1917."

Il a ajouté qu'il était "extrêmement difficile" d'amener ici des peintures d'avant la période soviétique à cause d'expositions ayant lieu ailleurs au même moment et de difficultés d'ordre technique, quant au poids et aux dimensions de ces oeuvres. Ainsi, par exemple, des tableaux du 19e siècle sont présentement à Paris et doivent être exposés pendant la visite de M. Nikita Khrouchtchev dans la capitale française.

Les toiles exposées ici sont évaluées de 10,000 à 200,000 roubles. L'équivalent canadien revient à environ $2,500 à $50,000.

La plupart des oeuvres ont été puisées dans des fondations d'Etat. Celles-ci sont établies, explique M. Krioukov, dans le dessein de monter des collections à prêter. Les autres toiles ont été recueillies dans des musées de l'U. R. S. S.

M. Burdyukov a confirmé que le ministère de la Culture étudie de nouveau la question de permettre l'envoi de cette collection à Ottawa et à Toronto. Il avait été entendu au préalable qu'elle serait exposée dans ces villes, mais le ministère soviétique avait par la suite décidé de restreindre l'exposition à Montréal.

"Il faut espérer une décision favorable", dit M. Burdyukov.

M. Evan H. Turner, directeur du Musée, a déclaré :

"Il nous parait propice d'offrir cette exposition dans le cadre des fêtes du centenaire du Musée parce qu'elle représente un des aspects du rôle d'un musée d'art, celui de promouvoir la compréhension entre les peuples et leurs cultures par l'entremise d'expositions artistiques."

"Alors que la musique et la littérature soviétiques sont déjà connues au Canada, cette exposition fournit une occasion unique de se familiariser avec la peinture soviétique qui n'a jamais été exposée ici auparavant sur une aussi grande échelle."

Deuxx catégories d'artistes font partie de la collection : les travailleurs artistiques émérites" et les "artistes populaires de l'U. R. S. S.".



Ce tableau représentant des familles russes en train de faire la récolte du trèfle fait partie d'une série de peintures et gravures soviétiques contemporaines qui seront exposées au Musée des Beaux-Arts de Montréal. La collection sera ensuite présentée à Toronto et à Ottawa. Ce tableau est l'oeuvre de Yoori Stanislavovich Podlyaski.

## La peinture prétexte

Pour ce qui est de l'exposition de peinture soviétique, je me permets d'en rire. En arpentant les quatre salles du musée où sont accrochées les immenses toiles signées "réalisme socialiste", je devenais un témoin de plus en plus réticent. J'avais même l'impression de m'être trompée de porte. Un mot résume la grossière erreur qu'est cette prétentieuse exposition : médiocrité. Il n'y a même pas lieu de faire de l'humour au dos de cette peinture "de propagande" qui n'a pour tout critère plastique, la politique de l'Etat ou les goûts populaires. Lorsque l'on songe que l'art abstrait, comme tant d'autres mouvements d'avant-garde, a été mis en lumière par les soviets, cette manifestation d'un goût douteux ne pèse pas lourd, même si elle occupe un espace imposant.

En prônant un art anecdotique, un art plus facilement accessible aux masses, l'Etat soviétique n'a réussi qu'à provoquer l'exil de ses bons peintres ou à les isoler, en mettant en lumière des artistes de troisième ordre, moyennant un compromis social. Les noms de Kandinsky, Malevitch, Gabo et Pevsner sont encore trop près de nous pour que nous soyons dupes de cette grande machine soviétique. C'est réduire la peinture à si peu de choses, qu'il me déplait, dans ce cas-ci, de l'aborder dans le détail. Cette exposition pourrait, si elle n'était si grossière, jeter par terre ce qu'un siècle de recherches plastiques et de découvertes a édifié. Pitoyable exemple de la bêtise humaine.

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## Inauguration d'une exposition par M. A. Aroulunian

L'ambassadeur soviétique au Canada, Son Excellence A.A. Aroutunian, a inauguré officiellement une exposition de peintures et de gravures soviétiques au Musée des beaux-arts de Montréal, lundi soir. C'est la première collection d'art soviétique prêtée par l'URSS à une institution privée de l'Amérique du Nord.

Composée de plus de 70 toiles et 80 gravures d'artistes contemporains des diverses républiques de l'URSS, cette exposition a été organisée grâce à la collaboration de M. Aroutunian et de M. Murray Chipman, vice-président du Musée, qui s'est rendu à Moscou et à Léningrad pour rencontrer les représentants du ministère de la Culture.

L'exposition aura lieu du 8 mars au 3 avril. C'est l'une des grandes manifestations des fêtes du centenaire du Musée.

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## Russian Art Exhibit Opens

MONTREAL (CP) — Stating that abstract paintings is alien to Russia, Soviet ambassador Amasasp Aroutunian opened an exhibition of Russian art here Monday night and announced it will be on view later in Toronto and Ottawa.

Works by more than 50 contemporary Soviet painters were exhibited at the Montreal Museum of Fine Arts, marking its centennial.

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## Montreal Museum Fine Arts lecture and tea

The Ladies' Committee of the Montreal Museum of Fine Arts has announced that its weekly lecture and tea will be held Wednesday March 16 at 3 p.m. in the Museum.

The guest speaker will be Guy Viau, professor of McGill University and the Ecole des Beaux Arts.

Mr. Viau will give a gallery talk in French on the current exhibition of Russian painting.

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

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## RUSSIAN PAINTING IN MONTREAL



This painting of fishermen hauling their nets is one of a series of Russian paintings to be shown at the Montreal Museum of Fine Arts. The exhibition may go later to Toronto and Ottawa. The painting is by Tigran Abramovich Simonien (CP Wirephoto)

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A talent show to feature Montreal performers who have had little exposure on TV, will be presented on CBMT this summer starting June 26. Gordon Sinclair will be the host and Larry Shapiro the producer. Auditions have already begun . . . Dr. Evan Turner will appear on Montreal Matinee this afternoon to talk about the Russian exhibition at the Montreal Museum of Fine Arts . . . Janice Rule and Ann Todd will play the two main women in the life of the

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The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday March 16, at 3 p.m. in the Museum. Guest speaker will be Mr. Guy Viau, professor of McGill University and at the Ecole des Beaux Arts, who will give a gallery talk in French on the current exhibition of Russian painting. Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

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## SOVIET ART SHOW.

MONTREAL, March 7. — (CP) — An exhibition of contemporary art will be opened formally tonight at the Montreal Museum of Fine Arts by Russia's Ambassador to Canada, Amasasp Aroutunian. The collection of 70 paintings and 80 graphics, is the first ever loaned by Russia to a private institution in North America.

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The Soviet Consul-General and Mrs. Leon Balcer will attend the dinner being given this evening at the Mount Royal Club in Montreal by the Montreal Museum of Fine Arts before the opening of an exhibition of contemporary Soviet art. The guests of honor will be His Excellency the Soviet Ambassador and Mrs. A. A. Aroutunian.

13-M



This painting of Russian families harvesting clover is one of a series to be shown at the Montreal Museum of Fine Arts. The exhibition later may move to Toronto and Ottawa. The painting is by Yoori Stanislavovich Podlyaski. — CP Wirephoto

Hamilton Spectator Mar 4/60

# Red Expert Unpacking Art Exhibit

MONTREAL, March 4, (CP) — Russia has sent its own art expert, Rostislav Krioukov, to direct the unpacking, stretching and reframing of Soviet contemporary paintings and graphics to be exhibited at the Montreal Museum of Fine Arts March 8 to April 3.

The collection includes 70 paintings and 80 graphics by 35 artists representing the Soviet's 100 nationalities. All the works have been done since the revolution. They range in value from $2,500 to $50,000. It is the first time the collection will be shown on this continent.

Krioukov, 37, is assistant editor-in-chief of the leading Soviet art magazine published by the Ministry of Culture and the Union of Soviet Painters.

**HE SAID** the ministry is reconsidering its decision not to show the collection in Ottawa and Toronto. It was originally slated for the two cities but later the ministry decided to restrict it to Montreal.

Leo B. Burdyukov, second secretary of the Soviet Embassy in Ottawa, said here that there now is a "favorable" chance that the works will be shown in the other two cities.

Chat ham Daily News Mar 5/60

13-M



## SOVIET ART ARRIVES IN MONTREAL

Rostislav Krioukov (standing extreme left) an expert from Moscow, watches the unfolding of Soviet paintings to be exhibited in the Montreal Museum of Fine Arts. The exhibition may later go to Toronto and Ottawa. (CP Wirephoto)

Le Devoir Mar 12/60



Une exposition d'art soviétique a lieu présentement au Musée des beaux-arts de Montréal. La peinture que l'on voit ci-haut est typique du genre réaliste des peintures soviétiques.

Granby La Voix de l'Est Mar 17

## Conférence sur les expositions aux Beaux-Arts

871

Le Dr Arthur Lismer, directeur du Centre d'Art du Musée des Beaux-Arts de Montréal, fera une visite-conférence vendredi le 18 mars à 4 h. p.m., sur les expositions en cours au Musée.

Le Dr Lismer, qui est aussi chef de la section éducative du Musée, parlera en anglais de la peinture soviétique contemporaine et des estampes esquimaudes.

Ottawa Jour Mar 17/60

## Exhibition Of Soviet Art Opening April 21

871

The Soviet exhibition of contemporary paintings and graphics now on display at the Montreal Museum of Fine Arts will be shown at the National Gallery of Canada April 21 to May 15.

Rostislav Krioukov, assistant editor-in-chief of the leading Soviet magazine on art, will accompany the exhibition to Ottawa.

Mont. Westward News Mar 19

## THE LADIES' COMMITTEE THE MONTREAL MUSEUM OF FINE ARTS

The ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wed. March 16 at 3 p.m. in the Museum.

The guest speaker will be Mr. Guy Viau, professor of McGill University and at the Ecole des Beaux Arts. Mr. Viau will give a gallery talk in French on the current exhibition of Russian painting. Tea will be served after the lecture in the upstairs foyer.

Gazette Mar 30/60

## A Bouquet To The Montreal Museum

Sir, — I think the Montreal Museum of Fine Arts should be congratulated on the two recent exhibits which they have held, — the first being the one of private collections and the second being the one from Russia which was really excellent.

My wife and I hope that this indicates a trend away from the so called "modern art" and will be an inspiration to our Canadian artists.

Judging by the remarks in the book provided for the purpose in the case of the Russian exhibition a host of other people seem to share the same views.

DONALD ROSS-ROSS,
Cornwall, March 28.

Ottawa Citizen Mar 19/60

## Soviet Exhibition Here: April 21

871

No more on and off game regarding the Russian exhibition! The big show of Soviet paintings, announced and cancelled and announced again, will be definitely shown at the National Gallery April 21 to May 15. National Gallery officials visited Montreal, where the exhibition is now, to arrange the transfer to Ottawa.

West Mount Tribune Apr 1/60

## Soviet art show has big turnout

871

Attendance at the Soviet art exhibition at The Montreal Museum of Fine Arts topped the 17,000 mark in two weeks, it was disclosed this week.

The exhibition, which will be on view until April 3, presents some 70 paintings and 80 prints by contemporary Russian artists.

First week's attendance was 10,604, the second week, 6,955, for a grand total of 17,559, Museum officials said.

St. Laurent News Mar 17/60

## Dr. Lismer speaks on Museum exhibits

13-M

Dr. Arthur Lismer, director of The Montreal Museum of Fine Arts' Art Centre, will deliver a gallery talk Friday, March 18, at 4 p.m. on the Museum's current exhibitions.

Dr. Lismer, who is also supervisor of the Museum's education department, will discuss the Soviet contemporary paintings and the Eskimo prints.

Toronto Globe & Mail Mar 5/60

871



Rostislav Krioukov (standing), art expert from Moscow, and Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, watch over the unfolding of Soviet paintings to be exhibited at the Museum beginning Tuesday.

St. Catharines Standard Mar 4/60

871



This painting of fishermen hauling their nets is one of a series of Russian paintings to be shown at the Montreal Museum of Fine Arts. The exhibition may go later to Toronto and Ottawa. The painting is by Tigran Abramovich Simonian.
—CP Wirephoto



This painting of Russian families harvesting clover will be one of a series to be shown during an exhibition at the Montreal Museum of Fine Arts. The exhibition may later move to Toronto and Ottawa. The painting is the work of Yoori Stanislavovich Podlyaski.
—CP Wirephoto

Gazette Mar 4/60

## Peintures et gravures russes aux Beaux-Arts

871

La Russie a envoyé son pro pre spécialiste ici pour surveiller le déballage et le montage des peintures et gravures soviétiques contemporaines qu seront exposées au Musée de Beaux-Arts de Montréal.

C'est à M. Rostislav Kriou kov, âgé d e37 ans et adjoin au rédacteur-en-chef d e la principale revue artistique soviétique, publiée par le ministère de la Culture et l'Unior des Peintres soviétiques, qu'or a confié ce soin.

La collection de 70 toiles et 30 gravures, dont aucune n'a été montrée en Amérique, représente le premier envoi du gouvernement soviétique à une institution privée sur ce continent.

Les plus grand tableaux furent roulés sur des cylindres pour faciliter le transport et l'une des tâches de M. Krioukov consiste à surveiller le montage des toiles sur châssis.

Il est assisté des employés du Musée et d'un restaurateur de tableaux de Montréal, M. John Muhl.

M. Krioukov est né à Mosou et il ne parle que le russe t l'allemand. Il est arrivé ici quelques jours après que les peintures et gravures soient parvenues au Musée par avion de l'U.R.S.S., dans une quantaine de solides caisses bleues.

Le vernissage de l'exposition ura lieu à 9 heures du soir le mars pour les membres du Musée. L'ambassadeur lui-même inaugurera l'exposition qui era ensuite ouverte au public u 8 mars au 3 avril.

M. Krioukov visite l'Amérique pour la première fois. Il dit qu'il "aime beaucoup" Montréal.

Lui-même peintre et artiste-graveur, aussi bien que spécialiste de l'histoire de l'art, il trouve que Montréal est une ville "pittoresque et originale". Il est impressionné par le style de son architecture et remarque "la politesse et l'hospitalité" des Montréalais.

Ottawa Journal Mar 5/60

871

Hon. Leon Balcer, Solicitor-General and Mrs. Balcer were present at a dinner held by Mr. Murray Chipman, vice-president of the Montreal Museum of Fine Arts, at the Mount Royal Club in

[illegible]

Montreal last even g prior to the opening of the exhibition of contemporary Soviet art.

Gazette Mar 7/60

13-14

## Dinner

On behalf of the president and council of the Montreal Museum of Fine Arts, Mr. Murray Chipman, vice-president of the Museum and chairman of the centennial committee, is giving a dinner this evening at the Mount Royal Club in honor of His Excellency the Soviet Ambassador to Canada and Mrs. A. A. Aroutunian, prior to the opening by His Excellency of an exhibition of contemporary Soviet Painting at the Museum. Other guests will include:

Solicitor-General Leon Balcer representing the Federal Government, and Mrs. Balcer; Mr. Henry Davis, Undersecretary of State for External Affairs, and Mrs. Davis; Col. Hugh M. Wallis ,president of the Museum; Mr. Roger Viau, vice-president of the Museum, and Mrs. Viau; Dr. Evan H. Turner director of the Museum, and Mrs. Turner; Mr. Edward Cleghorn, associate director of the Museum, and Mrs. Cleghorn; Mrs. J. W. McConnell, Mr. Jean-Louis Gagnon, editor of La Presse, and Mrs. Gagnon; Dr. F. Cyril James, principal and vice-chancellor of McGill University; Mr. William Budden, member of the council of the Museum, and Mrs. Budden; Mr. Andre Bachand, member of the Museum's council, and Mrs. Bachand; Mrs. Thomas Atkinson, Mr. and Mrs. Victor Gartz; Mrs. Charles Taschereau and Mrs. Stirling Maxwell co-chairmen of the Museum's Ladies' Committee; and Mr. Richard McLanathan, of New York.

Montreal Chronicle-Telegraph Mar 8/60

## Soviet Art Show Opens In Montreal

871

MONTREAL (CP) — Stating that abstract paintings is alien to Russia, Soviet ambassador Amasasp Aroutunian opened an exhibition of Russian art here Monday night and announced it will be on view later in Toronto and Ottawa.

Works by more than 50 contemporary Soviet painters were exhibited at the Montreal Museum of Fine Arts, marking its centennial.

Dr. Aroutunian, who spoke both in English and in French, said that in Russia "artists are free to create scenes as they wish." But he added:

"The schools of modern formalists who disfigure the image of real life are strange to our art. Abstractionism is inacceptable and alien to it."

Soviet artists were guided by "the method of socialist realism."

Star Mar 16/60

## Soviet Exhibit Theme of Talk

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held tomorrow at 3 p.m. in the Museum.

Guest speaker will be Mr. Guy Viau, professor of McGill University and at the Ecole des Beaux Arts.

Mr. Viau will give a gallery talk in French on the current exhibition of Russian painting.

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Progrès Du Saguenay Mar 17/60

## Visite-conférence

871

Le Dr Arthur Lismer, directeur du Centre d'Art du Musée des Beaux-Arts de Montréal, fera une visite-conférence vendredi le 18 mars à 4h. p.m. sur les expositions en cours au Musée.

Le Dr Lismer, qui est aussi chef de la section éducative du Musée, parlera en anglais de la section éducative contemporaine et des estampes esquimaudes.

Mont Star Mar 21/60

## 'Reinforcements' Called As Soviet Art Criticized

There's a small scale critical revolution waging at the Russian art exhibition being held at the Montreal Museum of Fine Arts and the Russians have called in reinforcements from Moscow.

The show, which opened March 9, is the first Soviet art ever loaned to a private institution in North America. It contains 70 paintings and 80 graphics.

When Russian Ambassador A. A. Aroutunian opened the show he also provided a book in which he invited viewers to make their comments.

First notation in the book was by his wife.

"I congratulate this first experience in exhibiting Soviet art in Canada," she wrote.

"Exciting, revealing, altogether different," said the next. "Staggering in its power and beauty" . . . "Brings a catch to the throat," hailed others.

"Between seeing this and throwing myself into the St. Lawrence River in January, I think I would prefer the second experience," said one.

"Those two on the October revolution really stink," said a man. "Incidentally I'm a worker."

In the midst of this controversy, eight more paintings arrived from Moscow and are now included in the exhibition. All are by contemporary artists depicting life in the Soviet since the Revolution.

The exhibition has attracted over 10,000 persons since it opened. It will close April 3 and then proceed to Ottawa and Toronto.

Mont. Monitor Mar 10/60

### Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 16 at 3 p.m. in the Museum.

The guest speaker will be Mr. Guy Viau, professor of McGill University and the Ecole des Beaux Arts.

Mr. Viau will give a gallery talk in French on the current exhibition of Russian painting.

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Canadian Spectator Mar 5/60

## Russian Art Exhibit Opens

871

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Globe & Mail Mar 12/60

# Soviet Art Treasures Are Not for Export

By BRIAN CAHILL

MONTREAL

Among the 1,000 Montrealers who crowded the Montreal Museum of Fine Arts this week for the formal opening of what was billed as a major exhibit of paintings and graphics from the Soviet Union were a few who looked forward to something of an artistic treat.

The Soviet Union possesses some of the world's finest painting and sculpture, including an incomparable collection of French impressionists, which was "acquired" from the palaces and homes of the nobility and rich merchants during and after the revolution.

It had been hoped that some of this material would be included in the show. And, indeed, the elaborate and well publicized precautions taken in the handling of the items—the Soviets sent along their own expert to mother-hen the shipping, uncrating, and hanging of the show—gave reason to believe that something special was about to be unveiled.

Instead, the first-nighters were treated to a condescending lecture by Soviet Ambassador Amasasp Aroutunian on the superiority of socialist realism over "modern formalists who disfigure the image of real life." And they heard non-commital platitudes about international friendship from other speakers.

Dr. Even H. Turner, director of the Montreal Museum of Fine Arts, noted in a foreword to the catalog that Soviet literature and music are known to Canadians, but that Soviet painting is not.

He said, truly enough, that the 63 paintings and 43 graphics on display provide "a unique opportunity to become acquainted with Soviet painting which has never been exhibited here before on this scale."

In a masterpiece of diplomatic phrasing, he went on to quote from official Soviet sources to the effect that the guiding influence on Soviet painting today is a "bold and consistent realism and the keen realization of the link between artistic treatment and current social problems." And, he continued, "the extent and the nature of that influence is one of the many fascinating aspects of this exhibition."

The consistency with which the Soviet artists link art and the official "line" on current social problems is indeed fascinating.

Happy, sturdy peasants march to work on the collective farms with songs on their lips; iron mill workers of noble physique cheerfully exceed their production quotas; handsome well-dressed soldiers and sailors gaze purposefully into the distance as the troop-train moves toward the front. The women are all healthy, smiling, thoroughly clad and virtuous beyond belief; the men are sage old pipe-puffers, beaming students, or dedicated workers.

The show, in other words, has little to do with art, as the word is understood by most North Americans today. But as an example of what one reviewer called "a completely different conception of the place of art in society" it is almost perfect.

It is not, by the way, exactly what the Montreal Museum of Fine Arts had in mind when the thought was first conceived that an exhibit of Soviet art would be a wonderful contribution to the museum's centenary celebrations.

Murray Chipman, vice-president of the museum and chairman of the centenary committee, traveled to Moscow to wheedle some of the French and other good paintings from the Soviet Ministry of Culture. But without success.

A kindly explanation is that the Soviets want to keep the stuff at home to impress foreign visitors, arriving in increasing numbers these days as the cold war eases.

A less kindly notion is that the Soviets are afraid to let the paintings leave the country in case some exiled nobleman should demand the return of his family property and proceed to legal action in the matter.

When the current show finishes in Montreal, at a date, not yet announced, it will go on to Toronto and Ottawa. This is a concession wrung from the somewhat reluctant Ministry of Culture, which is worried for the safety of its treasures.

So perhaps Toronto, where picture-napping seems to be something of an art in itself, had better take extra precautions when the Soviet show arrives.



—CP Wirephoto

**RUSSIAN PAINTING of fishermen hauling in their nets is one of a collection of Soviet paintings now on exhibition at the Montreal Museum of Fine Arts. The painting is by Tigran Abramovich Simonian. The art exhibition may be shown in Toronto and Ottawa after the Montreal exhibit closes**

# *Russian Attacks Abstract Art*

By ROBERT FULFORD
Star Staff Writer

Montreal, March 8 — A Soviet party-line attack by Russian Ambassador A. A. Aroutunian on abstract painting last night provided the opening shot in what promises to be a full-scale battle over contemporary Russian art.

Aroutunian officially opened the first exhibition of modern Soviet painting ever shown in a North American gallery with a speech at the Montreal Museum of Art.

The exhibition — 70 paintings and 80 prints and drawings—is a major coup for the museum, which is now celebrating its centenary year with a succession of crowd-pleasing shows.

**40 Years Behind**

Most of the paintings and drawings are in a semi-realistic style which has not been popular with painters, critics, and museum directors in the West for about 40 years.

But Aroutunian in his opening speech insisted that this exhibition represents current Russian painting at its best, and that the paintings in turn give a true and complete picture of the Russian people.

He then condemned the kind of painting that is shown widely in Western museums, including Canadian museums, as lacking in this representational quality.

**"Not True Life"**

"The modern formalist schools disfigure the image of true life," he said. "Abstractionism is unacceptable and alien to our art."

But he said that a painter in the Soviet Union is "free to develop his creative capacities."

Artists are given free tuition, he pointed out, and are supported comfortably by the government.

And he insisted that Socialist realism, the term that covers most Russian art, is not a narrow school—within its boundaries it contains a multitude of different, individual styles.

Aroutunian also announced that the exhibition will go from here to Ottawa, then to Toronto.

The Russians first announced that it would travel, then decided it would be confined to Montreal, then said that they were reconsidering.

Aroutunian's new announcement means that Toronto probably will see the show in May, though dates are not set.

Aroutunian's off-the-cuff art criticism provoked no immediate response from the museum members and guests at the opening, but the pictures themselves set the visitors arguing throughout the galleries.

**Little Propaganda**

One museum official said "The gallery staff doesn't like this stuff at all, but the people will."

Those who came expecting to see a vast display of propaganda art glorifying the Soviet revolution were disappointed. These paintings and drawings contain a minimum of propaganda and a maximum of old-fashioned charm.

They are all "realistic" by the standards of current western art. None of them reflects anything important that's happened in the history of painting since about 1909. There are no surprises.

The tone of the whole exhibition is optimistic. The Soviet Union, as shown in these paintings, is a land of gay, pretty women and strong, handsome men. The people all look satisfied and not particularly ambitious.

Many of the works are landscapes, and there are a few portraits. The most surprising pictures are those which treat children in an extremely sentimental manner.

Y. A. Gribov's pastel drawing "Warming At The Fire," shows a group of happy, laughing children. It will remind Canadians of their most famous piece of calendar art, Paul Peele's "After The Bath."

Few works are openly political—perhaps one in 10.

There are many pictures of happy steel workers and a few of farm workers, but politics intrudes on only a few canvases.

"October Wind," by Mikhail Devyaton, turns out to be a fair portrait of Lenin, strolling along a waterfront, looking determined.

"October In Smolny" is a scene from revolutionary days—soldiers and sailors, standing on the steps of a town hall and listening to Lenin. At Lenin's right hand you can pick out the figure of the young Stalin.

In one of the paintings you have to look at the title to get the propaganda message.

V. F. Mironenko's watercolor is basically a landscape in which the sky covers two-thirds of the canvas and a wheat field covers the rest.

But there are four peasants, barely discernible, working with farm equipment.

And the title reads: "In Collectively Managed Fields."

Ottawa Citizen Mar 9/60

## *Art Exhibition By Russians Here April 21*

The Soviet Embassy revealed the opening date of the representative exhibition of Russian paintings and graphics to be shown in Ottawa: The show will be at the National Gallery from April 21 to May 15, and after that travel to Toronto.

Officials of the National Gallery visited the Montreal Museum of Fine Arts—where the exhibition is currently running—to arrange the transfer to Ottawa. The show closes in Montreal on April 3.

Most of the Russian paintings represent "Socialist Realism", scenes depicting the Soviet people at work in industry or in the fields, heroes of the Revolution and similar paintings diametrically opposed to "meaningless" abstract art and similar "formalistic" style conceptions of the western world.

But notwithstanding stylistic differences, sincere critics of Soviet painting have to admit the solid craftsmanship of the leading Russian artists.

Russian Embassy officials originally hoped to have the touring Soviet collection displayed in a West Coast Canadian city, but so far no exhibition has been scheduled.

The show consists of 70 paintings and 80 graphics (prints and drawings), as originally announced, all the work of post-revolutionary artists and many from the period after the past war.

Notre Temps Mars 19/60

*Au Musée des Beaux-Arts les amateurs de polémique peuvent visiter l'exposition d'art soviétique s'ils veulent prendre sa défense sur le plan artistique . . . ils trouveront facilement qui leur donnera la réplique! Dommage pour Moscou, ce style "pompiers en fleurs" comme dit de façon si amusante Jean Sarrazin, ne nous émeut guère!*

*Par contre, l'exposition de gravures esquimaudes qui dure jusqu'au 27 mars est un bijou de fraîcheur (sans jeu de mots). Ces gravures, toutes d'une exquise simplicité, nous apporte le message du grand nord et nous montre que même dans un pays dénudé de tout, celui qui est sensible à ce qui est beau trouve moyen de l'exprimer.*

*Dans les différentes galeries de la métropole on peut voir, cette semaine: chez Agnès Lefort, 1504 ouest rue Sherbrooke, et chez Denyse Delrue, 2080 rue Crescent, des gouaches, dessins monotypes et peintures d'Edmund Alleyn; jusqu'au 26 mars. A la Galerie Intime, 5452 Trans-Island des peintures à l'huile, des aquarelles et des gravures sur bois de Mordechai Avniel. Au Regency Row, 1476 rue Crescent, les oeuvres de Jeanne Rhéaume, jusqu'au 19 mars. A l'Art Français, 370 ouest rue Laurier, des lithogravures européennes signées Buffet, Braque, Foujita, Tamayo, etc. Et enfin, au Collège St-Laurent, jusqu'au 25 mars, des oeuvres de 26 caricaturistes canadiens.*

We were delighted to see the **Hon. Leon Balcer** and his charming wife, once again at the opening of the Russian Exhibition at the Montreal Museum of Fine Arts. Among the many people we chatted with were **Mrs. Charles Taschereau, Mr. and Mrs. Victor Gartz, Mrs. J. F. Acer** and **Mrs. Fairchild, Mr. W. K. Shepherd, Mr. William Budden, Cyril Neroutsos** (International Paints) and his lovely wife **Edith**, the artist **Albert Cloutier** and **Madame Cloutier, Murray Chipman**, the **George Daly's** and many more.

La Presse Mars 8/60

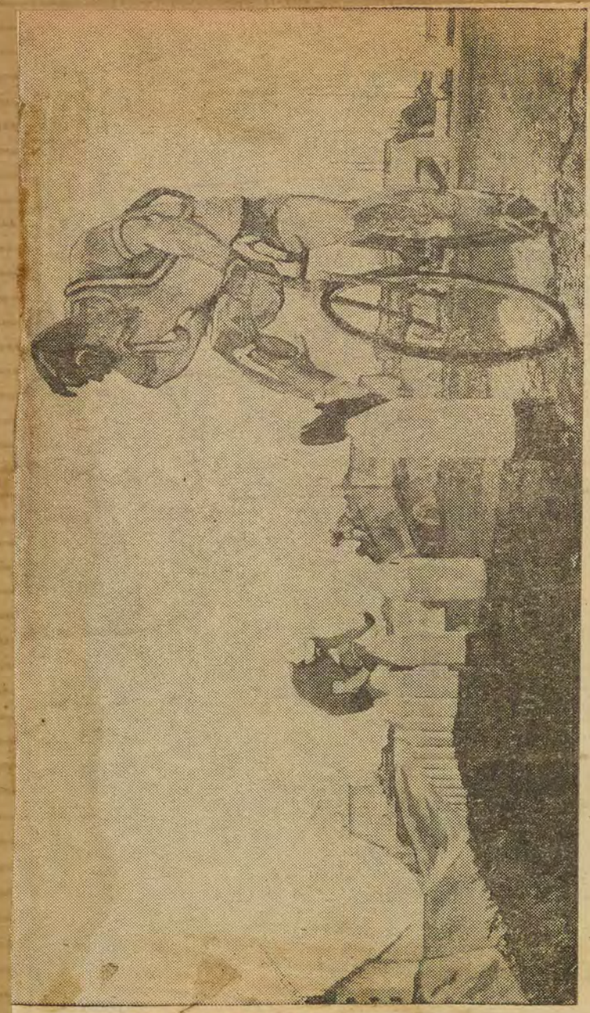

photo LA PRESSE

**BANLIEUE (1959)** — Une grande toile du peintre Peter Pavlovich OSSOVSKY qui fait partie de l'exposition d'art soviétique contemporain ouverte hier au Musée des Beaux-Arts. Quelque part dans le temps entre Alfred Jarry et Fernand Léger...

## Au Musée

# La peinture soviétique contemporaine

par Robert MILLET

La première collection d'art soviétique contemporain à être prêtée par l'URSS à une institution privée de l'Amérique du nord est offerte au public montréalais, au Musée des Beaux-Arts, depuis aujourd'hui jusqu'au 3 avril.

En Union soviétique, "les artistes sont libres de créer les tableaux qu'ils veulent", déclarait hier soir l'ambassadeur de l'URSS au Canada, M. Amasasp Aroutunian, qui inaugurait l'exposition. Leur art, dit-il encore, est fait pour être compris par le peuple : ouvriers, agriculteurs, fonctionnaires et autres.

Les toiles et gravures de quelque 50 artistes nous montrent mieux que tous les discours comme le peuple soviétique ne comprend pas l'abstraction ou la non-figuration. Et de loin !

Au début du siècle, au moment où des artistes européens commençaient de démolir l'académisme pictural, les Russes, eux, commençaient de démolir le régime tzariste. Depuis qu'ils y sont parvenus, les Soviets n'ont cessé de travailler à l'édification de leur puissance. C'est peut-être pourquoi ils sont restés artistiquement académistes.

Dommage tout de même qu'ils aient renvoyé Kandinski et Chagall qui, si je ne m'abuse, furent ministres ou commissaires des Beaux-Arts à l'époque où les intellectuels méprisaient la révolution.

Les oeuvres exposées au Musée, dans le cadre des fêtes du centenaire de cette maison, ont été choisies par le ministère de la Culture à Moscou. Elles viennent d'un peu toutes les républiques de l'URSS et nous montrent au moins qu'il y a un net progrès, de nos jours, sur ce qui se faisait il y a encore 10 ou 15 ans. "Le "message" est un peu moins évident et il y a, en plus, de la couleur, du mouvement... de la vie.

On ressent, devant certaines toiles, comme la nostalgie de ce qui aurait pu être bien peint par nos peintres d'hier et d'avant-hier.



photo LA PRESSE

**50 PEINTRES SOVIETIQUES EXPOSENT AU MUSEE** — L'exposition d'art soviétique contemporain a été inaugurée, hier soir au Musée des Beaux-Arts de Montréal, par l'ambassadeur d'URSS au Canada, M. Amasasp Aroutunian, à droite, que l'on voit ici en compagnie de sa femme et du colonel Hugh M. Wallis, président du Musée.

Le Devoir Mars 22/60

EXPOSITION SOVIETIQUE

# Quand le peuple se fait critique...

Près de 10,000 visiteurs ont parcouru le Musée des Beaux-Arts de Montréal au cours de la première semaine de l'exposition de l'art soviétique contemporain et leurs réactions sont fort diverses selon M. Evan H. Turner, directeur du Musée.

En un seul jour, dimanche le 13 mars, 3,769 personnes ont vu les 70 tableaux et 80 gravures des artistes des républiques populaires de l'URSS.

L'exposition, inaugurée le 9 mars par l'ambassadeur soviétique A. A. Aroutunian, comprend la première collection d'art de l'URSS prêtée par le gouvernement soviétique à une institution privée en Amérique du Nord.

Elle représente l'une des principales manifestations des fêtes du centenaire du Musée. A la clôture de l'exposition le 3 mars, la collection sera transportée aux musées de Toronto et d'Ottawa.

Les remarques des visiteurs sont enregistrées dans un livre fourni par l'ambassade soviétique. Certains qualifient la collection de propagande et d'art de calendrier, d'autres en vantent les mérites.

Le premier commentaire du livre vient de la femme de l'ambassadeur. Elle écrit très simplement, en français : "Je félicite cette première expérience de l'exposition de l'art soviétique au Canada."

Le suivant indique que l'exposition est "merveilleuse, révélatrice, en tous points très agréable".

Plus loin, on lit : "Les gens se ressemblent, en Russie comme au Canada." Un autre dit : "C'est l'exposition la plus sensationnelle que j'aie jamais vue."

"Renversant de puissance et de beauté."

Mais les critiques adverses commencent.

"Simple propagande" dit l'un.

"Les Russes sont en tête avec leurs engins balistiques, déclare un autre. Ils sont au moins 75 ans en arrière en ce qui concerne l'art."

"Ces peintures n'ont aucune place dans une galerie d'art" se plaint un autre.

On peut lire aussi : "La meilleure exposition de l'année!" Et, "Morbide!" Et encore, "Quel ennui!"

Un homme demande : "Ca, c'est de la peinture?"

"Abominable," affirme quelqu'un.

"La beauté d'au moins deux paysages est saisissante" dit une femme.

"Sincère," déclare un homme.

"Les Russes font mieux quand il s'agit de luniks" suggère un critique.

Un prudent observateur écrit : "Tout commentaire peut m'être imputé à tort — vienne la Révolution."

"Les deux peintures sur la Révolution d'octobre me dégoûtent, dit un homme. Et je suis un travailleur, soit dit en passant."

"Tout est trop, trop gentil," affirme un autre.

"Nos artistes font aussi bien sinon mieux," dit un homme au nom à consonance russe.

"Superbe connaissance du métier," ajoute un autre.

"Pourquoi pas Nikita jouant au golf?" demande un spectateur.

"De l'art?"

"J'en ai eu le souffle coupé."

"Ahurissant. On a envie de prendre une douche après avoir vu tant de sueur."

"Fait-on autre chose en Russie que travailler, travailler, travailler?"

"Entre voir ça et me jeter dans le Saint-Laurent au mois de janvier, je crois que la deuxième expérience me tenterait plus."

"Merveilleux."

"Pas assez 'rouge."

Ainsi vont les commentaires.

Le directeur, M. Turner, a annoncé dans l'intervalle que huit nouvelles toiles viennent d'arriver de Moscou et seront accrochées immédiatement.

# Exhibit Of Soviet Art To Be Displayed Here

Ottawa Citizen Mars 8/60

MONTREAL (CP) — Stating that abstract painting is alien to Russia, Soviet Ambassador Amasasp Aroutunian opened an exhibition of Russian art here last night and announced it will be on view later in Ottawa and Toronto.

Works by more than 50 contemporary Soviet painters were exhibited at the Montreal Museum of Fine Arts, marking its centennial.

Dr. Aroutunian, who spoke both in English and in French, said that in Russia "artists are free to create scenes as they wish." But he added:

"The schools of modern formalists who disfigure the image of real life are strange to our art. Abstractionism is inacceptable and alien to it."

Soviet artists were guided by "the method of socialist realism".

"We are hopeful that this exhibition, besides its aesthetic importance, will help visitors to know a little more about the Soviet people.

"This exhibition is the first of this kind ever held in Canada. Our opinion is that it is an important milestone marking the development and strengthening of cultural friendly relations between two close neighbors."

The Department of External Affairs had "exercised special efforts to obtain agreement for the presentation of the exhibition.

Sherbrooke Daily Record Mars 25/60

# 17,000 Attend Soviet Art Show

Attendance at the Soviet art exhibition at the Montreal Museum of Fine Arts topped the 17,000 mark in two weeks, it was disclosed today.

**The exhibition, which will be on view until April 3, presents some 70 paintings and 80 prints by contemporary Russian artists.**

**First week's attendance was 10,604, the second week, 6,955, for a grand total of 17,559, Museum officials said.**

Gazette Evening Reporter Mars 22/60

# Thousands See Soviet Exhibit

MONTREAL—Some 10,000 persons thronged the Montreal Museum of Fine Arts during the first week of the contemporary Soviet art exhibition.

On one day alone — Sunday March 13—a total of 3,769 persons were on hand to see the 70 paintings and 80 graphics by artists from the various republics of the USSR.

The show, opened March 9 by Soviet Ambassador A. A. Aroutunian, is the first collection of USSR art ever loaned by the Soviet Government to a private institution in North America.

It is being presented as one of the highlights of the Museum's 100th anniversary celebrations. After the exhibition closes here April 3 it will move on to Toronto and Ottawa.

Ottawa Citizen Mars 25/60

# *Soviet Art Show Attracts 17,000*

MONTREAL (CP)—The Montreal Museum of Fine Arts has disclosed that more than 17,000 have attended the first two weeks of a Soviet art exhibition which opened here March 9.

The collection, including 78 paintings and 80 prints by contemporary artists, closes April 3.

The first week's attendance was 10,604 and the second week's 6,955.

Le Devoir Mars 28/60

AU MUSEE

# En deux semaines 17,000 visiteurs

En deux semaines il y a eu plus de 17,000 visiteurs à l'exposition de peinture soviétique au Musée des Beaux-Arts de Montréal.

L'exposition se continuera jusqu'au 3 avril. Elle groupe quelque 70 peintures et 80 gravures d'artistes russes contemporains.

Au cours de la première semaine, l'assistance se chiffrait à 10,604 et la deuxième semaine à 6,955, ce qui porte à 17,559 le nombre de visiteurs au Musée.

Gazette



THE SMILING AMBASSADOR: Soviet Ambassador to Canada Amasasp Aroutunian (third from left) displays good humor at the official opening of an exhibition of contemporary Soviet art at the Montreal Museum of Fine Arts. Left to right are Col. Hugh M. Wallis, president of the museum; Mrs. Aroutunian; the ambassador; Mrs. Leon Balcer; Museum Vice-President Murray Chipman, who travelled to Russia to complete the exhibition arrangements; Solicitor-General Balcer; and Museum Director Evan H. Turner. (Gazette Photo Service)

La Presse Mars 8/60

—Un dîner a été offert hier soir au Mount Royal Club, en l'honneur de l'ambassadeur soviétique au Canada et de Mme A. A. Aroutunian avant l'inauguration d'une exposition d'art soviétique contemporain au Musée des Beaux-Arts. M. Murray Chipman, vice- président du musée et président du comité du centenaire, accueillait les invités parmi lesquels: le solliciteur général et Mme Léon Balcer, M. et Mme Henry Davis, le colonel Hugh M. Wallis, M. et Mme Roger Viau, M. et Mme Evan Turner, M. et Mme Edward Cleghorn, Mme J. W. McConnell, M. et Mme Jean-Louis Gagnon, M. F. Cyril James, Mme Budden, M. et Mme André Bachand, Mme Thomas Atkinson, M. et Mme Victor Gartz, Mme Charles Taschereau, Mme Sterling Maxwell et M. Richard McLanathan, de New York.

# Lose Money On Russian Art Exhibit

Ottawa Evening Journal Apr 2/60

13 M

MONTREAL, April 2.—(CP)—A spokesman for the Montreal Museum of Fine Arts says the museum will lose money on its current exhibition of Russian paintings and graphics.

He said many people may be staying away from the exhibition because they suspect Russia would benefit financially from the admission fee.

From March 7 to 29 the museum had 24,078 visitors, but only 14,665 went to the Russian exhibition.

He said "There is no question at all of a kickback to the Russian government."

"The admission price was set to help the museum defray the costs of the exhibition".

The exhibition closes here Sunday and will be seen later at the National Gallery in Ottawa and the Art Gallery of Toronto.

Mar 8/60

# US Expert Says Red Art 'All Propaganda, Captive'

Richard McLanathan, whose Moscow exhibition of American art was denounced by Nikita Khrushchev as "the work of madmen," arrived here yesterday to survey Soviet Russia's painting—and return the compliment.

"Everything in the show is propaganda," said McLanathan. "Russian art is captive."

The 44-year-old director of the Museum of Art of Utica, N.Y., was in Montreal to attend the official opening last night of the Montreal Museum of Fine Arts' exhibition of contemporary Soviet art.

Prior to the opening, McLanathan told how Khrushchev "punched me on the shoulder and slapped me on the back repeatedly" during a half-hour discussion of American art in Moscow last summer. The museum director was there as curator of the American art collection.

At the present time, he is writing articles for the Atlantic Monthly on the Russians' reactions to the paintings and on his own opinions of Soviet art.

He came to the Montreal Museum to see what the USSR Ministry of Culture collected for the exhibition here.

"Only socialist realism is approved in Russian painting," McLanathan said. "Art there has become a propaganda arm for the Communist party. There is no place for individual expression.

"The Communist Party does not permit artists to present the people as they really are, but what they want people to think they are."

The American paintings, which were also damned in Washington by officials including President Eisenhower, were proof, McLanathan said, of the freedom of expression in the U.S.

"The Russian press called the paintings proof of the degeneracy of the West, of their belief that the Communists would overtake the U.S., and a capitalist plot against the Communist culture."

He said Khrushchev came to visit the exhibit, representative of two decades of American painting, two days before the show closed.

"He was surrounded by a good squad of secret police and interpreters," the museum man said. "But at one point, because his own interpreters were toning down my remarks in translation, he told them to shut up and listened to my interpreter instead.'

Among the remarks McLanathan attributed to Khrushchev:

"People who paint like that are crazy. People who call it art are crazier still."

McLanathan said he challenged Mr. K. to do a better painting and he would hang it in his Utica museum.

"Khrushchev said he would. I'm going to write him to remind him, because our new museum is opening Oct. 15."

Le Devoir Mars 8/60

## Au Club Mont-Royal

L'ambassadeur soviétique au Canada, S.E. A.A. Aroutunian et Mme Aroutunian seront les invités d'honneur à un dîner au Club Mont-Royal précédant l'inauguration par Son Excellence de l'exposition d'art soviétique contemporain au Musée des Beaux-Arts de Montréal.

Murray Chipman, un des vice-présidents du Musée et président du comité du centenaire, sera l'hôte de ce dîner au nom du président et du conseil du Musée.

Il y aura aussi parmi les invités :

Le solliciteur général, l'hon. Léon Balcer, représentant le gouvernement fédéral, et Mme Balcer; Henry Davis, sous-secrétaire d'Etat aux affaires extérieures, et Mme Davis; le colonel Hugh M. Wallis, président du Musée; Roger Viau, un des vice-présidents du Musée, et Mme Viau; M. Evan H. Turner, directeur du Musée, et Mme Turner; Edward Cleghorn, directeur associé du Musée, et Mme Cleghorn; Mme J.W. McConnell, Jean-Louis Gagnon, rédacteur en chef de La Presse, et Mme Gagnon; Dr F. Cyril James, directeur et vice-chancelier de l'Université McGill; William Budden, membre du Conseil du Musée, et Mme Budden; André Bachand, membre du conseil du Musée, et Mme Bachand; Mme Thomas Atkinson, M. et Mme Victor Gartz; Mme Charles Taschereau et Mme Sterling Maxwell, co-présidentes du comité féminin du Musée et Richard McLanathan, de New York.

Star Mar 28/60

## Defend Russian Art Against Intemperate Attacks

871

Sir,—We read in the daily paper that some people think the Russian paintings now on exhibition at the Art Museum, "Stink". Some even say they would rather jump in the St. Lawrence River than look at them.

Somebody should remind these people that Art knows no race, creed, or politics, and that we should take off our hats to any of our fellow humans that can paint and draw better than we can; not make stupid remarks that give the rest of the world an impression that we are a lot of illiterate morons.

Art Lover.

# Soviet Art Exhibit Opens

Soviet Ambassador to Canada Amasasp Aroutunian took a swipe at abstract art last night, declaring that it is "inacceptable and alien" in the USSR.

The Russian envoy made the statement at the Montreal Museum of Fine Arts as he inaugurated an exhibition of Soviet contemporary art before some 1,000 persons.

"Artists (in the USSR) are free to create the canvases they wish," Aroutunian said. "The public is also free to judge what it wants, what it likes. The public, generally speaking, can appreciate the merits of painting and the fine arts only when it understands the artists' work."

The some 150 works in the museum's exhibition were typical, he said, of how Soviet artists are guided "by the method of Socialist realism."

He noted that the exhibition is the first of its kind ever held in Canada and added: "Our opinion is that it is an important milestone marking the development and strengthening of cultural friendly relations between two close neighbors."

The same theme was discussed by Col. Hugh M. Wallis, president of the museum, who welcomed the Russian party to the museum in their native language.

"Who knows," he said, "but that the very salvation of the world lies in the closer international development of intercultural understanding."

Aroutunian, who was accompanied by his wife, Embassy officials and Russian press correspondents from Ottawa, spoke in French and English and called the Museum "a fine arts centre of national and international renown."

Toronto Globe & Mail Mar 21 1960

## Mixed Views

# Soviet Art . . . Or Is It?

871

Montreal, March 20 (CP)—There's a small-scale critical revolution taking place in a Russian art exhibition here and the Russians have called in reinforcements from Moscow.

The show, the first of Soviet art ever lent to a private institution in North America, opened at the Montreal Museum of Fine Arts March 9 with 70 paintings and 80 graphics.

When Russian Ambassador A. A. Aroutunian opened the show he also provided a book in which he invited viewers to make their comments.

First notation in the book was by Mrs. Aroutunian and was a congratualtory one.

"Exciting, revealing, altogether delightful," said the next. "Staggering in its power and beauty." . . . "Brings a catch to the throat," hailed others.

Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence River in January I think I would prefer the second experience," said one.

"Those two on the October Revolution really stink," said a man. "Incidentally, I'm a worker."

In the midst of this eight more paintings arrived from Moscow. There now are 78 paintings on view. All are by contemporary artists depicting life in the Soviet since the revolution.

"Do they do anything in Russia except work, work, work?" asks one.

"Flabbergasting," says another. "Felt like taking shower after so much sweat."

Others included:

"Why not Nikita with a golf club?"

"Not red enough."

"Abominable."

"This is art?"

"Russians are ahead in ballistic missiles. They are 75 years or more behind regarding art."

"Any comment might be held against me, come the revolution."

The exhibition, which attracted 10,000 viewers during its first week, leaves Montreal April 3. It will then head on to Ottawa and Toronto.

Dimanche-Matin Apr 3/60

Mont. Star



—Staff photo by Adrian Lamy

Soviet Ambassador Amasasp Aroutunian, left, Solicitor-General Leon Balcer, and Col. Hugh Wallis, president, Montreal Museum of Fine Arts, look at typical Soviet painting: "Builders of Happiness," by an artist called Michael Gusein-Ogly Abdullayev of Azerbaijan republic. The exhibition of 70 paintings was opened last night.

Mar 8 '60

# Russian Paintings Stir Controversy

By BOYCE RICHARDSON

Soviet painting has come to Montreal — and it promises to give rise to as vigorous an argument as Montreal art circles have ever known.

An exhibition of more than 70 Soviet paintings — the first seen in Canada since the war — was opened by Soviet ambassador Amasasp Aroutunian in the Montreal Museum of Fine Arts last night.

The show drew about 1,000 people for the opening night — five times as many as most shows — and they were about equally divided between the scoffing experts and the enthusiastic non-experts.

Art dealers, painters and collectors were almost unanimous in calling the show "academic," "disappointing," "poster art." Many of them took refuge in "no comment."

But many other spectators loved it. "At last I see an art show that I understand," said one man.

"The colors are wonderful," said another.

"It's so alive," said a third. And everyone had to agree that whatever else its faults it "gives a good idea of Soviet life."

If enough people see it the show may be one of the most controversial ever shown in Montreal. Every painting has an obvious subject, and most have a clear purpose. The difference in approach arises from a completely different conception of the place of art in society.

"The fine arts are for the people, and not only for the elite," said Ambassador Aroutunian, opening the show. "We understand quite well that there are people who imagine that they inhabit Olympian heights, and that the fine arts are their privilege. But this is not so for Soviet fine arts."

Mr. Aroutunian, according to museum president Hugh Wallis helped greatly in arranging this exhibition for Montreal. And he told the large opening night audience his conception of the purpose of the exhibition: "We are hopeful that this exhibition, besides its aesthetic importance, will help visitors to know a little more about the Soviet people."

Asked to name the best painter in the show he led a reporter to a canvas by the Armenian Martiros Sergeyevich Sarian, who, he said, had his eightieth birthday February 29, and was a famous painter even before the Russian revolution. He is a close personal friend of Mr. Aroutunian, who is also an Armenian.

There are many others whose work caught the fancy of the first night audience and are sure to prove popular in Montreal, especially, if the ordinary lay public visits the exhibition in any numbers.

"We have seen better work from Russia in the thirties," said one Montreal painter. "I'm disappointed."

"It would have been quite passable for a student exhibition 30 years ago," said a local art dealer. "But you won't print what I have to say. We are supposed to emphasize good relations and all that sort of thing."

But there were as many positive opinions as negative. The owner of one of the finest private collections in Canada said: "It's very good. I have seen their leading gallery in Moscow, and this is much better. I congratulate Montreal on getting it here."

Le Devoir Mar 9/60

AU MUSEE

## Exposition soviétique

Hier soir avait lieu au Musée des Beaux-Arts de Montréal le vernissage de l'exposition de peintures soviétiques. A cette occasion le Dr Amasaap Aroutian, ambassadeur de l'Union soviétique prononça une brève allocution au cours de laquelle il exposait le point de vue des peintres soviétiques "Les Beaux - Arts en Union soviétique sont multi - nationaux, ils expriment les traditions et la vie quotidienne du soviet. Les écoles formalistes modernes défigurent l'image de la vie réelle et sont étrangers à notre art. L'art abstrait est inacceptable pour l'artiste soviétique. Les artistes de chez nous se guident dans leurs travaux sur une méthode socialiste.

Chaque artiste possède son style propre mais ils ont un fait en commun : ils veulent décrire la forme réaliste de la vie socialiste qui les entoure . . . Les artistes sont libres de créer les tableaux qu'ils veulent. Le peuple est également libre de juger et de prendre ce qu'il préfère. Les artistes et le peuple veulent avoir des contacts entre eux. Ce n'est que lorsque le peuple **comprend** la beauté de la peinture et les oeuvres des artistes qu'il peut apprécier ces travaux . . ."

St. Laurent News Mar 10 60

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## Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, March 16 at 3 p.m. in the Museum.

The guest speaker will be Mr. Guy Viau, professor of McGill University and the Ecole des Beaux Arts.

Mr. Viau will give a gallery talk in French on the current exhibition of Russian painting.

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Westmt Examiner Mar 11/60

13 M

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The Star Mar 9/60

## Socialist Realism And Soviet Art

EARLY visitors to the exhibition of Soviet art at the Museum of Fine Arts have—some of them—expressed disappointment that it does not offer any display of Soviet abstracts. Others are well pleased that it does not. Among these is the Soviet ambassador himself. Mr. Aroutunian has remarked that abstractionism is inacceptable and alien to Russian art. Soviet artists, he explained, are guided by "the method of socialist realism."

Soviet spokesmen delight in using such terms. Everything that happens in Russia seems to be tied in with its particular ideology,—from foreign policy to production methods, and right down, for all we know, to eating habits. All is done in the spirit of Marxist-Leninist precepts, even though the written testaments of those two leading Communists are not notable for their penetrating criticism of art. Mr. Aroutunian, however, is not dismayed. If the founding fathers omitted laying down the canons of art, this error has since been repaired by later interpreters.

We doubt if Mr. Aroutunian is going to win this one. "Abstractionism" as an art form has had a long and distinguished history. Its development continues, and it is no secret that Soviet artists, at least in the privacy of their studios, abandon the method of socialist realism, and try their hand at it.

Someone should take Mr. Aroutunian to one side and tell him about King Canute. The waves of abstractionism will sweep over him in due course.

Gazette Mar 21/60

# Red Art Rapped, 'Reserves' Called

There's a small-scale critical revolution waging at a Russian art exhibition here and the Russians have called in reinforcements from Moscow.

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When Russian Ambassador A. A. Aroutunian opened the show he also provided a book in which he invited viewers to make their comments.

First notation in the book was by Mrs. Aroutunian.

"I congratulate this first experience in exhibiting Soviet art in Canada," she wrote.

"Exciting, revealing, altogether delightful," said the next. "Staggering in its power and beauty" . . . "Brings a catch to the throat," hailed others.

Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence River in January I think I would prefer the second experience," said one.

"Those two on the October Revolution really stink," said a man. "Incidentally, I'm a worker."

In the midst of this eight more paintings arrived from Moscow. There now are 80 graphics and 78 paintings on view. All are by contemporary artists depicting life in the Soviet since the Revolution.

"Do they do anything in Russia except work, work work?" asks one comment.

"Flabbergasting," says another. "Felt like taking shower after so much sweat."

Others included:

"Why not Nikita with a golf club?"

"Not Red enough."

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The exhibition, which attracted 10,000 viewers during its first week, leaves Montreal April 3. It will then head on to Ottawa and Toronto.

St John Evening Times-Globe & Mail Mar 5

## Russian Exhibit Opens In Montreal

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But he added:

"The schools of modern formalists who disfigure the image of real life are strange to our art. Abstractionism is inacceptable and alien to it."

Soviet artists were guided by "the method of socialist realism."

Star Mar 12/60

Art Notes

# Russian Paintings Show Virtuosity But No 20th Century Imagination



Clover Harvest. By Yoori Stanislavovich Padlyaski. In the Soviet Exhibition at the Montreal Museum of Fine Arts.

Gazette Observer Mar 11/60

871



(CP Wirephoto)

**RUSSIAN PAINTING IN DISPLAY AT MONTREAL EXHIBITION**

This painting of fishermen hauling their nets is one of a series of Russian paintings shown at the Montreal Museum of Fine Arts. The exhibition may go later to Toronto and Ottawa. The painting is by Tigran Abramovich Simonian.

Star Mar 12

By ROBERT AYRE

IT IS an astonishing thing that the people who put sputnik into space and planted the first flag on the moon, who are so well on into the 21st Century in Science, should in Art be stalled in the 19th. Going into the exhibition of Soviet paintings and graphics in the Museum is a curious experience. It is like riding the Time Machine into a backwater of the Victorian era. I know that the "vaster empire than has been" did not stretch as far as Russia, but the term "Victorian" implies a state of mind we all recognize and that may be applied as justly to the pictures in the Paris Salon as to the whatnots and antimacassars in the London drawing rooms.

Victoria was on the throne only two years when Cezanne was born and before she laid down the sceptre there was plenty of time for the development of new ideas that were the antithesis of the Victorian. Most of these, and all the Art-shaking ideas that burst on the new century seem to have had no effect on the Soviet Union. It has been too busy with its own revolution to be interested in noises offstage.

* * *

We are told that the works in the exhibition were chosen by the Ministry of Culture in Moscow to suggest current trends in the U.S.S.R. These trends, it appears, owe nothing to the arts of ancient Russia (the ikons, for example), to the folk expression of the various peoples that make up the Soviet Union, or to the more sophisticated expression of the Ballet; certainly nothing to Russians like Kandinsky. As Mr. G. Nedoshivin tells us (quoted by Dr. Turner in the foreword to the catalogue) contemporary Soviet painting has been guided by the achievements of 19th Century Russian painting. It gave them what they wanted. It has been summed up as "Socialist Realism."

In other words, it is Victorian story-telling, and along with self-satisfaction with things as they are, goes encouragement for things as they may be. It is painting with a program, a sort of advertising art. With two or three exceptions—the sober reminder of war in the troop train picture by Kotliarov; the tragedy of the girl on the way to her execution in "Not to Forget 1959" by Alekseyevich—the workers, men and women, are all smiles.

* * *

The lessons are good—health and happiness, friendship, the dignity of labor and the satisfactions of working together, pride in history—but, somehow or other, when the message comes first and is made palatable to the least common denominator, art takes to the lower levels. There is no question of the technical ability, even virtuosity, of these painters. Some of them handle paint with a brisk style learned from the impressionists; they can paint large and organize masses and movement (though I feel that Moiseyenko's enormous "Unit of Soviet Cavalry 1957," for all its bravura, is static and posed); they have a feeling for human character and an eye for accuracy of detail. There are honest portraits in the show; pleasant but inconsequential still-lifes and landscapes. I could find no flights of individuality, none of the imagination and daring that sends rockets round the earth.

We have this kind of painting in the Western World, surviving from the 19th Century in spite of all the revolutions. It is seldom seen in the galleries, much to the regret of thousands who are baffled by the non-objective and who will welcome the Soviet paintings because, at last, here is something they can understand. The popular, sentimental Victorian anecdotes are still to be found in the auction rooms, on calendars, in back numbers of the Illustrated London News and the Christmas annuals and, in more modern style, as magazine covers and fiction illustrations.

In terms of art, I don't think these Soviet paintings have much to say to us. But we welcome the exhibition for the insight it gives us into the lives of the people for whom they are intended. At the same time, we should perhaps remember that this is an official exhibition, chosen by the Ministry of Culture to show the face of the U.S.S.R. to the world outside. I find it hard to believe that all the Soviet painters are content with mild affirmations of landscape and enthusiastic celebrations of the good life, that none of them have been excited by what has been happening to Art in the West in the past hundred years.

In the graphics section, I liked Goncharov's illustrations for Shakespeare, Favorski's tiny animals and Pushkin pictures and Litvinenko's miniature landscapes, but they are all very traditional and there's nothing to come up to the freshness and invention of the CBC TV graphics in the Stable Gallery.

* * *

About twenty water colors sent over from Florence by Jeanne Rheaume are on view at Regency Row, a suitable place, among the furniture, for broadly painted two-dimensional arrangements of anemones and other flowers, eggplants, peppers and other fruits and vegetables, with fabrics. There are half a dozen landscapes, but the over-all impression of the exhibition is decoration, harmonious in rhythm and color, charming, painted with great facility, almost too easy.

* * *

I was disappointed not to see more examples of Avis Fyshe's lettering and illumination in her lobby show at the Montreal Repertory Theatre. A page from one of the Rig Veda hymns was all I could find. For the rest, there are modest landscape sketches from Grand Manan and Bic and the Laurentions and flowers, with developments into pleasant abstractions, some taken from nature, like the fluent "Polished Stones Cast Into a Pool" and "Swirl of Leaves" and some, like "Sound of Swan Lake," a translation of music.

Cape Breton Post Mar 21/60

## Art Exhibit Revolution

$71

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**TUNE CHANGES**

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"Not red enough."

Mont. Gazette Mar 12/60

# Montreal Museum Shows Soviet Art



*"ON THE BANK OF THE RIVER" an oil painting by Latvian artist Waldis Karlovich Kalnroze-Rosenberg (1894- ). This large painting can be seen at present among many others in the Soviet exhibition at the Montreal Museum at Fine Arts.*

By DOROTHY PFEIFFER

IT HAS been observed by G. Nedoshivin, a present-day Russian writer, that a guiding influence in current Soviet art has been the achievements of 19th Century Russian painting. Features of that particular school are described as "bold and constant realism and keen realization of the link between artistic treatment and social problems."

Some of the results of this aim may be seen in the present exhibition at the Montreal Museum of Fine Arts, which includes more than 60 oil paintings on canvas and about 40 graphics selected by the Ministry of Culture in Moscow. The Montreal Museum's Centenary celebration.

If the painters of the Union of Soviet Socialist Republics believe they have successfully avoided suggestion of art-influence from other countries, they are mistaken.

Both impressionism and post-impression can be observed, although blown-up to gigantic proportions. Portions of background and foreground painting show subtle hints of the world-wide influence of abstract expressionism and non-figurative art.

# ART

Far Eastern procession zigzags its way to where its leader converses with a uniformed officer. To the right of the drawing appears in silhouette a portion of a map or coastline. Political significance aside, the design of this graphic is pleasingly original.

Stretched out like a pink elastic band is "Funeral on a Hill," a narrow panel by artist Oya. "Pashtchenko's "Canal For Ships" undoubtedly owes its sky to Van Gogh.

A completely disarming, and also, charming, watercolor painting by Grbov, "The Younger Brother" depicts a wishfully-thinking little lad holding a huge pair of boots as he stands knee-deep in snow. He is surrounded by ski-poles, flags and other ski-racing equipment.

Other subjects in the graphics section largely concern themselves with power-line and dam development, farm scenes, city and suburban construction. There is much of interest to be observed, even if what is observed is paradoxically conspicuous by its absence. We see only what the Soviet Union wants us to see. We are not permitted either an honest-to-goodness look at the Soviet peoples' lives of today or an insight to their personal thought or emotion.

One thing however, appears certain. Whenever — and if, several of these same painters find courage to paint as they would wish, rather than as they are advised to paint at present, the Western art-world had better look to its future laurels.

desire has been partially overcome only by exteriorally imposed discipline.

The true artist creates through an inner imposition of self-discipline. The word "discipline" comes from Latin roots meaning "to learn." That particular interpretation has yet to develop further in Soviet painting. At present it rather resembles "magazine-cover" or "calendar" art. Predominately and self-consciously preoccupied with superficial and determined illustration, it attempts optimistically to "sell" the U.S.S.R. to the world.

Many of the enormous canvases look as though they had been painted directly from actual photographs. Practically all of the paintings concern themselves with the vast out-of-doors. Interior scenes, nudes, interpretation of every - day family life or still-life studies are excluded. Emotion is confined to gay outings of groups of workers and to harvest scenes, or to the seeing-off or greeting of soldiers and workers, in which smiles also are more evident than tears.

An exception is seen in a work by Kotlairov, a Laureate of the Stalin Prize. "To the Front, 1956" is a profoundly moving expression of nostalgic sadness, in which all who look at the painting can participate. The impact of this work is universal.

A painting somewhat reminiscent of religious feeling is the Armenian artist Simonian's large canvas "Syevan Fishermen." This rugged and colorful work suggests a version of toilers of the Sea of Galilee.

"Lithuanian Scene, 1956" by Nissky, features a long, straight road through the forest and an automobile. Beside the small car stands a female figure and two dogs. Although theatrical in quality, this painting nevertheless appears founded upon French art of the time of Derain.

Melbardzdis of Riga tries valiantly to express himself differently in his painting "Spring." He almost succeeds. Unfortunately, however, intensity of mood, color and technique dwindle into banality in the painting's middle and far distance. This painting however, is one of the more interesting in the show.

"Basket with Mountain Ash Berries" by Konchalovski (1876-1956) is an excellent, if conventionalized, still-life, remarkable for color, composition and painting texture.

Tchepik's "Ironworkers" displays impressive figure-drawing combined with darkly glowing color.

In the section reserved for Graphic Art, I noted a black and white example by Favorski, entitled "Caravan." Topped by a classical ruin, a decorative and heavily - laden

Current Events Mar 25/60

The ice is breaking up in the river—the first vessel has arrived in port and spring is definitely in the air in Montreal. That old cliche about a young man's fancy may or may not be true but there's one thing certain the vernal season brings us all out of winter hibernation with an urge to go places and see things—if proof were needed witness the fact that some 10,000 persons thronged to The Montreal Museum of Fine Arts during the first week of the contemporary Soviet art exhibition—on one day alone—Sunday, March 13th, a total of 3,769 persons were on hand to see the 70 paintings and 80 graphics by artists from the various republics of the USSR. The show is the first collection of Russian art ever loaned by the Soviet Government to a private institution in North America. Visitors' reactions to the exhibition are recorded in a comment book supplied by the Soviet embassy and they give a pretty interesting idea of the diversity of public opinion. One viewer called the exhibition "Staggering in its power and beauty", "strictly propoganda" says another. Then there's "Top show of the year!", "Morbid" and "Quel ennui!" One man asks "This is painting?", "Abominable" asserts another, while a woman states "the beauty of at least two landscapes brings a catch to the throat". The show continues to April 3rd so why not have a look and see what your own reaction is ?

La Presse June 6/60

## L'art abstrait a déçu les Russes

—Aroutunian

Toronto, 4. — L'ambassadeur des Soviets au Canada, M. Amasap Aroutunian, a déclaré que l'art moderne est passé de mode en Russie soviétique.

Au cours de l'ouverture de l'exposition de peinture soviétique, M. Aroutunian a dit, entre autres, que "les Russes furent les premiers à faire de l'art abstrait, mais qu'ils ont abandonné cette forme d'art qui leur a apporté des désillusions, il y a déjà trente ans, en faveur d'un art qui représente le côté positif de la vie".

L'ambassadeur russe a déclaré en outre que le premier ministre Nikita Khrouchtchev et lui-même étaient des amateurs d'art.

Charlotte Town Guardian Mar 21/60

## Soviet Art Exhibit Sharply Criticized

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First notation in the book was by Mrs. Aroutunian.

"I congratulate this first experience in exhibiting Soviet art in Canada," she wrote.

"Exciting, revealing, altogether delightful," said the next. "Staggering in its power and beauty" . . . "brings a catch to the throat," hailed others.

**TUNE CHANGES**

Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence River in January I think I would prefer the second experience," said one.

"Those two on the October revolution really stink," said a man. "Incidentally, I'm a worker."

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Calgary Herald Mar 31 '60

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"Flabbergasting," says another. "Felt like taking shower after so much sweat."

Others included:

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"Not red enough."

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Moncton Transcript Mar 12 '60

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*Latvian Fishermen.* JANIS OSIS, 1951
The touring collection scrupulously represents all parts of the U.S.S.R. Osis, a 34-year-old Latvian, is unknown here but Lev Burdyukov, Soviet cultural attaché in Ottawa, comments: "It is the end of the fish season. They have all filled their quotas. Now they have celebration with a race."

## A RARE PEEK AT

# RUSSIAN ART

**Will Canadians rave or roar over this new show of modern art—Soviet style?**

*By Barbara Moon*

WHEN HIS EXCELLENCY Amasasp Aroutunian, ambassador from the USSR to Canada, first arrived here a little over a year ago he remarked to reporters, "If Westerners don't like Soviet art it is because they don't know it."

They have had little chance. Since World War II contemporary Russian painting has been exhibited only four times on this side of the Iron Curtain—in 1956 at Venice, in 1958 at the Brussels World Fair, and in 1959 at the Royal Academy in London and at the Coliseum in New York. Forty or fifty contemporary paintings have been shown on each occasion. For the rest, the Western world's knowledge of Russian art since the 1917 revolution has been confined to scattered reports of tourists and observers in the USSR and to the meagre published accounts of art historians.

For a few weeks this spring, though, some Canadians will have a chance to judge Russian art for themselves. The nine paintings on these pages are representative of a special exhibition of contemporary Soviet paintings loaned by the USSR to the Montreal Museum of Fine Arts for its centennial-year celebrations. The Montreal museum is showing the collection this month. The National Gallery in Ottawa and the Toronto Art Gallery are

STORY AND PICTURES CONTINUE ON NEXT THREE PAGES





*Machine-Gun Carriage.* MITROFAN GREKOV, 1925

"I didn't know Russia had a western-action school," says Donald Buchanan of Ottawa's National Gallery. The only pre-war painting on these pages, it shows Red Cavalry charging over the steppes.



*Relay Race.* ALEXANDER DEINEKA, 1947

One of the few Soviet artists known outside Russia, Deineka, says Burdyukov, paints "rude, big, not-pleasant figures of men and women."



*Joy.* MIKAEL ABDULLAYEV, 1956

"Quite lovely," says Charles Comfort of the National Gallery. "Not very expressive," says Burdyukov. "It's modest, just a light mood of joy."



## RUSSIAN ART *continued*

hoping to hang the paintings later. It is the first time since the war that Soviet paintings have been loaned to a private institution on this continent.

Few people in Canada — including the heads of the galleries mentioned and the USSR embassy staff in Ottawa — knew much about what was coming except that there would be seventy contemporary Soviet paintings and ten pre-revolutionary paintings. They were picked by the presidium of the Academy of Arts in Moscow from state museums and galleries throughout the USSR. The only advance clues to the actual selection were color reproductions secured from Moscow for Maclean's with the help of Dr. Aroutunian.

Even this small sample provoked curiosity and cautious comment from Canadian specialists. "It's not the sort of factographic realism we in the West are likely to be expecting," remarked Charles Comfort, newly appointed director of the National Gallery.

"There's actually very little propaganda in them," mused Martin Baldwin, head of the Toronto Art Gallery. Alan Jarvis, now editor of Canadian Art, said flatly, "Disappointing." Toronto artist Jack Nichols said, "It's all very — well —*readable*."

And the gallery heads expect just as much curiosity — and considerably more unbridled comment — from the public. "I think the show will be very, very well attended," says Comfort. Evan Turner, director of the Montreal museum, is preparing for



*Moscow Suburbs Road.* V. N. BASOV, 1959

Evan Turner, of Montreal's Museum of Fine Arts, liked this, the most recent painting in the group, for "skilful design." Martin Baldwin, of Toronto's art gallery, comments: "In France they were doing this a hundred years ago." At home, Soviets are now showing French art they once called "decadent."

at least fifteen thousand viewers. Aroutunian is still more optimistic: pointing out that two million attended last year's exhibit at the Coliseum in New York, he has predicted an attendance of one hundred thousand in Montreal alone.

If he's right, the show will have exceeded the Montreal museum officials' wildest dreams of a real coup to celebrate their centennial year.

It is not, however, precisely the coup they had in mind at the start. What their centennial committee, headed by Montreal businessman Murray Chipman, really wanted was the part of the Soviet exhibit at Brussels that had featured the USSR's superb collection of French impressionists and post-impressionists. The loan of the French collection—plus some Soviet art of course—would, they suggested hopefully to the Soviet ambassador, be a fitting gesture to the second largest French city in the world.

When at Aroutunian's suggestion, Chipman went to Moscow last November to negotiate directly with the Ministry of Culture, he was told that the French paintings were needed for a special exhibition in Moscow this spring. It may be worth noting that revolutions can cause problems of disputed ownership. When the USSR let its Picasso collection out of its hands, for one Paris fair, its former owners got a court injunction and claimed the paintings. (They were withdrawn from the show within two hours and hustled to the Soviet embassy.)

Chipman finally settled for ten pre- CONTINUED ON PAGE 48



*Kapetsa.* VASSILY EFANOV

Artist Eric Aldwinckle says, "Our parliament buildings are hung with portraits not as good as this." Subject is head of Physics Problems Institute, Moscow.

Continuation Macleans

## ...are peek at Russian art continued from page 23

revolutionary Russian paintings—plus the notably generous selection of contemporary Russian art.

The Canadian gallery chiefs aren't worried about the safety of the touring collection. Theft? "Where could a thief dispose of them?" asks Turner. Vandalism? "I don't anticipate anything of the kind," says Comfort, though Baldwin, of the Toronto Art Gallery, adds cautiously, "Of course you've always got to provide against the occasional damn fool." Anti-communist demonstrations? Turner points out, "After all, just because the museum presents this exhibit it doesn't mean we endorse the ideas, any more than if we show Murillo's Immaculate Conception does it mean we endorse that dogma."

The dogma of Soviet art is, in the words of G. Nedoshivin, deputy director of the State Tretyakov Gallery in Moscow, "Truth, high ideals, and closeness to the people who are building communist society." The style is called social realism. From what Western observers have been able to conclude, the subject matter ranges from events in post-revolutionary history to huge, worthy canvases of collective labor, where even the oxen seem to smile with joy. Western art critics have also commented on the vigorous strain of portraiture, particularly of national heroes. Montreal's Turner adds another note: "Their paintings all seem to deal either with youth or with old age — no middle age." Toronto artist Eric Aldwinckle, who toured Soviet galleries as a guest of the USSR government five years ago, comments, "Their sense of color is terrific." He also recalls the size of many of the canvases: "Their preliminary sketches alone are as big as many of our gallery paintings."

Though there apparently are private collectors among the professional classes in Russia, painters are supported by a wide system of state and public orders and assignments, and their art is meant not for apartment walls but for museums and institutions — for the people.

The reports of Jack Chen, a Chinese artist who studied and worked in Moscow for years, suggest that Canadians may find at least a few familiar art-gallery items missing from the Soviet show. He wrote: "Soviet artists have less interest in those themes that are the usual stock-in-trade of the average Western artist . . . the intimate and personal incidents and accidents of usually humdrum bourgeois life, such as the studio interior, fleeting and usually frivolous sexual moods and the recording of the more or less accidental patterns that go to make up contemporary still life." Murray Chipman, who combines an appreciation of fine art with a monumental weakness for puns, noted the dearth of nudes in Soviet galleries. He asked Ministry of Culture officials, "What has happened to the Russian bare?"

For the first decade after the revolution, Moscow raged with debates about how best to express the new era in art. When the smoke of debate cleared, Lenin had had the last word: "Art belongs to the people; its roots should penetrate deeply into the very thick of the masses of the people. It should be comprehensible to these masses and loved by them."

Abstractionisms were rejected as not comprehensible to the masses—just as in Hamilton, Ont., recently, a civic committee rejected $60,000 worth of paintings and sculpture selected by an art jury for the new city hall because "people don't understand that sort of thing."

"I think a lot of people are going to be surprised at how close this Soviet art is to the Canadian taste," Evan Turner said recently. ★



In the Russian magazine Little Fire, cartoonist J. Cherapanov spoofs some Soviet art under the caption, "Life and art."



Monetin Daily Times Mar 22/6

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**Tune Changes**

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Le Devoir apr 2/60

# L'attrait pour la peinture soviétique n'était que passager

L'art soviétique occupe une pitoyable troisième place dans l'intérêt du public montréalais, si on le compare à la musique et à la danse russe, déclarent les autorités du Musée des Beaux-Arts de Montréal.

Les ballets Bolshoi, les danseurs Moiseyev et l'orchestre symphonique de Moscou ont tous joué devant des salles combles.

Mais en ce qui concerne l'exposition d'art soviétique contemporain au Musée, la situation est fort différente.

Le nombre de visiteurs au Musée du 7 au 29 mars, inclusivement, s'élève à 24,078.

Mais parmi ceux-ci, seulement 14,665 ont vu les tableaux russes, une collection assemblée par le ministère de la culture de l'URSS et envoyée pour la première fois à une institution privée de l'Amérique du Nord.

La différence entre les deux chiffres atteint donc 9,413.

On estime que quelques-uns n'entrent pas à cette exposition à cause du prix d'admission (50 sous pour les adultes, 25 sous pour les enfants).

"Il nous fallait absolument exiger un prix d'entrée à cause des frais de transport, du coût élevé de l'assurance, des gardes supplémentaires et du séjour ici du conservateur envoyé par Moscou pour surveiller les tableaux" a déclaré un porte-parole du Musée.

"Même avec le prix d'entrée, a-t-il ajouté, nous perdons de l'argent sur l'ensemble de l'exposition."

Il est possible aussi que certains visiteurs s'imaginent que les profits reviennent au gouvernement soviétique.

"Ce n'est pas le cas, bien entendu, a confirmé le porte-parole. Le Musée a fixé un prix d'entrée pour aider à défrayer le coût de l'exposition."

Pendant la première semaine, il y a eu 6,513 visiteurs à l'exposition, soit le plus grand nombre. La deuxième semaine, l'assistance baissait à 4,263 et la troisième semaine, à 3,497.

Dans tout le Musée, il y a eu 10,289 visiteurs la première semaine, 6,860 la deuxième semaine et 6,337 en troisième semaine.

Le porte-parole du Musée a annoncé que les galeries resteront ouvertes plus longtemps dimanche pour que le public puisse profiter de cette dernière occasion de voir les tableaux russes.

Au lieu de l'horaire habituel du dimanche (de 2 à 5 h. de l'après-midi), le 3 avril le Musée sera ouvert de midi trente à six h. du soir.

Ce sera le dernier jour de l'exposition.

Après Montréal, la collection soviétique sera exposée à la Galerie nationale du Canada en mi-avril et à la Galerie d'Art de Toronto à partir du 1er juin.

La Presse apr 2/60

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Two mountains she victory May 5-'60

# Murray Chipman To Speak At Gyro Civic Night

ST. EUSTACHE-SUR-LE-LAC — The Gyro Club of Two Mountains will hold its annual Civic Night on May 17. This is the dinner meeting at which the club pays tribute to leaders in the municipal, religious and educational life of this community. Invitations have been mailed to prominent citizens.

Speaker for this outstanding affair is Murray R. Chipman, Montreal Director of MacLean -Hunter Publishing Company Limited. Mr. Chipman's subject will be "Russia and St. Eustache". The speaker has recently returned from his latest visit to Russia during which he arranged for the exhibition of Russian art just concluded at the Montreal Museum of Fine Arts. Mr. Chipman also enjoys the reputation of being one of Canada's outstanding after-dinner speakers.

Although this is a closed meeting in the sense that it is open only to members of the Gyro Club and invited guests, citizens who wish to hear this outstanding speaker may do so by arranging with a Gyro of their acquaintance for an invitation.

Ottawa Citizen Apr 4/60

# *Soviet-Shy City Avoids Exhibition*

MONTREAL (CP) — A spokesman for the Montreal Museum of Fine Arts said the museum will lose money on its current exhibition of Russian paintings and graphics.

He said many people may be staying away from the exhibition because they suspect Russia would benefit financially from the admission fee.

From March 7 to March 29 the museum had 24,078 visitors, but only 14,665 went to the Russian exhibition.

He said "there is no question at all of a kickback to the Russian government.

"The admission price was set to help the museum defray the costs of the exhibition."

The exhibition closes here Sunday and will be seen later at the National Gallery in Ottawa and the Art Gallery of Toronto.

La Presse mar 12/60



BELYAYEV : Sur la rivière Oka

Le Droit Ottawa mar 15/60

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PEINTURE RUSSE — Cette peinture du Russe Tigran Abranovich Simonian représente des pêcheurs à l'oeuvre. Elle est l'une des toiles prêtées par l'UISS au Musée des Beaux-Arts de Montréal à l'occasion de l'anniversaire du centenaire de cette institution. Il est possible que cette exposition vienne à Ottawa et à Toronto.

(Photofax PC)

# A L'OMBRE DES POMPIERS EN FLEURS

***par Jean Sarrazin***

C'est encore pire qu'on l'imaginait ! On savait que c'était mauvais. On pensait au moins que ce serait ridicule. Même pas ! C'est terne. C'est poussiéreux. C'est ennuyeux. Autant j'aurais donné plusieurs fois mes 50 sous pour voir "Le Canada collectionne", autant, ici, on a envie de crier : "Remboursez !" . . .

Rendons aux Russes cette justice : ils n'ont pas demandé à venir. C'est nous qui avons été les chercher. En la personne de M. Chipman, vice-président du Musée, qui avait fait de cette exposition son cheval de bataille. Il a fallu qu'il aille jusqu'à Moscou pour recevoir ce camouflet : les Russes envoyaient leurs Van Gogh à Paris et leurs croûtes à Montréal. Peut-être savaient-ils que la peinture soviétique pouvait rivaliser avec la couverture de MACLEAN'S magazine, encore que la couverture de MACLEAN'S soit parfois spirituelle, presque toujours amusante. M. Chipman en fut donc pour ses frais et dut se fendre d'une déclaration vide de sens, avec l'air du monsieur qui, venant de ramasser un solide coup de pied dans le bas des reins, susurre : "Quelle aimable plaisanterie . . . quel humour délicieux . . ."

Il n'est pas seul. Car le spectacle d'un pareil vernissage n'est pas piqué des vers. Toute une société sclérosée dans la fameuse "hiérarchie des valeurs", confite dans l'argent, voire dans les bénitiers, gloussait et minaudait devant les portraits de soldats-laboureurs. de paysans motorisés et de cyclistes de banlieue.

Outre les millionnaires qui se délectaient naguère d'entendre l'ambassadeur russe parler de l'élimination de l'esprit petit-bourgeois, au Canadian Club, il y avait là le dernier carré de douairières croulantes, d'endiamantées moribondes, qui glapissaient sous leurs dents jaunes : "Is it not nice? Is it not lovely? Is it not wonderfull?" . . . Bien entendu, en cas d'arrivée des Soviets à Montréal, tout ce beau monde aurait le cou coupé avant même d'être secouru par les Zouaves pontificaux, camouflés en épinettes, qui auraient pris le maquis dans la région du lac Mistassini.

* * *

See opposite page

le travail, l'obéissance, l'amour des siens, la procréation, la crainte de Dieu. Peinture qui a été jadis une source de chefs-d'oeuvre, mais qui a dégénéré pour devenir l'imagerie populaire religieuse d'aujourd'hui, emplissant nos églises de toiles et de statues de la plus exécrable qualité artistique. Pourtant, elles exaltent toujours les fidèles en vue d'un monde meilleur. Une des querelles entre la Réforme et l'Eglise avait tourné autour de l'imagerie religieuse. L'Eglise la maintint comme stimulant extérieur de l'âme et du coeur. Elle savait ce qu'elle faisait.

La religion soviétique obéit aux mêmes motifs psychologiques. Je ne voudrais scandaliser personne, mais il est troublant de constater que, si le tableau de Simonian, "Pêcheurs", s'intitulait "Pêcheurs de Galilée", il pourrait prendre place directement au-dessus des autels, exaltant le travail, l'humilité et la foi.

C'est d'ailleurs à dessein que je n'ai parlé ici que d'imagerie populaire religieuse, car c'est devenu un lieu commun que le régime soviétique est un "tout", une forme de vie et de pensée, une philosophie et une morale. Religion politique et sociale qui a ses rites et ses impératifs rigoureux, il exige une imagerie publicitaire exaltant d'abord le travail et la vie en commun, la force de production, le progrès ; mettant à l'honneur les forgerons de cette vie nouvelle et promettant un avenir qui s'appelle "les lendemains qui chantent", grâce à de nouveaux dieux. Car le bon dieu (pas en taxi) est là devant nous, à l'exposition, barbichette au vent, et promenant sa méditation sur les quais de la Neva . . .

* * *

Si cette peinture nous paraît si ordinaire, si banale, c'est qu'elle est conçue pour être à la portée d'un peuple immense, naguère encore inculte, et qu'elle amène progressivement à un niveau plus élevé. Et d'abord à une prise de conscience de l'art. Voilà pourquoi la peinture soviétique est un mauvais article d'exportation et un détestable article de propagande extérieure. Il faudrait la voir dans son contexte humain, dans les musées de Moscou et de Leningrad ou, mieux encore, dans ceux de la République des Kirghiz ou de la République des Kalmouks, partout où, le dimanche, les soldats, les paysans, les mécaniciens, viennent l'admirer d'un air béat, main dans la main avec des paysannes, fichu en tête. Vous riez ? Vous êtes au-dessus de tout cela ? Bien sûr ! Pourtant, c'est là que cette peinture s'intègre à la vie du peuple. C'est là qu'elle joue son rôle. Car, le cinéma, ces gens-là savent que c'est une histoire, tandis que la peinture, c'est l'Histoire figée devant eux. Une Histoire qui les assimile, les dévore. Parce que les gens, sur les tableaux, leur ressemblent. C'est déjà l'avenir, leur avenir, qui les regarde. En exaltant leurs sentiments, leur fierté, leur ambition, cette peinture joue un rôle social. Elle donne au musée un rôle de premier plan, un rôle de sanctuaire, dans la vie d'un peuple. Elle est un des maillons qui mène de l'isba à l'école, au tracteur, au laboratoire. Attention ! On en rit. Mais ça les a menés à la lune avant nous !

Eh quoi, direz-vous ? N'est-ce pas là de la peinture ? N'y a-t-il donc que la peinture abstraite qui compte ?

Certes, c'est de la peinture. Ça pourrait même être de la photo en couleurs, bien que les pellicules modernes donnent de meilleurs résultats. Mais, pour de la peinture, c'est de la peinture. La technique y est. Le dessin, la composition, le travail de la pâte, sont là comme dans les manuels. On sent qu'on ne plaisante pas sur les principes et que les Russes forment leurs peintres comme ils forment des tractoristes de sovkhoz ou des chauffeuses de locomotives.

Quant aux sujets, on les connait : c'est l'almanach du peuple dans toutes ses dimensions, j'allais écrire : l'almanach du pauvre... si ce terme n'était péjoratif, en Russie du moins, et parce que tous les pauvres ne sont pas forcément des primaires, même là-bas ! Mais là encore n'est pas le mal. Le mal n'est même pas le mauvais goût, c'est l'absence de goût, car il y a un degré dans la banalité qu'on n'a pas le droit de dépasser quand on est une nation aussi brillante que la Russie dans tous les domaines de l'art. Or ce que les Russes exposent ici, c'est de la couverture de magazine, du chromo de calendrier; au mieux, de la peinture pour gares, écoles ou bureaux de postes. Leurs meilleures toiles sont l'apothéose du genre "pompier". Un pompiérisme de grande envergure et de taille impressionnante.

Entendons-nous bien. L'URSS n'a pas inventé le genre pompier ni l'académisme le plus plat. Elle y est même sans doute venue après nous, les Occidentaux. Elle n'en a pas non plus le monopole. Pour critiquer "Le régiment de cavalerie soviétique", de Moyseyenko, il ne faudrait pas avoir sur la conscience Meissonnier et Detaille. Pour sourire de "La récolte de trèfle", de Podlyaski, il ne faudrait pas être responsable des "Glaneuses" ou de l'inénarrable "Récolte de pommes de terre", de Millet, qui valent leur pesant de crottins secs. Pour se moquer de toiles glorifiant les ouvriers de l'industrie lourde, il ne faudrait pas se souvenir de l'ahurissant couronnement de Pasteur, où une escorte de vaches, de gloires mamelues, d'enfants enragés et de chiens qui ne le sont plus, entourent le vieil homme qui fait dodo sous une couronne de lauriers-sauce...

Enfin, pour ceux qui ricanent du "Progrès qui continue", de Samsonov, je leur conseille d'aller voir la grande peinture située près de l'escalateur de l'Oratoire St-Joseph, juste au-dessus de la pancarte où il est écrit : "Musée, bureau et coeur du Frère-André". Ils pourront se faire une idée de la valeur picturale d'oeuvres qui sont de l'imagerie populaire sur commande...

* * *

Parlons sérieusement. La peinture soviétique russe pose le problème de l'imagerie populaire. Qu'on l'aime ou qu'on ne l'aime pas, l'imagerie populaire existe. Il faut l'admettre. Et comme les Russes existent aussi et que cette exposition peut servir à nous mieux comprendre, essayons au moins de le faire.

L'imagerie populaire, comme le folklore, est le conservatoire anecdotique des moeurs et des caractères typiques d'une race ou d'une nation ; et, d'autre part, quand elle se nourrit à des sources comme le patriotisme ou la religion, elle est un stimulant, un instrument facile d'exaltation, auxquels les peuples sont généralement sensibles. Ce n'est pas une haute expression de l'art, mais c'est un art qui a des racines aussi tenaces que celles du lierre, dans l'âme des gens.

Le Moyen Age et la Renaissance ont fait grande consommation d'imagerie populaire. La religion, les batailles et l'amour fournissaient ses principaux thèmes (sans compter le péché originel... sur lequel on trouve encore mille variantes sur certains chapiteaux des cathédrales gothiques, pour peu qu'un bedeau bien intentionné, moyennant un supplément de pourboire...). Bref, que furent, en général, toutes les grandes oeuvres commandées par les Papes et les princes de la Renaissance ? Des scènes religieuses, la plupart du temps, incitant à la vertu (vertu parfois délicieusement dénudée) donnant la terreur du démon, exaltant

En définitive, on se demande pourquoi cette peinture est si médiocre. Après tout, il y a eu des peintres du dimanche, des peintres du peuple ? Le douanier Rousseau a représenté une noce, une partie de foot-ball, une promenade en voiture ? Certes. Mais si les Soviétiques se voyaient jamais sous de pareils traits, ils croiraient que le peintre s'est moqué d'eux ou sabote l'effort collectif. L'élément de poésie picturale semble leur échapper totalement, sauf, parfois, dans des paysages d'automne ou d'hiver, qui rappellent, hélas, quelques-uns de nos moins bons peintres canadiens.

Alors ?

Alors, peut-être faut-il penser que la peinture non pas soviétique, mais russe en général, s'est toujours ressentie du manque de contacts avec l'extérieur, par suite de l'isolement traditionnel de la Russie, à l'est de l'Europe. Les influences n'y ont pénétré que de façon sporadique. On retrouve d'ailleurs, dans toute cette exposition deux influences assez marquées, que ce soit dans les huiles ou dans les gravures : l'esthétique du pire style pompier du 19e siècle et, assez curieusement, une influence de l'esthétique Modern style 1925 ; la dernière influence sans doute qui ait réussi à pénétrer, là-bas, avant l'ère stalinienne.

Peut-être aussi la Russie n'a-t-elle pas le génie de la peinture, alors qu'elle a celui de la musique et de la danse ? Il y eut les icônes, mais c'était le fait d'une caste de moines et de peintres spécialisés qui s'en transmettaient l'art immuable et figé, de génération en génération.

Peut-être aussi y a-t-il le manque d'inspiration volontaire, alimentaire ou non... Pour des artistes qui, depuis plusieurs décades, sont obligés de peindre des fonderies, des locomotives, et de joyeuses paysanneries, il y a de quoi devenir neurasthéniques. L'exposition s'en ressent. Reflet d'autant plus fidèle que la peinture est toujours, quoiqu'on fasse, le miroir d'une époque et d'un milieu social ! Je parle ici des paysages de vie urbaine ou rurale. L'impression qui s'en dégage, tristesse et monotonie, est affligeante.

Pourtant la peinture populaire peut être gaie et vivante. Brueghel a campé des foules joyeuses et populaires. Quant aux Esquimaux, sur le même palier que l'exposition soviétique, allez voir ce qu'ils font de la poésie de la vie quotidienne...

Barragin continued

Remarquez : je comprends très bien le but que poursuit la peinture soviétique et, dans le cadre de l'expérience que tente ce peuple depuis quarante ans, c'est parfaitement logique ; mais des ponts, des locomotives, des tracteurs, des vaches à lait, les vierges faneuses et le cyclisme du dimanche, non, non et non ! Pendant la semaine, passe encore... mais pas sur les murs par dessus le marché ! Si c'est ça la joie de vivre, si c'est ça les lendemains qui chantent, si c'est ça, la peinture ... eh bien j'avoue spontanément : Vive la paresse, les dettes, les vols d'élections, le frigidaire à crédit, la corruption, les vrais gangsters, le vice commercialisé, des démocraties non populaires ! Je sais bien qu'en écrivant cela, je suis pourri jusqu'à la moelle, que mes normes de production sont remarquablement basses, que je suis un disciple de l'absurde. Mais, au moins, de temps en temps, c'est drôle. Et parfois, ça nous donne d'excellente peinture.

Weekend Magazine Star Mar 12/60



**In Suburbia** is one of the examples of Soviet art on exhibition at Montreal's Museum of Fine Arts. The huge canvas (133 by 238 ins.), a recent work by 35-year-old Moscow artist Peter Pavlovich Ossovsky, shows clearly the bold realism of contemporary art in the U.S.S.R.

Weekend Magazine Star Mar 12/60



**Lithuanian Scene** is by the Moscow-born landscape specialist Georgi Grigoryevich Nissky. Considered a Romantic painter, his canvases usually show the Russian countryside — railways, ports, highways — as it has been transformed by the labor of the Soviet workers.

Le Progrès Du Saguenay Mar 10/60

1

13-M

## Exposition de peintures et de gravures soviétiques

L'ambassadeur soviétque au Canada, S.E. A.A. Aroutunian a inauguré officiellement une exposition de peintures et de gravures soviétiques au Musée des Beaux-Arts de Montréal lundi le 7 mars.

C'es la première collection d'art soviétique prêtée par l'U.R.S.S. à une institution privée de l'Amérique du Nord.

Composée de plus de 70 toiles et 80 gravures d'artistes contemporains des diverses républiques de l'U.R.S.S., cette exposition a été organisée grâce à la collaboration de M. Aroutunian et de M. Murray Hoffman, vice-président du Musée, qui s'est rendu à Mos[illegible] et à Léningrad pour rencontrer les représentants du ministère de la Culture.

L'exposition se terminera le 3 avril.

C'est l'une des grandes manifestations des fêtes du Centenaire du Musée.

# Russia – Through The Eyes Of Her Artists

## An unusual exhibition gives Canadians a revealing look at Soviet life

THIS MONTH, visitors to Montreal's Museum of Fine Arts are getting an intriguing glimpse of life in Soviet Russia — as seen through the eyes of her contemporary artists. The museum is featuring an exhibition of Soviet art as a highlight of its centennial.

The exhibition, on display from March 8 to April 3, was arranged with the help of the Soviet Ambassador to Canada, A. A. Aroutunian, by Murray Chipman, vice-president of the museum and chairman of its centennial committee, on a 10-day visit to the Soviet Union.

The 65 paintings and 40 graphics in the collection were selected by the Soviet Ministry of Culture, Mr. Chipman said, to "reflect current social attitudes of Russia and its people," and are "thoroughly representative of painting in Russia today."

Realism is the characteristic feature. The Russians "don't believe in abstract art," Mr. Chipman said, "because it is incomprehensible to many and therefore has no meaning for most people."







**Sea Breeze** is typical of the clarity and simplicity of the work of 58-year-old Moscow painter Yakov Dorofeyevich Romas, a member of the U.S.S.R. Academy of Arts and war artist in World War II.

**Builders Of Happiness** is the work of the leading Soviet artist, Michael Gesein-Ogly Abdullayev, 39, born in Baku, Azerbaijan. His style often shows a touch of the Orient.



**To The Front,** a work by 35-year-old Moscow artist Lev Serafimovich Kotliarov, is his conception of a troop train in the days of the revolution. It is a massive canvas, with dimensions of 116 by 257 ins.

Au Musée de Montréal

# Première exposition soviétique en Amérique

La Russie a envoyé son propre spécialiste ici, pour surveiller le déballage et le montage des peintures et gravures soviétiques contemporaines qui seront exposées au Musée des Beaux-Arts de Montréal.

C'est à M. Rostilav Krioukov, âgé de 37 ans et adjoint au rédacteur en chef de la principale revue artistique soviétique, publiée par le ministère de la Culture et l'Union des Peintres soviétiques, qu'on a confié ce soin.

La collection de 70 toiles et 80 gravures, dont aucune n'a été montrée en Amérique, représente le premier envoi du gouvernement soviétique à une institution privée sur ce continent.

Les plus grands tableaux furent roulés sur des cylindres pour faciliter le transport, et l'une des tâches de M. Krioukov consiste à surveiller le montage des toiles sur chassis.

Il est assisté des employés du Musée et d'un restaurateur de tableaux de Montréal, M. John Muhl.

L'exposition d'art soviétique — en grande partie inconnu dans le monde occidental — est l'une des principales manifestations du centenaire du Musée grâce aux efforts de l'ambassadeur soviétique au Canada, le Dr Amasasp A. Aroutunian, et M. Murray Chipman, vice-président du Musée et président du comité du centenaire.

Le vernissage de l'exposition aura lieu à 9 heures du soir, le 7 mars, pour les membres du Musée. L'ambassadeur lui-même inaugurera l'exposition qui sera ensuite ouverte au public du 8 mars au 3 avril.

M. Krioukov a déclaré que 55 artistes soviétiques sont représentés dans la collection. Quelques-uns sont de Moscou, mais la collection couvre toutes les républiques socialistes.

"Certains sont bien connus, dit M. Krioukov, et d'autres un peu plus jeunes, mais de bons artistes. Ils proviennent de toutes nos républiques nationales. En principe, chacune de nos cent nationalités figure dans cette exposition."

Le Musée n'a pas choisi les oeuvres, bien que M. Chipman se sont personnellement rendu à Moscou et Léningrad en décembre, au cours d'une visite de dix jours, pour s'occuper de l'exposition. La collection a été réunie par le ministère de la Culture et il est possible que d'autres toiles soient ajoutées, en provenance d'une exposition soviétique qui a actuellement lieu au Japon.

M. Krioukov a révélé que l'exposition reflète les tendances artistiques de l'U. R. S. S. d'aujourd'hui, car plusieurs républiques "n'avaient aucune forme d'art avant la révolution de 1917."

Il a ajouté qu'il était "extrêmement difficile" d'amener ici des peintures d'avant la période soviétique à cause d'expositions ayant lieu ailleurs au même moment et de difficultés d'ordre technique, quant au poids et aux dimensions de ces oeuvres. Ainsi, par exemple, des tableaux du 19e siècle sont présentement à Paris et doivent être exposés pendant la visite de M. Nikita Khrouchtchev dans la capitale française.

Les toiles exposées ici sont évaluées de 10,000 à 200,000 roubles. L'équivalent canadien revient à environ $2,500 à $50,000.

La plupart des oeuvres ont été puisées dans des fondations d'Etat. Celles-ci sont établies, explique M. Krioukov, dans le dessein de monter des collections à prêter. Les autres toiles ont été recueillies dans des musées de l'U. R. S. S.

M. Burdyukov a confirmé que le ministère de la Culture étudie de nouveau la question de permettre l'envoi de cette collection à Ottawa et à Toronto. Il avait été entendu au préalable qu'elle serait exposée dans ces villes, mais le ministère soviétique avait par la suite décidé de restreindre l'exposition à Montréal.

"Il faut espérer une décision favorable", dit M. Burdyukov.

M. Evan H. Turner, directeur du Musée, a déclaré :

"Il nous paraît propice d'offrir cette exposition dans le cadre des fêtes du centenaire du Musée parce qu'elle représente un des aspects du rôle d'un musée d'art, celui de promouvoir la compréhension entre les peuples et leurs cultures par l'entremise d'expositions artistiques."

"Alors que la musique et la littérature soviétiques sont déjà connues au Canada, cette exposition fournit une occasion unique de se familiariser avec la peinture soviétique qui n'a jamais été exposée ici auparavant sur une aussi grande échelle."

Deuxx catégories d'artistes font partie de la collection : les travailleurs artistiques émérites" et les "artistes populaires de l'U. R. S. S.".



Ce tableau représentant des familles russes en train de faire la récolte du trèfle fait partie d'une série de peintures et gravures soviétiques contemporaines qui seront exposées au Musée des Beaux-Arts de Montréal. La collection sera ensuite présentée à Toronto et à Ottawa. Ce tableau est l'oeuvre de Yoori Stanislavovich Podlyaski.

Soviet Art Exhibit Opens in Ottawa

Canadian Press

OTTAWA, April 22—Socialist realism came to the National Art Gallery yesterday.

It came in the form of an exhibition of Soviet paintings and graphic art, heralded by Russian Ambassador Amasasp Aroutinian as "a new manifestotion of further good development of cultural relations between our two countries."

The approximately 50 works depict the Soviet people at work, at play and — in a few instances — at war. They are part of an exhibition shown recently at the Montreal Museum of Fine Arts to help mark the museum's centenary. After closing here May 15 the collection will move to the Toronto Art Gallery.

Objective in Every Stroke

# Realistic Soviet Art Contrast for Ottawa

Ottawa, April 21 (CP)—Soviet art — objective in its every brushstroke—went on display today at the National Gallery.

By an ironic coincidence, an exhibition of modern European art went on view at the same time. In contrast with the Soviet collection, it is abstract in the extreme.

The Russian exhibition, part of one shown recently at the Montreal Museum of Fine Arts, hangs on the fifth floor of the new gallery.

The paintings are simple and straightforward, in the best tradition of Socialist realism. Mostly, they tell of ordinary working people, who contrive to look happy and contented.

Some depict war scenes, and these are generally done with feeling and carry an impact. The colors are soft and relaxing, though the war paintings tend to the grey-brown.

The Soviet exhibition was officially opened tonight by Russian Ambassador Amasasp Aroutunian.

Gallery Director Charles Comfort remarked upon the close identity which the Russian artists had achieved with the Russian people.

"Here is identification with humanity in its broadest sense," said Mr. Comfort. "It is art of the people in its simplest terms."

The director added that the works showed extraordinary technical facility.

Rostislav Krioukov, a Soviet painter traveling with the exhibition, said landscape painting occupies a very important place in Canadian art, and appears to be strongly influenced by French landscapists. He liked the gallery's war collection.

As for the European abstracts Mr. Krioukov said he was sorry about all the wasted effort.

RUSSIAN ART EXHIBITION

# 10,000 Hail, Flail It

MONTREAL, March 21.—(CP)—There's a small-scale critical revolution waging at a Russian art exhibition here and the Russians have called in reinforcements from Moscow.

The show, the first of Soviet art ever loaned to a private institution in North America, opened at the Montreal Museum of Fine Arts March 9 with 70 paintings and 80 graphics.

Comment Book.

When Russian Ambassador A. A. Aroutunian opened the show he also provided a book in which he invited viewers to make their comments.

First notation in the book was by Mrs. Aroutunian.

"I congratuate this first experience in exhibiting Soviet are in Canada", she wrote.

"Exciting, revealing, altogether delightful", said the next. "Staggering in its power and beauty" . . . "Brings a catch to the throat", hailed others.

Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence river in January I think I would prefer the second experience", said one.

"Those two on the October Revolution really stink", said a man, "Incidentally, I'm a worker."

Reinforcements.

In the midst of this eight more paintings arrived from Moscow. There now are 80 graphis and 78 paintings on view. All are by contemporary artists depicting life in the Soviet since the revolution.

"Do they do anything in Russia except work, work, work?" asks one comment.

"Flabbergasting", says another. "Felt like taking shower after so much sweat."

Others included:

"Why not Nikita with a golf club?"

"Not Red enough."

"Abominable."

"This is art?"

"Russians are ahead in ballistic missiles. They are 75 years or more behind regarding art."

"Any comment might be held against me, come the revolution".

10,000 First Week.

The exhibition, which attracted 10,000 viewers during its first week, leaves Montreal April 3. It will then head on to Ottawa and Toronto.

Toronto Daily Star Mar 12/60

WORLD OF ART

BY ROBERT FULFORD

# The Soviet Sweetness

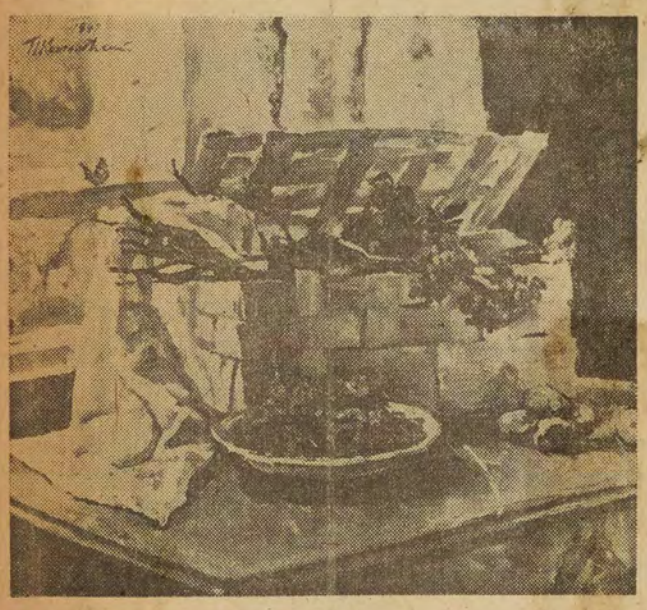
Montreal, March 12—The proud, happy teenager who smiles down at us from the walls of the Montreal Museum of Fine Arts bears a suitable title — "The Perfect Girl Student."

She looks like just that: with her plain dark dress, white apron, rosy cheeks, intelligent eyes and modest curls, she stands proudly at the head of the class. If you ignore the algebra symbols on the blackboard behind her you can imagine that this is an illustration for "Anne of Green Gables."

But it's not an illustration for anything. It's a serious painting, intended for display in a gallery of art, and it's part of a collection of Soviet art chosen by the ministry of culture in Moscow for exhibition in Canada. Toronto will see it late this season, probably in May, along with 69 other painting and 80 prints and drawings.

It's hard to believe that the "Anne of Green Gables" painting was actually produced in the 20th century, but the catalog insists that it was painted in 1950 by Mikhail Mikhailovich Bozhy. Bozhy is a Ukrainian artist, now 49 years old, an Honored Art Worker of the Ukrainian SSR and a Corresponding Member of the Academy of Arts USSR.

His picture, then, can stand as a fair symbol of the quite remarkable exhibition which opened here this week. "The Perfect Girl Student" carries to its logical extreme the unflagging sentimentality of the mass-appeal art which fills this show.



BASKET WITH MOUNTAIN ASH BERRIES
Among Soviet paintings to be shown in Toronto

**GIVEN OUR PRIOR KNOWLEDGE** of Communist art, we cannot be surprised that no paintings in this show reflect the post-1900 adventures of modern art, or that no artist shows the influence of such distinguished Russian masters as Marc Chagall and Wassily Kandinsky.

Nor can we be surprised that there is very little real academic art—only one portrait, in fact, which could properly be said to meet the rules of academic painting. And it's no shock to find that the Soviet painters work in a style called "socialist realism," which is a combination of the techniques of French impressionism and magazine illustration.

But it will surprise many Canadians to find that the Soviets have produced so many paintings which reflect not only the techniques but also the emotions and postures of old-fashioned European and North American art.

Everywhere in this show you can find the sickening sentimentality, hoked-up charm and happy banality which we associate with the popular literature, theatre and painting of the late 19th and early 20th centuries. There is little here that is fierce and aggressive, little that expresses the mood of efficiency and progress and accomplishment that characterizes modern Russia. Instead there is a great deal which reminds us of chocolate-box art. "Anne of Green Gables" is everywhere, and the shadow of our great Canadian calendar artist, Paul Peel, seems to hang over the whole exhibition.

**MANY OF THESE PAINTINGS** and drawings reflect a yearning for charm and sweetness, rather than a realization of it. The subjects are often those used by the French impressionists—happy family groups boating on a river, for instance—but with few exceptions the Soviet painters' abilities fail to meet the standards they set for themselves when they adopt the impressionist approach. They lack the grace of the French painters, which is normally no crime (most painters do) but becomes a crime when they adopt something close to the French manner.

The prints and drawing especially drip with sentiment. A. D. Goncharov's etchings illustrating scenes from Shakespeare look like melodramatic book illustrations produced in England in the 1920's. M. G. Deregus' "The Birth of a Song" shows a jolly troubadour on his horse in a pastoral setting. A pastel drawing, Y. A. Gribov's "Warming at the Fire," offers us happy, laughing children, typical of the pretty little people you used to see so often on North American calendars.

Some of the best paintings are landscapes, like David Genin's chalk drawing, "Blizzard," which has a 19th century warmth that seems genuine, or Ivan Savenko's "Autumn Day," a tender little painting of a small lake seen through a stand of birches.

**THE TWO MOST ELOQUENT** pictures successfully deny the mood of optimisim which runs through most of the show. L. S. Kotliarov's "To the Front," a painting of soldiers on a train, catches perfectly the melancholy of men on their way to die. Sergey Griforyev's "Not to Forget" is a clear, well-designed , well-painted study of wartime horror: two German soldiers with their prisoner, a slim, lovely Russian girl fighter, whose hands are bound. "Not to Forget" is perhaps the only painting in the show which might win a prize in an important North American exhibit.

If you set these aside, and disregard the two or three good propaganda pieces (which, after all, fulfill a function of sorts) the bulk of the Soviet paintings show sweetness without sincerity, prettiness without spirit. They are perhaps the world's most prominent example of what happens when you set out to create beauty but deny the growth of the imagination.

Kingston Whig-Standard Mar 23/60

*Opinions Vary:*

# Embassy Records Comments of Viewers At Showing of Contemporary Soviet Art

13-M

MONTREAL — Some 10,000 persons thronged to The Montreal Museum of Fine Arts during the first week of the contemporary Soviet art exhibition and their reactions varied greatly, Director Evan H. Turner announces.

One day alone—Sunday, March 13—a total of 3,769 persons were on hand to see the 70 paintings and 80 graphics by artists from the various republics of the USSR.

The show, opened March 9 by Soviet Ambassador A. A. Aroutunion, is the first collection of USSR art ever loaned by the Soviet government to a private institution in North America.

It is being presented as one of the highlights of the museum's 100th anniversary celebrations. After the exhibition closes here it will move on to Toronto and Ottawa.

* * *

Visitors' reactions to the paintings are recorded in a comment book supplied by the Soviet Embassy. Some of the viewers blasted the collection as propaganda and calendar art, while others rave about its quality.

First notation in the book is by the ambassador's wife. She says simply in French: "I congratulate this first experience of Soviet art in Canada."

The next comment calls the show "exciting, revealing, altogether delightful."

Further on, there is: "People seem to be people, in Russia as in Canada." Another says: "This is the most tremendous show I have ever seen."

And: "Staggering in its power and beauty."

* * *

But then, criticism begins.

"Strictly propaganda," says one.

"Russians are ahead in ballistic missiles," states another. "They are 75 years or more behind regarding art."

"These pictures do not belong in an art gallery," another viewer complains.

Then there's "Top show of the year!" And "Morbid!" And "Quel ennui!"

One man asks: "This is painting?"

"Abominable," asserts another.

"The beauty of at least two landscapes brings a catch to the throat," says a woman.

"Sincere," a man declares.

"The Russians are better for luniks," counters a critic.

Another man contributes: "Any comment might be held against me—come the Revolution."

"Those two on the October Revolution really stink," says a man. "Incidentally, I'm a worker."

"Everything is too, too sweet," another comments.

"Our artists do as well if not better," says a man with a Russian-sounding name.

"Superb craftsmanship," says another.

"Why not Nikita with a golf club?" one man asks.

"Art?"

"Breathtaking."

"Flabbergasting. Felt like taking a shower after so much sweat."

"Do they do anything in Russia except work, work, work?"

* * *

"Between seeing this and throwing myself in the St. Lawrence River in the month of January, I think I would prefer the second experience."

"It is wonderful."

"Not Red enough."

And so the comments go.

Director Turner announced, meanwhile, that eight more paintings have arrived from Moscow and now have been included with the show.

Halifax-Echo-Herald Mar 21/60

# Red Art: "It's Good," "It Stinks"

## CRITICS DISAGREE

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TUNE CHANGES

Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence River in January I think I would prefer the second experience," said one.

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"Do they do anything in Russia except work, work, work?" asks one comment.

"Flabbergasting," says another. "Felt like taking a shower after so much sweat."

Others included:

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The exhibition, which attracted 10,000 viewers during its first week, leaves Montreal April 3. It will then head on to Ottawa and Toronto.

Trail Daily Times Mar 31/60

# Soviet Art "Exciting"?

13 M

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Progres De Sague May Mars 11/60

# Collection d'Art soviétique présentement exposée à Montréal

La Russie a envoyé son propre spécialiste ici pour surveiller le déballage et le montage des peintures et gravures soviétiques contemporaines qui sont exposées au Musée des Beaux-Arts de Montréal.

C'est à M. Rostislav Krioukov, âgé de 37 ans et adjoint au rédacteur en chef de la principale revue artistique soviétique, publiée par le ministère de la Culture et l'Union des Peintres soviétiques, qu'on a confié ce soin.

La collection de 70 toiles et 80 gravures, dont aucune n'a été montrée en Amérique, représente le premier envoi du gouvernement soviétique à une institution privée sur ce continent.

Les plus grands tableaux furent roulés sur des cylindres pour faciliter le transport et l'une des tâches de M. Krioukov consiste à surveiller le montage des toiles sur chassis.

Il est assisté des employés du Musée et d'un restaurateur de tableaux de Montréal, M. John Muhl.

M. Krioukov est né à Moscou et il ne parle que le russe et l'allemand. Il est arrivé ici quelques jours après que les peintures et gravures soient parvenues au Musée par avion de l'U.R.S.S., dans une quarantaine de solides caisses bleues.

Il était d'abord accompagné de M. Leo B. Burdyukov, deuxième secrétaire à l'ambassade soviétique d'Ottawa. Il travaille depuis avec des employés du Musée qui parlent le russe et l'allemand.

L'exposition d'art soviétique - en grande partie inconnu dans le monde aoccidental - est l'une des principales manifestations du centenaire du Musée grâce aux efforts de l'ambassadeur soviétique au Canada, Dr Amasasp A. Aroutunian et M. Murray Chipman, vice-président du Musée et président du comité du centenaire.

M. Krioukov visite l'Amérique pour la première fois. Il dit qu'il "aime beaucoup" Montréal.

Lui-même peintre et artiste-graveur, aussi bien que spécialiste de l'histoire de l'art, il trouve que Montréal est une ville "pittoresque et originale" Il est impressionné par le style de son architecture et remarque "la politesse et l'hospitalité" des Montréalais.

M. Krioukov a déclaré que 55 artistes soviétiques sont représentés dans la collection. Quelques-uns sont de Moscou mais la collection couvre toutes les républiques socialistes.

"Certains sont bien connus, dit M. Krioukov, et d'autres un peu plus jeunes, mais de bons artistes. Ils proviennent de toutes nos républiques nationales."

"Nous pensons qu'il faut montrer leurs oeuvres afin de leur ouvrir les portes autant que possible. En principe, chacune de nos cent nationalités figure dans cette exposition."

Le Musée n'a pas choisi les oeuvres bien que M. Chipman se soit rendu personnellement à Moscou et Léningrad en décembre, au cours d'une visite de dix jours, pour s'occuper de l'exposition. La collection a été réunie par le ministère de la Culture et il est possible que d'autres toiles soient ajoutées, en provenance d'une exposition soviétique qui a actuellement lieu au Japon.

M. Krioukov a révélé que l'exposition réflète les tendances artistiques de l'U.R.S.S. d'aujourd'rui car plusieurs républiques "n'avaient aucune forme d'art avant la révolution de 1917".

Il a ajouté qu'il était "extrêmement difficile" d'amener ici des peintures d'avant la période soviétique à cause d'expositions ayant lieu ailleurs au même moment et de difficultés d'ordre technique, quant au poids et aux dimensions de ces oeuvres. Ainsi par exemple, des tableaux du 19e siècle sont présentement à Paris et doivent être exposés pendant la visite de M. Nikita Khrouchtchev dans la capitale française.

Les toiles exposées ici sont évaluées de 10,000 à 200,000 roubles. L'équivalent canadien revient à environ $2,500 à $50,000.

La plupart des oeuvres ont été puisées dans des fondations d'Etat. Celles-ci sont établies, explique M. Krioukov, dans le dessein de monter des collections à prêter. Les autres toiles ont été recueillies dans des musées de l'U.R.S.S.

M. Burdyukov a confirmé que le ministère de la Culture étudie à nouveau la question de permettre l'envoi de cette collection à Ottawa et à Toronto. Il avait été entendu au préalable qu'elle serait exposée dans ces villes mais le ministère soviétique avait par la suite décidé de restreindre l'exposition à Montréal.

"Il faut espérer une décision favorable", dit M. Burdyukov.

M. Evan H. Turner, directeur du Musée, a déclaré:

"Il nous paraît propice d'offrir cette exposition dans le cadre des fêtes du centenaire du Musée parce qu'elle représente un des aspects du rôle d'un musée d'art, celui de promouvoir la compréhension entre les peuples et leurs cultures par l'entremise d'expositions artistiques."

"Alors que la musique et la littérature soviétiques sont déjà connues au Canada, cette exposition fournit une occasion unique de se familiariser avec la peinture soviétique qui n'a jamais été exposée ici auparavant sur une aussi grande échelle."

Deux catégories d'artistes font partie de la collection: les "travailleurs artistiques éméritès" et les "artistes populaires de l'U.R.S.S."

Quebec Chronicle-Telegraph Mars 21/60

# Art Show Comments Range From Ecstatic To Insulting

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Le Petit Journal Mars 27/60

# Un record aux Beaux-Arts?

**Près de 18,000 visiteurs ont parcouru le Musée des Beaux-Arts de Montréal au cours des 2 premières semaines de l'exposition de l'art soviétique contemporain et leurs réactions sont fort diverses selon M. Evan H. Turner, directeur du Musée. En un seul jour, le dimanche 13 mars par exemple, 3,789 personnes ont vu les 70 tableaux et 80 gravures des artistes de l'U.R.S.S. L'exposition inaugurée le 9 mars comprend la première collection d'art de l'U.R.S.S. prêtée par le gouvernement soviétique à une institution privée de l'Amérique du Nord. A la clôture de l'expo, le 3 avril prochain, la collection se transportera aux musées de Toronto et d'Ottawa.**

Star Apr 2/60

# Russian Art Show Hours Are Extended

The Montreal Museum of Fine Arts will extend its hours Sunday for the closing day of the Russian Art Exhibition.

Instead of the usual 2 to 5 p.m. schedule, the museum will be open from 12.30 to 6 p.m.

Museum officials reported that attendance figures for the exhibition, which opened March 7, were 14,665. However, the number of people who visited the museum, but not the exhibition, during the same period, was 24,078.

The admission fee—50 cents for adults and 25 for children—was cited as a possible reason for the relatively low attendance.

"It was essential that we charge this amount because of the money it cost the Museum for transportation of the pictures, insurance, extra guards and expenses of the curator sent by Moscow to stay with the show," a museum official said. "Even with the admission price, we will lose some money on the exhibition."

Revenue from admissions will not be turned over to the Soviet Government, he added. The funds are used exclusively to help defray the exhibition costs, he observed.

The Soviet collection will be shown at the National Gallery of Canada, beginning in mid-April, and at the Toronto Art Gallery, starting June 1.

Current Events

Another highlight of the Museum's Centennial celebrations is the exhibition of Soviet Russia's contemporary art—largely an unknown quantity in the western world—which will be on view to April 3rd.

It is the first time the USSR government has sent such a collection to a private institution on this continent.

Murray Chipman, vice-president of the Museum and chairman of its centennial committee, arranged the exhibition in a 10-day visit behind the Iron Curtain.

Mr. Chipman said the exhibition would "reflect current social attitudes of Russia and its people."

Seventy of the 80 paintings shown—the exhibition was assembled by the Soviet Ministry of Culture—are modern works. The remainder are 19th Century academic pictures.

In announcing the exhibition, Col. Hugh M. Wallis, president of the Museum, and Dr. Evan H. Turner, director, expressed gratitude to Soviet Ambassador to Canada A. A. Aroutunian and representatives of the Ministry of Culture, with whom Mr. Chipman met in Russia.

The Russian show is the second major exhibition arranged to mark the Museum's 100 years of activity in 1960.

Mr. Chipman, who visited both Moscow and Leningrad, said the Russians with whom he met were "extremely friendly." I was thoroughly welcome wherever I went.

"I came away concurring with Prime Minister Macmillan's view that we must meet and continue to meet with the Russians. We must work out a solution to our differences without, however, minimizing the values of the western concepts which can meet the singleness of purpose of the Communist view."

Mr. Chipman said the Russians declined his request that some of the French impressionist and Post-Impressinonist paintings in Russian museums be included in the works sent here.

"Their stated reason was that the French works were being assembled for an exhibition in Russia at the same time as they would be wanted here."

Col. Wallis said the show is a further link in the Museum's efforts to show art development throughout the world. In recent years, the Museum has presented national shows from various parts of the world.

(Continued on page 28)



Mars 11/60 & Mar 18

Canadian Ambassador to Russia David Johnson gave a luncheon in Mr. Chipman's honor in Moscow. Attending were Polycarp I. Lebedev, director of the Tretiakoff Gallery, Moscow; Leontiy Supagin, Alexander Kalturin and Vladimir Gorianinov, all of the Ministry of Culture.

"I was told during the luncheon that Russian art deals with realism," Mr. Chipman said. "My view was that many of the works I saw were truly impressionistic and I expressed the hope that some of these would be included in the exhibition to be sent here.

"The Russians said they didn't believe in abstract art because it is incomprehensible to many and therefore has no meaning for most people.

"I was asked for my own view on the subject and I replied that an artist has the right to paint abstract works, as long as he has integrity and talent. I told them the human had been given a brain and his brain should range the fullest orbit."

He said the senior representative of the Ministry of Culture expressed delight at pictures of the interior of the Montreal Museum.

In reply to a toast proposed by the Canadian ambassador, the representative had said that before seeing those pictures, he believed Canada was "a nation of trappers, snow and ice." In view of the photographs and after meeting the Canadians present, he felt his ideas had to be revised.

Mr. Chipman declared:

"In replying to his comments, I told him that as near neighbors, Russia and Canada share the legend of ice and snow. I added that I hoped the ice might melt into an enduring friendship. There were great cheers."



L'Exposition soviétique au Musée des Beaux-Arts

# Des peintures qui exaltent la vie du peuple!

par Paul Gladu

*Il y a de quoi se gratter la tête,* pense M. Tout-le-Monde... Toute l'Amérique du Nord et toute l'Europe occidentale ne jurent que par la peinture abstraite. Et voici, au Musée des Beaux-Arts de Montréal, une exposition de peinture soviétique où l'art abstrait brille par son absence. Pourtant, cette nation nous a récemment donné quelques retentissantes leçons: nous avons appris à ne pas la juger trop vite... Que dois-je penser ?

Comme je le disais l'autre jour, il est difficile de défendre une cause, d'illustrer une dialectique ou de commenter les affaires d'un Etat, en faisant de la peinture abstraite. C'est ce qu'ont saisi et les dirigeants de l'Union soviétique, et les artistes de ce grand pays.

Leurs tableaux paraissent conservateurs, soit ! il y a raison d'Etat. Tout comme l'art admis au Vatican, qui se doit de participer à la cause de l'Eglise d'une façon ou d'une autre. Tout comme l'art encouragé par la famille royale d'Angleterre. Et tout comme l'art derrière lequel il y a plus d'une personne . . .

Cette fois, voici une peinture qui s'adresse au peuple autant qu'aux connaisseurs. J'en connais qui vont admettre ceci en rougissant . . . Et pourtant, les oeuvres les plus extraordinaires de l'histoire visaient le plus grand nombre ! *La Cène, Le Jugement dernier, La Ronde de nuit, Guernica,* autant d'oeuvres qui s'adressent à la foule.

L'art qui ne s'adresse qu'à une chapelle, qu'à un clan, qu'à une classe de la société, c'est un art limité, un art souvent promis à la décadence. Par ailleurs, disons la vérité : l'art à la mode dans les métropoles occidentales est presque toujours déterminé par deux seuls facteurs : a) L'intérêt des marchands de tableaux, leurs spéculations, leurs tactiques; b) Le snobisme des amateurs, et leur désir assez naïf d'être sans cesse à l'avant-garde. (Cependant, je puis assurer les Montréalais que leurs marchands de tableaux ne sont pas tous des vilains : il y en a qui défendent la cause de l'art d'une manière désintéressée.)

### Peintres populaires

Evidemment, dans notre pays, il n'est pas d'insignifiance peinte, d'image quelconque, ou de chromo, qui ne soient portés aux nues, analysés longuement, ou achetés par la Galerie Nationale, du moment qu'ils sont accompagnés de l'étiquette : *Royal Academy...*

Quant à moi, je ne suis pas dérangé par le fait que les personnages des tableaux soviétiques sont pris dans le peuple, ou que l'inspiration soit trouvée dans le sport, l'industrie ou l'agriculture. Si une figure est mal dessinée qu'il s'agisse d'un cheminot et de sa femme ou d'Orphée et Eurydice, je dirai qu'elle est mal dessinée.

L'exposition soviétique comprend une collection de gravures des plus remarquables. Tout sou ci politique en est presque totalement absent.

On est surpris de trouver une telle poésie chez des artistes qui sont censés être soumis à un code gouvernemental. *Caravane* de Favorski; *Vent* de Deregus; *Les murmures de la récolte de blé* de Mironenko; les deux lithographies de Ginzburg : *Moulage du métal,* et *Après la fonte;* les illustrations de Goncharov sur des tragédies de Shakespeare; — autant d'images inspirées par les promesses de la moisson, les grandes réalisations industrielles, la beauté d'une nature amie, et la richesse d'une tradition très ancienne.

Toujours dans le domaine des arts graphiques, j'ai été particulièrement frappé par les deux gravures signées Oya : *L'organisation d'une forteresse* (dynamique et monumentale), et *Labourage.*

Parmi les tableaux à l'huile (qui est le moyen le plus généralement adopté et le plus encouragé), il y en a pour tous les goûts. Certaines toiles sont d'une puissance et d'un lyrisme extraordinaires. D'autres débordent de poésie. Enfin, quelques-unes ne dépassent pas le niveau de l'académisme.

### Petites parenthèses

On me permettra d'ouvrir une parenthèse : L'espace et le temps manquent pour m'expliquer longuement, mais il faut établir une distinction entre la conception de l'art des Soviets et la nôtre. Ici, nos jugements et nos considérations relèvent presque toujours d'un point de vue strictement *formel.* Nous oublions volontairement le sujet, nous le supprimons même. Et nous nous attardons volontiers sur le coup de pinceau, et sur maints autres détails de l'exécution. Le peintre dit ouvertement qu'il n'a pas de message



Une oeuvre typique de la peinture soviétique : "Sur la rivière Oka", du peintre Dmitry Vasilyévich Belyayev.

à transmettre, et qu'il ne tient pas à plaire à qui que ce soit.

Du côté de la Russie soviétique, on demande à l'artiste de participer à la cause nationale, de commenter les faits d'une histoire exceptionnelle, et d'exprimer quelque chose. Chez un peuple tout entier tendu vers la santé, la force et le progrès, on a peur des formules raffinées à l'excès, des genres qui contiennent un germe de décadence, et des activités exclusivement théoriques et individuelles. Le peintre y parle au nom de tout le monde.

De ce point de vue, certaines compositions sont vraiment admirables : *Ouvriers d'une usine métallurgique,* de Andrei Andreyevich Tootoonov, où les personnages ont une sorte de grandeur antique, et où la lumière devient si expressive ! *Au front 1956,* de Lev Serafimovich Kotliarov, fait rêver et frissonner à la fois. *Récolte du trèfle 1952,* signé Podlyaski, qui est une chose lumineuse et immense.

A cause de la similitude entre le climat de certaine partie de la Russie et celui du Canada, il y a des paysages qui nous paraissent très familiers, notamment *Au pied de la montagne,* de Kashshay (on dirait du Coburn); *Piste en pente 1957,* de Trufanov; etc.

### Bons paysagistes

Le paysage intitulé : *La Dnepr au matin,* de Shishko, se compare aux travaux de nos meilleurs paysagistes. Et *Sur le bord de la rivière 1958,* signé Waldis Karlovich Kalnroze-Rosenberg, est une vision splendide qui unit la beauté abstraite à l'évocation poétique !

La peinture le plus directement inspirée de la vie contemporaine est certes celle de Ossovsky : *Banlieue 1959,* qui représente des coureurs à bicyclette; et *Echelon du matin 1958,* de Samsonov, où l'on voit des camions passant sous un viaduc.

D'un point de vue académique, comment expliquer une perfection technique si constante. Très simple : En Russie, un peintre n'est pas reconnu officiellement avant d'avoir atteint l'âge de 27 ans. Il a le temps d'apprendre...

Vu la hâte qui a présidé à la préparation de cette exposition, le choix que nous avons sous les yeux n'est pas nécessairement des plus représentatifs. D'autre part, le poids de la sculpture, et la lenteur du transport par bateau, ont forcé à n'admettre que la peinture. Enfin, des questions de principe ont fait écarter les oeuvres à caractère international (la peinture abstraite, par exemple).

Espérons que ces échanges se feront plus fréquents, que nos visiteurs nous reviendront en plus grand nombre, et que nous pourrons leur rendre la pareille !

Regina Leader-Post Mar 21/60

# Viewers critical of Russian art

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"Exciting, revealing, altogether delightful," said the next. "Staggering in its power and beauty" . . . "brings a catch to the throat," hailed others.

Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence River in January I think I would prefer the second experience," said one.

"Those two on the October revolution really stink," said a man. "Incidentally, I'm a worker."

In the midst of this eight more paintings arrived from Moscow. There now are 80 graphics and 78 paintings on view. All are by contemporary artists depicting life in the Soviet since the revolution.

"Do they do anything in Russia except work, work, work?' asks one comment.

"Flabbergasting," says another. "Felt like taking shower after so much sweat."

Others included:

"Why not Nikita with a golf club?'

"Not red enough."

"Abominable.'

The exhibition, which attracted 10,000 viewers during its first week, leaves Montreal April 3. It will then head on to Ottawa and Toronto.

Winnipeg Free Press Mar 21/60

# An Artistic Collision

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Le Progres Die Sague Quy Mar 22/60

# Déjà 10,000 visiteurs ont parcouru l'exposition de l'art soviétique

**Près de 10,000 visiteurs ont parcouru le Musée des Beaux-Arts de Montréal au cours de la première semaine de l'exposition de l'art soviétique contemporain et leurs réactions sont fort diverses selon M. Evan H. Turner, directeur du Musée.**

**En un seul jour, dimanche le 13 mars, 3,769 personnes ont vu les 70 tableaux et 80 gravures des artistes des républiques populaires de l'URSS.**

L'exposition inaugurée le 9 mars par l'ambassadeur soviétique A. A. Aroutunian, comprend la première collection d'art de l'URSS prêtée par le gouvernement soviétique à une institution privée en Amérique du Nord.

Elle représente l'une des principales manifestations des fêtes du centenaire du Musée. A la clôture de l'exposition le 3 mars, la collection sera transportée aux musées de Toronto et d'Ottawa.

Les remarques des visiteurs sont enregistrées dans un livre fourni par l'ambassade soviétique. Certains qualifient la collection de propagande et d'art de calendrier, d'autres en vantent les mérites.

Le premier commentaire du livre vient de la Femme de l'ambassadeur. Elle écrit très simplement, en français: "Je félicite cette première expérience de l'exposition de l'art, soviétique au Canada."

Le suivant indique que l'exposition est "merveilleuse, révélatrice, en tous points très agréable".

Plus loin, on lit: "Les gens se ressemblent en Russie comme au Canada." Un autre dit: "C'est l'exposition la plus sensationnelle que j'aie jamais vue" "Renversant de puissance et de beauté."

Mais les critiques adversaires commencent.

"Simple propagande" dit l'un. "Les Russes sont en tête avec leurs engins balistiques, déclare un autre. Ils sont au moins 75 ans en arrière en ce qui concerne l'art."

"Ces peintures n'ont aucune place dans une galerie d'art" se plaint un autre.

On peut lire aussi: "La meilleure exposition de l'année!" Et, "Morbide!" Et encore, "Quel ennui!"

Un homme demande: "Ca, c'est de la peinture?"

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"Tout est trop, trop gentil," affirme un autre.

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"Entre voir ça et me jeter dans le Saint-Laurent au mois de janvier, je crois que la deuxième expérience me tenterait plus".

"Merveilleux."

"Pas asser "rouge"."

Ainsi vont les commentaires.

Le directeur, M. Turner, a annoncé dans l'intervalle que huit nouvelles toiles viennent d'arriver de Moscou et seront accrochées immédiatement.

St Johns News Wed Mar 21/60

# Russian Art Comes Under Criticism

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Then came the revolution.

"Between seeing this and throwing myself in the St. Lawrence River in January I think I would prefer the second experience," said one.

"Those two on the October revolution really stink," said a man. "Incidentally, I'm a worker."

In the midst of this eight more paintings arrived from Moscow. There now are 80 graphics and 78 paintings on view All are by contemporary artists depicting life in the Soviet since the revolution.

"Do they do anything in Russia except work, work, work?" asks one comment.

"Flabbergasting," says another. "Felt like taking shower after so much sweat."

Others included:

"Why not Nikita with a golf club?"

"Not red enough."

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The exhibition, which attracted 10,000 viewers during its first week, leaves Montreal April 3. It will then head on to Ottawa and Toronto.

Ottawa Times Apr 5/60

**RUSSIAN ART EXHIBIT**

Martin Baldwin director of the Art Gallery of Toronto announced today that the exhibition "Soviet Painting" now at the Montreal Museum of Fine Arts will be shown at the Art Gallery of Toronto from June 3 to July 3.

Sas Saturday Star - Phoenix Mar 27/60

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Brit. Col. New Westminster Mar 21/60

# Too Much 'Sweat' in Soviet Art Exhibits

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Current Events

13 M

**ART**

**Montreal Museum of Fine Arts**

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

63 paintings and 40 graphics chosen by the Ministry of Culture in Moscow to suggest current trends in modern Russian art are on view at The Museum to April 3rd. Because of the high costs of his exhibition there is a small entrance fee

Can. Jewish Weekly, Toronto Apr 7/60

# SOVIET ART EXHIBIT COMING TO TORONTO

TORONTO

Martin Baldwin, director of The Art Gallery of Toronto, announced last week that the exhibition "Soviet Painting" now at the Montreal Museum of Fine Arts, will be shown at The Art Gallery of Toronto from June 3rd to July 3rd.

Plans for the exhibition began last August when Evan Turner, director of the Montreal museum, asked Mr. Baldwin whether the Toronto gallery would be interested in showing the exhibition and sharing the costs. On receiving an affirmative answer, Montreal went ahead with arrangements with the Soviet Ambassador to Canada and the Soviet Ministry of Culture.

The exhibition consists of more than 63 Soviet paintings and 40 prints and drawings. The Canadian museum originally requested that it include examples of pre-revolutionary Russian paintings and some 18th century French paintings from the U.S.S.R. collection.

In discussing the election of paintings, Mr. Baldwin said that while he could understand the Soviet reluctance to send their icons abroad because of their fragility, he had hoped that some pre-revolutionary Russian paintings could have been added.

Mr. Baldwin said that the Art Gallery is extremely pleased to be able to give the people of Toronto a glimps of Soviet life as seen through the eyes of leading Soviet artists.

Kelowna Courier Mar 21/60

# Comments On Russian Art Uncomplimentary

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La Patrie mar 27 1960

*L'Exposition soviétique*

# 10,000 visiteurs, même si les Russes font beaucoup mieux avec les luniks

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**CALENDRIER OU CHEF-D'OEUVRE ?**

Les remarques des visiteurs sont enregistrées dans un livre fourni par l'ambassade soviétique. Certains qualifient la collection de propagande et d'art de calendrier, d'autres en vantent les mérites. Le premier commentaire du livre vient de la femme de l'ambassadeur. Elle écrit très simplement, en français: "Je félicite cette première expérience de l'exposition de l'art soviétique au Canada". Le suivant indique que l'exposition est "merveilleuse, révélatrice, en tous points très agréable". Plus loin, on lit: "Les gens se ressemblent, en Russie comme au Canada". Un autre dit: "C'est l'exposition la plus sensationnelle que j'ai jamais vue". "Renversant de puissance et de beauté".

Mais les critiques adverses commencent. "Simple propagande", dit l'un . . . "Les Russes sont en tête avec leurs engins balistiques, déclare un autre. Ils sont au moins 75 ans en arrière en ce qui concerne l'art". "Ces peintures n'ont aucune place dans une galerie d'art" se plaint un autre.

On peut lire aussi : "La meilleure exposition de l'année !" Et, "Morbide !" Et encore : "Quel ennui !"

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L'Evenement Journal Mar 30-60

Au Musée de Montréal

# Eloges et critiques de l'Exposition soviétique

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Charlottetown Guardian Mar 21/60

# Soviet Art Exhibit Sharply Criticized

13-M

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Gazette Ap 2/60

# Charge For Soviet Art Show Used Entirely For Expenses

13-M

Suspicions that Russia might benefit financially from the admission price may have kept people away from the current Soviet art exhibition at the Montreal Museum of Fine Arts, a spokesman said yesterday.

He cited this as a possible explanation for the fact that 9,413 persons who visited the museum from March 7 to 29 didn't see the show, though 14,665 others did. Admission to the museum itself is free.

"There is no question at all of a kickback to the Russian Government," the spokesman declared. "The admission price (50 cents for adults, 25 cents for children) was set to help the museum defray the costs of the exhibition.

"Even with the admission price," he added, "we will lose money on the show.

He said it was "essential" that there be an admission fee because of the cost of the exhibition. Expenses included air transport of the works (70 paintings, 80 graphics) from Moscow and Tokyo, insurance, extra guards, and the expenses of a curator sent by Moscow to stay with the pictures during the show here.

The show closes here Sunday—it later will be seen at the National Gallery in Ottawa and the Art Gallery of Toronto—and to give would-be visitors a final opportunity to see the pictures, the museum will be open extra hours.

Instead of the usual 2 p.m. to 5 p.m. schedule, the museum will be open from 12.30 p.m. to 6 p.m. Sunday.

The collection was assembled by the USSR's Ministry of Culture and is the first ever sent to a private institution in North America.

London Evening Free Press Ap 22/60

871

# Comparison Boosts Soviet Art Display

871

OTTAWA (CP) — Soviet art—objective in its every brush-stroke — went on display yesterday at the National Gallery.

By an ironic coincidence, an exhibition of modern European art went on view at the same time. In contrast with the Soviet collection, it is abstract in the extreme.

The Russian exhibition, part of one shown recently at the Montreal Museum of Fine Arts, hangs on the fifth floor of the magnificent new art palace.

The paintings are simple and straightforward, in the best tradition of "socialist realism."

Mostly, they tell of ordinary working people, who contrive to look happy and contented whether on the job or at play.

**Mystifying Works**

Some depict war scenes, and these are generally done with feeling and carry an impact. The colors as a rule are soft and relaxing, though the war paintings tend to the grey-brown.

Look down through an open well to the fourth floor, and you see the mystifyingly impressionist European works, together with a few sculptures in the same vein. Colors here are more sombre, shapes and contours difficult to distinguish, and the meaning, where there is one, depends on the beholder.

An official of the art gallery said it was strictly coincidence that the two exhibitions opened on the same day.

Asked whether he considered it a fortunate coincidence, he hedged. "Call it interesting," he suggested.

The Soviet exhibit was officially opened last night by Russian Ambassador Amasasp Aroutunian.

Rostislav Krioukov, a Soviet painter who is travelling with the exhibition, was asked in turn what he thought of the gallery's collection of Canadiana, considered the most comprehensive in existence.

He replied cautiously that landscape painting occupies a very important place in Canadian art, and appears to be strongly influenced by French landscapists. He liked the gallery's war collection.

As for the European abstracts, Mr. Krioukov said he was sorry about all the "wasted" effort.

Victoria Colonist Ap 23/60

***Red vs. Abstract***

871

# Art Show Clash Just Coincidence

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Gallery director Charles Comfort, asked at a press conference to state his impressions of the Soviet paintings, said the works showed extraordinary technical facility.

Gravity La voix de l'est ap 19/60

# L'art russe intéresse peu les Montréalais

871

L'art soviétique occupe une pitoyable troisième place dans l'intérêt du public montréalais, si on le compare à la musique et à la danse russe, déclarent les autorités du Musée des Beaux-Arts de Montréal.

Les ballets Bolshoi, les danseurs Moiseyev et l'orchestre symphonique de Moscou ont tous joué devant des salles combles.

Mais en ce qui concerne l'exposition d'art soviétique contemporain au Musée, la situation est fort différente.

Le nombre de visiteurs au Musée s'élève à 24,078.

Mais parmi ceux-ci, seulement 14,665 ont vu les tableaux russes, une collection assemblée par le ministère de la Culture de l'U.R.S.S., et envoyée pour la première fois à une institution privée de l'Amérique du Nord.

La différence entre les deux chiffres atteint donc 9,413.

On estime que quelques-uns n'entrent pas à cette exposition à cause du prix d'admission.

"Il nous fallait absolument exiger un prix d'entrée à cause des frais de transport, du coût élevé de l'assurance, des gardes supplémentaires et du séjour ici du conservateur envoyé par Moscou pour surveiller les tableaux" a déclaré un porte-parole du Musée.

"Même avec le prix d'entrée, a-t-il ajouté, nous perdons de l'argent sur l'ensemble de l'exposition."

Il est possible aussi que certains visiteurs s'imaginent que les profits reviennent au gouvernement soviétique.

"Ce n'est pas le cas, bien entendu, a confirmé le porte-parole. Le Musée a fixé un prix d'entrée pour aider à défrayer le coût de l'exposition."

Pendant la première semaine, il y a eu 6,513 visiteurs à l'exposition, soit le plus grand nombre. La deuxième semaine, l'assistance baissait à 4,263 et la troisième semaine, à 3,497.

Dans tout le Musée, il y a eu 10,289 visiteurs la première semaine, 6,860 la deuxième semaine et 6,337 en troisième semaine.

Nouvelles Illustrées ap 9/60

Si cet article contient une dose de répétition par rapport à des articles antérieurs, nos lecteurs en comprendront bien la raison, qui est l'extrême gravité du sujet.

# Les soviets à l'Université Laval

# On ajoute la sottise au scandale

par ROBERT RUMILLY



**Les manifestations à la louange, à la gloire des Soviets, se multiplient dans notre province. Je rappelle quelques-unes des plus récentes, parmi celles que j'ai signalées ici même : une exposition de photographies chez Eaton ; les ballets Bolshoi ; l'Orchestre symphonique de Moscou ; l'exposition d'art soviétique ouverte en grande pompe ,avec le concours du solliciteur général du Canada, et actuellement en cours au Musée des Beaux-Arts de Montréal.**

Un très grand orchestre français, de réputation mondiale, l'Orchestre Lamoureux, accomplit une tournée triomphale à travers une trentaine de villes des Etats-Unis. Nul ne l'invite dans la province française de Québec. Mais on nous annonce encore des ballets russes — des ballets de folklore géorgien — pour le mois de mai, et l'on négocie la venue du "Théâtre populaire" de la Chine communiste.

La photo, la danse, la musique, la peinture, le théâtre sont mobilisés. Ce n'est sans doute pas assez. La Faculté de Commerce de l'Université Laval vient d'inviter l'ambassadeur de l'Union Soviétique à donner une conférence aux étudiants. Louis-Philippe Roy, rédacteur en chef de l'Action Catholique, constate : "Comme il fallait le prévoir, ce fut une belle pièce de propagande. Statistiques aux lèvres, le visiteur a tenté de prouver que l'U.R.S.S. possède le système d'éducation le plus progressiste et le plus démocratique dans le monde entier." Le Frère Clément Lockwell s'est fait photographier avec le représentant de la Russie soviétique.

## LA MISE EN GARDE DU CARDINAL OTTAVIANI

Il faut placer ces épisodes dans leur contexte. La Cour Suprême, à la demande de l'avocat socialiste Jacques Perrault, président du Devoir, a cassé la loi du cadenas, gênante pour la propagande communiste.

Comment pourrez-vous préserver notre jeunesse de la contagion communiste quand le réseau d'Etat de la télévision nous chante les louanges de ce régime? Comment pourrez-vous contrecarrer la campagne de recrutement poursuivie par le parti communiste, quand la vieille université catholique de Québec invite et honore le représentant officiel de ce régime — de ce régime d'assassins?

Les Soviets se sont aperçu qu'ils pouvaient pourrir l'opinion des pays occidentaux par une propagande inlassable, à l'abri de relations d'apparence cordiale. Un très haut prélat, le cardinal Ottaviani, secrétaire de la Congrégation du Saint-Office — c'est-à-dire, chef du tribunal suprême de l'Eglise —, et jouissant d'ailleurs d'un grand prestige personnel, vient de mettre en garde. Il a rappelé les crimes communistes, l'incompatibilité foncière du communisme et du christianisme, et s'est écrié: "Non seulement plus personne n'a honte de serrer la main à ces nouveaux antéchrists, mais on se précipite pour être le premier à leur serrer la main, pour échanger avec eux des sourires suaves." Il aurait pu ajouter: "pour se faire photographier avec eux".

J'ai l'amère satisfaction de voir arriver graduellement tout ce que je prédis depuis quelques années. Le mouvement gauchiste a frayé la voie à la propagande communiste.

Ouvrons la revue gauchiste Cité Libre, dont l'équipe est pratiquement maîtresse des émissions culturelles au réseau français de Radio-Canada. Les abbés Gérard Dion et Louis O'Neill y collaborent. Entre leurs deux articles, une attaque contre la mise en garde du cardinal Ottaviani.

Je ne dis pas que les abbés Dion et O'Neill sont communistes; ils ont assez de sottises sur la conscience sans celle-là. Je dis que l'un des plus grands services à rendre au communisme, dans la province de Québec comme ailleurs, est de discréditer l'anticommuniste et les anticommunistes. Je dis que les abbés Dion et O'Neill, en cautionnant, par leur collaboration à Cité Libre, l'attaque d'André Champagne contre le cardinal Ottaviani, rendent un incontestable service au communisme.

Je dis que tout notre mouvement gauchiste fait le lit du communisme. Je dis qu'il y a dix ans, ou même seulement cinq ou six ans, avant la préparation des esprits effectuée par le courant gauchiste dans les milieux "intellectuels", la Faculté de Commerce de l'Université Laval n'aurait pas pensé ou pas osé inviter le représentant de Moscou à vanter le régime soviétique devant les étudiants.

Je dis que la propagande soviétique ne prendrait pas l'ampleur et le caractère quasiment officiel qu'elle est en train de revêtir si elle ne trouvait, parmi les gauchistes, trop de complices conscients ou inconscients.

St Laurent News ap 9/60

# Soviet art is poor third in popularity says Museum

Soviet art takes a poor third place in the Montreal public's interest, compared with Russian music and dancing, officials of The Montreal Museum of Fine Arts reported today.

The Bolshoi Ballet, the Moiseyev Dancers and the Moscow State Symphony all played to sell-out crowds here.

But with the current Soviet contemporary art exhibition at the Museum, the story was different, Museum officials said.

Attendance at the Museum from March 7 to 29 inclusive was 24,078.

**But of these people, only 14,665 actually saw the Russian paintings, a collection assembled by the USSR's Ministry of Culture and the first ever sent to a private institution in North America.**

**The difference in the two figures: 9,413.**

It is felt that at least some of the 9,413 persons didn't see the Soviet show because of the admission fee (50 cents for adults, 25 cents for children).

"Yet it was essential that we charge this amount because of the money it cost the Museum for transportation of the pictures, insurance, extra guards and expenses of the curator sent by Moscow to stay with the show," a Museum spokesman declared.

"Even with the admission price," he explained, "we will lose some money on the exhibition."

Another possibility is that some would-be viewers imagined the admission fee would be turned over to the Soviet Government.

"This, of course, is not the case," the spokesman said. "The fee was set by the Museum to help defray the costs of the exhibition."

**Attendance the first week of the show was the greatest — 6,513. The second week, there were 4,263 visitors and the third week, 3,497.**

**In the Museum as a whole, there were 10,289 visitors the first week; 6,860 the second week and 6,337, the third.**

The spokesman said the Museum will remain open extra hours Sunday to give the public an extra and final opportunity to see the Russian pictures.

Instead of the usual 2 p.m. to 5 p.m. Sunday schedule, the Museum will be open from 12:30 p.m. to 6 p.m. Sunday, April 3.

That will be the last day of the show here.

After leaving Montreal, the Soviet collection will be shown in the National Gallery of Canada beginning in mid-April, and the Art Gallery of Toronto, starting June 1.

Canadian Forum ap. 1960



# Correspondence

13. M

## A LETTER ON THE EXHIBIT OF RUSSIAN PAINTINGS

It seems as if the new director of the Montreal Art Museum wanted to give the shock treatment to the public or at least get himself some free publicity. First, he arranged an exhibition of junk-yard pieces from south of the border where there are maybe more well-to-do snobs willing to buy "art", no matter what, and then, on the seventh of March, he held the vernissage of modern Russian paintings.

Wouldn't it be more natural to celebrate the hundredth anniversary of the Museum—which incidently is located in the second largest French speaking city of the world—to display an exhibition of old and modern French masters who have determined painting for these last hundred years? But no . . . our new director says with a perfect Oxford accent: "vive la coexistence" and borrows sixty canvases and about forty graphics from the Soviets for the Montreal public's benefit. And of course, as no agreement was made to have later some Canadian paintings sent to Moscow, this is certainly a one-way-street business.

*Maclean's* magazine helped to put out the red carpet by publishing nine color reproductions of Soviet paintings out of which only one could be seen on exhibit. Somebody goofed and *Maclean's* have given free advertising instead of factual reporting. Close to a thousand people showed up on opening night; even a federal minister was at hand and the newspapers used the gloves-on treatment.

But the art critics took off the gloves on the following Saturday. *La Presse* began by saying: "It was even worse than we expected. We knew it would be bad, we thought at least it would be ridiculous. It is not even that. It is drab. It is dusty. It is boring," and continued with: "it is not even bad taste, it is lack of taste, since there is a degree even in banality which one has no right to cross." The *Montreal Star* wrote: "It is like riding the Time Machine into a backwater of the Victorian era," and: "I find it hard to believe that all the Soviet painters are content with mild affirmations of landscape and enthusiastic celebrations of the good life, that none of them have been excited by what has been happening to art in the West in the past hundred years." *The Gazette* concluded: "Predominately and self-consciously preoccupied with superficial and determined illustration, it attempts optimistically to "sell" the U.S.S.R to the world."

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I can't help thinking that there will be hundreds of far better pictures turned down by the jury of the annual "Spring Salon." Being more or less immune to the heroic approach to art, we may still prefer our decadent freedom.

TIBOR BARANYAI
*Montreal, P.Q.*

Victoria Daily Times ap 22/60

WIDE DIFFERENCES SEEN

871

# East, West Art Displayed

OTTAWA (CP)—Soviet art—objective in its every brush-stroke—went on display Thursday at the National Gallery.

By an ironic coincidence, an exhibition of modern European art went on view at the same time. In contrast with the Soviet collection, it is abstract in the extreme.

The Russian exhibition, part of one shown recently at the Montreal Museum of Fine Arts, hangs on the fifth floor of the magnificent new art palace.

**HAPPY PEOPLE**

The paintings are simply and straightforward, in the best tradition of "socialist realism." Mostly, they tell of ordinary working people, who contrive to look happy and contented whether on the job or at play.

Some depict war scenes, and these are generally done with feeling, and carry an impact. The colors as a rule are soft and relaxing, though the war paintings tend to the grey-brown.

Look down through an open well to the fourth floor, and you see the mystifyingly impressionist European works, together with a few sculptures in the same vein. Colors here are more sombre, shapes and contours difficult to distinguish, and the meaning, where there is one, depends on the beholder.

**NOT PLANNED**

An official of the art gallery said it was strictly coincidence that the two exhibitions opened on the same day.

Asked whether he considered it a fortunate coincidence, he hedged. "Call it interesting," he suggested.

The Soviet exhibit was officially opened Thursday night by Russian Ambassador Amasasp Aroutunian.

Gallery director Charles Comfort, asked at a press conference to state his impressions of the Soviet paintings, said the works showed extraordinary technical facility.

North Renfrew Times Ap 20 '60

# Soviet Painting

The first impression of the exhibition of Soviet Painting, now touring Canada, s of a collection of late Victorian or Edwardian painting; all that is missing are the Royal portraits! This collection of paintings has been shown in the Montreal Museum of Fine Art and will be seen in Ottawa and Toronto in the next few months. It is worth a visit because it tells something of the ideals of the Soviet rulers and shows what they feel is the best painting.

While the style of the pictures is uniformly "realistic", little being left to the viewers imagination, none of them attempt the "tromp d'oeil". Painted on a large scale, six feet by three feet or larger (Soviet painters like the long narrow proportions of the Cinemascope picture), they portray epic events: Cavalry charges in the style of the best illustrated magazines forty or more years ago, symbolic groupings of cheerful, healthy citizens gathering the harvest; groups of schoolboys inspecting machinery; historic reconstruction of the October revolution and studies of people at play—racing cyclists, scullers and (rather surprisingly) dinghy sailors. There are some conventional landscapes, still lifes alist, portrayed in a tyle remiin the exhitbition.

By Western standards the portraits have the greatest merit, for the artists do say somethings about their subjects; they are not merely recording what can be seen by anyone with ordinary eyes. In a portrait of "M. SERAZINI", SERGEY GERASIMOV makes the middle-aged conversationalist, portrayed in a style veniscent of Sickert, an interesting man to meet. PETER KONCHALOVSKI'S portrait of the composer ARAM KHACHATURIAN, treated with a more modern style, is technically as interesting a picture as any in the exhibiton.

It was interesting to note that in SERGEY GRIGORYEV'S painting "NOT TO FORGET" (1959), showing two Nazi soldiers taking a young woman to be shot, the soldiers were live flesh and blood as almost no other figures in the exhibition; they were painted with passion! Another exception must be noted in "THE PERFECT GIRL STUDENT", MIKHAIL BOZHY, (1950); a pretty, wholesome, seventeen-yar-old, dressed like an Edwardian ladies' maid, standing by a blackboard covered with chemical formulae. Although the picture was idealistic in a manner which we now regard as a little phoney it caught and held one's attention.

The landscapes were disappointing; while reminiscent of the Canadian scene, they were in the tepid style of conventionae Canadian paintings before the advent of the Group of Seven. They lacked that vital appreciation of form and colours which distinguishes the greater landscape painters.

Because of the old fashioned style of these paintings it is, perhaps, too easy to laugh at them. The naivette of some of the titles may be due to their being translated. In fairness to the Russian artitit might be noted that the pictures selected in Montreal did not do him full justice; many of the paintings from this same collection reproduced in a recent Macleans article were of a higher quality but were unaccountably, not on view.

Hamilton Spectator June 9/60

RUSSIAN PAINTINGS AT TORONTO

# Simple Realism Aim Of Soviet Art

By ELIZABETH KILBOURN

"If painting has no social sense, there is no painting." This is a comment of His Excellency, Dr. Amasasp A. Aroutunian, the Ambassador of the U.S.S.R. to Canada about the exhibition of Soviet Art now at the Art Gallery of Toronto for the month of June. This major show of 63 paintings and 40 graphics by 50 of Russia's most honored artists bears out fully his remark. The Communists believe that art must be Art for the People, Art about the People, Art of the People, and they make sure that their artists believe it, too.

DR. AROUTUNIAN'S co-operation and assistance to the Museum of Fine Arts in Montreal was largely responsible for this fascinating exhibition being brought to Canada where it will be seen only at Montreal, Ottawa and Toronto. The Ambassador is from Georgia, a south-western Soviet republic from which Stalin also came, a man of great personal charm and a fluent command of the English language, which permits him to discuss freely the theories and ideals of Russian art.

"This art," says His Excellency, "represents the profound revolution which has taken place in Russian life, in culture as well as in social reorganization. One thing inspires the artists of Russia and that is their devotion to their own striving to demonstrate in how many aspects man's life is rich, how great are his creative forces which he dedicates for the upbuilding of a new society in our country — communism."

AND HOW DOES the Communist artist express the "richness", the "creativity" of Russian life? A simple and consistent realism which in many cases has advanced not at all from the realism of the mid-nineteenth century, is the distinguishing feature of Russian painting. Sometimes, in the hands of a fine artist, it produces a sensitive and honest work of art. At its worst (of which there are many examples in this exhibition) it produces paintings which can only be compared to Norman Rockwell's covers for the Saturday Evening Post in their banality and sentimentality, in their anxiety to put content and oversimplified social beliefs ahead of the formal elements of painting which distinguish art from illustration.

There are immense canvases of cowboys which would serve very nicely as advertisements for a Hollywood western. On the other hand, there are pleasant, well-handled landscapes which would be scarcely out of pla in the more conservative section of the Ontario Society of Artists shows in Toronto (after all the landscapes must be pretty similar). But almost always the emphasis is on people in groups—people playing together, people working together. In one painting alone is individuality honored — a self-portrait by the Armenian, Simonian. This sensitive, sophisticated work in its fierceness and distress, denies and invalidates the sweetness and light that streams from such banal canvases as "Activities on the Hydro-Electric Station of a Collective Farm" or "The Progress Continues".

ONE REMARKABLE element in Russian society seems to me totally unrepresented in this exhibition. More than any other nation in the world, Russia possesses a scientific elite, who at least in their professional life must be highly sophisticated and dynamic. Does the hay-making peasant in her babushka represent for them the great "creative forces" in Russian society?

The show is being accompanied in Canada by its curator, Mr. Rostivlov Kriokov, a painter and graphic artist. We talked to Mr. Kriokov through a translator. When asked for his ideas about Canadian art, he remarked that he liked the Group of Seven because it was a national art. And abstraction? According to Mr. Kriokov, it does not reflect the tastes of the people.

With the majority of Canadians, the Russian exhibit should be extremely popular.

Guelph Guardian Ap 22 '60

# Russian Art Shows Similar To Our Own

A number of people have asked about impressions of the exhibition of art from the Union of Soviet Socialist Republics on display in Montreal during March, and soon to appear in Toronto after a visit to Ottawa. The exhibition of 63 paintings and some 40 graphics, selected by the Ministry of Culture in Moscow to suggest current trends, was arranged as part of the Centenary Celebrations of the Montreal Museum of Fine Arts.

The show proves interesting from several points of view. At first sight it may seem oddly old-fashioned. For the most part these are "story-pictures", reminiscent of what we are accustomed to associate with magazine illustration and poster art of bygone days. Many depict groups of people at work in field and factory, or at ease with friends and family; others are portrait studies of reflective individuals. While telling us a good deal about the way of life and occupation, the paintings convey in no uncertain terms the pride in their achievement and enthusiasm for their purpose of the Soviets. Since this is one of the principal aims of their art, it is not surprising to find the workers portrayed in heroic terms. In many respects the pictures bear a remarkable resemblance to some of those canvasses from an earlier period of painting in Canada, familiar as illustrations in old schoolbooks, when the hazards as well as the aspirations of 19th century life in this young country were important topics. More appealing to us today are the unexpected pieces: the laughing girl clutching windswept hair and scarf who is pictured standing in front of a shimmering stretch of sun-flecked river; the sophisticated urbanity of the composer Khachaturian, poised and relaxed before our inspection; the brightness of a winter morning in suburbia slashed by the scarlet tram which a colourful crowd waits to board; the misty springtime tenderness of a tiny sketch of lake and distant mountain.

Landscape is not unlike our own - rivers, plains, forests mountains, are vibrant in early verdure or lush under summer skies or irridescent with sun on snow and mysterious in winter shadow. Above all, there is awareness of the immensities of distance and far-flung places. Similarity to the Canadian scene is emphasized by a like approach to its expression. But where our painters have chosen to dwell on a land apparently uninhabited and devoid even of visitors, the Russian artists in many instances introduce the human element into their compositions. Cyclists race a train against the vivid greens of tree and bank alongside a smooth-flowing stream; the occupants of an automobile look down a road which plunges through a Lithuanian forest. In one finely-delineated scene pinpoints of light seem incongruous until a check of the title reveals that "activities on the Hydro-Electric Station of a Collective Farm" is the subject, and a little reflection upon the inconvenience of power shut-offs here rouse sympathy for this recognition of the boon of electricity!

Technically the work is of high quality, with skilful handling of colour and imaginative variation in brushwork. One finds no abstractions as such, but more than one situation has provided the artist with the opportunity to deal with design largely for its own sake. This is particularly true of urban scenes, as in "Morning Echelon" where the juxtapostion of a railway overpass and the roadway dipping beneath creates an absorbing problem in resolving concrete forms and space and the impression of moving vehicles hastening to their various destinations. For the most part the artists who list state honours after their names are the ones whose compositions would be outstanding in similar circumstances anywhere.

Students of art history are told of the 1913 exhibition in the New York Armouries which first introduced paintings from the School of Paris to America, and of the electrifying effect which a sight of the post-impressionist galaxy had on artists of this continent. In fact the incentive given at that time to experimentation and exploration of every facet of art experience has remained a characteristic feature of North American creativity since. The Russians, on the other hand, have studiously avoided these influences as evidence of decadence in the cultural manifestations of the western world. With marked talent and ability they have pursued the course set by 19th century painting in their country which a contemporary Russian writer (quoted in the catalogue) has observed was marked by "bold and consistent realism and the keen realization of the link between artistic treatment and current social problems".

An interesting point is that many people here who have been inclined to say they would ascribe pictorial excellence only to similarly "realistic" paintings have been outspokenly critical of this show! Thus, while giving us this vivid glimpse of Soviet life and art, the exhibition will also have indicated the measure of Canadian achievement and the extent to which, almost without being conscious of the fact, we have moved away from 19th century standards.

Star May 14/60

Also Victoria Daily Times May 13/60

Canadian Forum, Toronto May 1960



The Things We See

# Is Contemporary Abstract Art A Valid Image of Our Times?

By ALAN JARVIS

WITHIN an hour or two of writing that I had, personally, found the work of contemporary Soviet artists disappointing I read an article by my friend Herbert Read in the New York Times Magazine (April 17, 1960) titled "In Defence of Abstract Art". Read has been for at least thirty years the most sympathetic, intelligent and industrious interpreter and apologist for "modern" art writing in the English language, and his "Meaning of Art," first published in 1931, opened my eyes and, I am sure, those of an entire generation to the values of the post-impressionist movements. To find him, of all people, admitting that " . . . perhaps the gap between the avante-garde and the main body of educated taste is always wide, but surely never before has it been as wide as it is today . . . " Well . . .!

Then he goes on to say:

"In spite of the esteem which abstract art enjoys among collectors, and the fantastic prices paid for it in the sales rooms, the man in the street remains bewildered, sometimes angry, often indifferent. He has an obstinate feeling that his leg is being pulled, that the abstract artist cannot really expect to be taken seriously, that the whole business is a racket of some kind."

Well . . . well . . .

I was, personally, disappointed by the Soviet paintings, but how did other people feel about them? Knowing that the Russian officials had placed a comment-book in both the Montreal Museum and National Gallery and knowing that, entirely fortuitously, the National Gallery was showing an exhibition of contemporary European painters and sculptors, I went and read the audience reactions to the Soviet show. There was no comment-book in the contemporary European rooms so there is no statistical validity in quoting the comment from the Russian book. However, in many instances, the comments on the Russian exhibition were prompted by what I believe is called ab-reaction and they may be taken therefore as appertaining to both exhibitions. Although the comments in the note-book cannot be taken as seriously as the Gallup Poll (I assume that some people take it seriously) I think they are worthy of notice if for no other reason than that they corroborate Herbert Read's remark—never has the gap between the avant-guarde and the main body of educated taste been so wide.

I am assuming that the people who took the trouble to write in the comment-book did so because they felt sincerely and sufficiently strongly to want to do so. I feel we can discount the small minority who seized the book and the opportunity to write ill-considered generalizations, - e.g. "Are all Russian workers grinning idiots?"—based not on the quality of the painting but on their own pre-conceived anti-Communist prejudices.

Perhaps the most useful comment to quote is the one which reads, "It is all propaganda, but it is good!" I think this sums up the popular reaction very well. One enters the exhibition in a suspicious mood . . . is this a propaganda show? . . . Yes, obviously it is . . . But, it is more than that . . . these artists are also painting with great sincerity as well as with consummate skill. Over and over again the comment in the book remarked at the amazing skill, the brilliance of the technique, the evocativeness of the subjects. At least nine out of the ten who took the trouble to write in the book said they were genuinely moved and impressed. A minority used such words as "photographic" or such phrases as "Saturday Evening Post Covers" pejoratively, but these comment were always simply negative. Over and over again I came across such remarks as, "This is real art . . ." or "after comparing 'theirs' with 'ours' I wonder on which side the sane people are . . ." or "this is a return to sanity in art". Finally, I came across a comment, signed by a Reverend Blank and his wife which simply read, "Inspiring!"

I am as certain as I sit at my Olivetti that the same reverend gentleman abhors the materialism of Marxism as much as he and his wife found the Russian exhibition inspiring; yet by the same token, Canadian and U.S. senators customarily dismiss "Modern" art as communist! As the editors of the New Yorker would say

See JARVIS—Page 26, Col. 6.

## JARVIS

(Concluded from Page 25)

this is the Department of Utter Confusion.

It is utter confusion when Herbert Read feels compelled to write a defence of abstract art and when he is prepared to admit that never, perhaps, in the history of western culture have the creative artists been so out of tune with the man in the street. For myself, I know only too well how Read feels, for I have met audiences in Canada, the United Kingdom and the U.S.A., more often than I care to count, where the same old assertion is made: ". . . I could do as well myself" . . . or ". . . my daughter, aged two, could do better . . ."

The good citizens who make these rash remarks would not, of course, dream of saying to Einstein or Neils Bohr, I could do as well myself. Indeed, they hold the mystique of modern science in such awe that even the most extravagant claims of the ethical-pharmaceutical companies are swallowed — literally as well as well as metaphorically.

The mystiques of our age are indeed baffling, not least the mystique of "modern art".

Who am I to attempt to explain the meaning of modern art when Herbert Read did it a generation ago? Nevertheless, I am willing to try, in the ensuing series of columns, to explain why I think that "modern art"—i.e. abstract art, is a valid image of our times.

## Correspondence

*The Editor:* 13-M

The letter by Tibor Baranyai on the Exhibit of Russian Paintings, in your current issue has been drawn to my attention.

This is most unfair to the new director of the Montreal Museum of Fine Arts. Its comment "Wouldn't it be more natural to celebrate the one hundredth anniversary of the Museum—which is located in the second largest French city in the world—to display an exhibition of old and modern French Masters"—this comment overlooks the simple fact that the first exhibition which opened in January to start off the Centennial Year did just that plus other superb examples of European art. This "Canada Collects" exhibition attracted over 56,000 people who wanted to see the choice of Canadian collectors of the past century.

The "Canada Collects" exhibition was featured with illustrations in the *Illustrated London News*, the *London Times* carried an article concerning it, *Art News*, the leading United States art magazine featured one of the paintings in four colors on the front cover and a story inside on the collection, the magazine *Die Weltkunst* in Germany ran a story with illustrations, and, of course *Canadian Art* and *Vie des Arts* in Canada featured it. The coverage of this exhibition in the daily press, over radio and TV in Canada must have come to the attention of so alert an observer as Tibor Baranyai. The concept and the gathering together of this "Canada Collects" exhibition was entirely the work of the new director.

The Exhibition of Soviet Paintings began with our request that the USSR include a representative group of their superb collection of French paintings.

It was disappointing that, in the end, Soviet Art only was sent. We believe, however, it is the function of a museum to show the contemporary art of other nations. It may not have been great art, but despite the critics, numbers of people found it to be an interesting show. One useful by-product, of course, was that it mirrored clearly what happens to the creative artist where his creativeness is conditioned by the State. Like Tibor Baranyai, however, we prefer our "decadent freedom."

You will be comforted that the current Spring exhibition had the largest number of entries in recent years: that an exhibition "The Changing Faces of Montreal" opens in May: an exhibition of "A Century of Canadian Painting" in September: and in October will be the stupendous exhibition of the paintings and drawings of Vincent Van Gogh which now belong to his nephew and to the Kroller-Muller Museum.

We are delighted with our new director of the Montreal Museum of Fine Arts.

Yours faithfully,

MURRAY R. CHIPMAN,

*Vice-President, The Montreal Museum of Fine Arts and Chairman of the 1960 Centennial Committee*

The Canadian Forum April 1960

# Correspondence

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TIBOR BARANYAI
*Montreal, P.Q.*

Toronto Daily Star June 6/60

AROUTUNIAN SAYS

# Abstract Art Old Stuff to Russ

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By ROBERT FULFORD
Star Staff Writer

Abstract art in Russia is a thing of the past, not of the future, according to Ambassador A. A. Aroutunian. The Soviet representative in Canada, who is himself an art collector, offered this opinion in the course of a rather edgy discussion with several Canadian art critics when he visited Toronto last week for the opening of the Soviet Painting show at the Art Gallery.

A short, vigorous man with a lively interest in the visual arts, Aroutunian sat in the Square Gallery, surrounded by the paintings of his countrymen. He presented us with his own version of modern art history in Russia, coupled with an explanation of the socialist - realism viewpoint. Since the several art reviewers present had already condemned the Soviet paintings in public, or were preparing to do so, the atmosphere — despite nervous smiles from all concerned — was not especially friendly.

"We have already passed that stage in our country," the ambassador said when the inevitable subject of abstract or non-representational art reared its head.

"After the unsuccessful revolt of 1905," he said, "there was much disillusionment among Russian painters. They escaped from reality, and they painted abstract art."

He said that abstract art began in Russia at that time, and he named Marc Chagall and Wassily Kandinsky as two Russian pioneers of 20th century painting.

Someone mentioned that Chagall and Kandinsky had done almost all of their work outside Russia. "Yes," he said, "but they began there." No one was rude enough to mention that both of them went back to Russia after 1917, became disillusioned in a few years, and returned to live the rest of their lives in the West.

### "Art for People"

Ambassador Aroutunian set forth the basis of art in the Soviet Union:

"There is a slogan, 'Art for Art.' We are against that. We are for 'Art for the People.' "

Martin Baldwin, the director of the Art Gallery, then said: "Well, we are talking about two things: about painting as a social activity and painting as a work of art."

But the ambassador said quickly: "I cannot divide them. They are two sides of the same coin. If the painting has no social sense there is no painting."

When he was asked to point out paintings in the exhibition which he particularly admider, he indicated a self-portrait of the rather splashy sort which is still fairly popular among fifth-rate Parisian artists, and a winter landscape of the type which is sold in great quantity in Eaton's College St. store.

He was asked what he thought about a painting of two cyclists, which might easily have been executed in the West as an advertisement for a bicycle firm published in a boys' magazine. He replied:

"He is a little modernistic and maybe he will fade."

At one point, the ambassador referred to a revolution in Soviet art which occurred around 1900. "Those artists," he said, "were revolting against the Academy." He was asked, "Who does the revolting now?" He answered: "There is no need for revolting now."

This was followed by a long silence.

### Anti-Abstract

The one other Russian at the conference was Rostislav Krioukov, a Soviet art critic, editor, and painter. When asked, he delivered a Soviet view of current Canadian art.

He turned out to be an admirer of the Group of Seven (whose work he had seen in reproduction even before he came to Canada) and a recruit to the cause of artistic Canadian nationalism.

He had seen the large spring exhibition of the Montreal Museum of Fine Arts—he's travelling with the Soviet paintings—and it had proved a disappointment.

"About 90 per cent of the paintings were dedicated to abstract art, which is a handicap. The Group of Seven gave some characteristic Canadian quality to Canadian art, whereas abstract painting cannot be seen as Canadian nationalist painting."

He would like to see typically Canadian atmosphere in Canadian art—for instance, farmers, workers, Indians and Eskimos—but he saw little at Montreal. "However," he said, "I suppose the Montreal exhibition has been arranged by people who prefer to have it this way. Perhaps it does not reflect the taste of the average Canadian."

Before the conference ended, Ambassador Aroutunian declared that he would like to see a group of Canadian paintings exhibited sometime soon in Moscow. But so far no arrangements have been made.

Le Nouvelliste
Trois Rivieres, Que.
July 16, 1960

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te chez vos libraires.

—o—

Claude Roger-Marx, critique d'art bien connu, auteur de nombreux ouvrages de qualité sur les grands peintres, de Rembrant à Van Gogh, voyait récemment des tableaux de peintres soviétiques de la veine de ceux présentés au Musée des Beaux-Arts de Montréal, il n'y a pas si longtemps. Il a eu à ce sujet, cette réflexion subtile: "Les artistes soviétiques continuent à peindre comme au temps des tsars". Et c'est un fait que l'art russe actuel est la copie exacte de la forme la plus décadente de l'art bourgeois. Il n'est que de voir les grandes avenues modernes de Moscou, en photographies bien entendu, pour s'en rendre compte. Tout ça manque d'envol, est lourd comme une tortue, car c'est bien une carapace que l'on impose aux artistes, que de les forcer à se conformer aux édits de l'Etat, lorsqu'ils exercent leur art. Et peut-on appeler art ce qui est soumis à édits ?



*The Things We See*

# Soviet Painting

By ALAN JARVIS

IN the midst of the continuing controversy over the exhibition of Soviet Painting which is at present in Canada, it has been refreshing and enlightening to read some well chosen words of wisdom from the former U.S. Ambassador to the USSR, the Honorable George Kennan. The words from a speech which Mr. Kennan made to the International Council of the Museum of Modern Art in New York in 1955. Even after 5 years, his thoughts are entirely pertinent.

First of all, he stresses the importance of cultural exchanges, as such, and he reminds all of us North Americans that we must not be smug in an age of mass communications, and assume we know all we need about the outside world. Picture magazines, television, films, etc., none of these can substitute for contact with the living work of art whether that be the Bolshoi Ballet, Jose Greco or a collection of paintings. Whether or not we like these importations is not the point: the point is that large continental countries such as the U.S.A. and ourselves need the impact of foreign values just as rain is needed by the desert.

Kennan points out that in smaller countries (he is thinking mainly of the small maritime countries of Europe) association with other peoples is something that can hardly be avoided; but that in large countries there is a danger that the great heartlands should become "closed national backwaters." He remarks that he has seen this happen to some extent in the Soviet Union but he also courageously and honestly goes on to say — to an American audience — that a similar danger is present in the great Mid-West (he is himself a Mid-Westerner) of America itself. The same, of course, could be said of Canada. We need cultural exchange, in Kennan's words, "for our sakes alone, for our development as individuals and as a nation, lest we fall into complacency, sterility and emotional decay; lest we lose our sense of the capabilities of the human spirit, and with it much of our sensitivity to the possible meaning and wonder of life itself." Let us not, therefore, be patronising about the Soviet painting exhibition.

Then, Kennan asks that we reject that most reprehensible habit, a totalitarian habit in fact, of judging the suitability of cultural contributions "by whatever political coloration we conceive their creators to have acquired . . . A painting is not more or less valuable because the artist once belonged to this or that party or contributed to this or that group . . . cultural events are not political live-stock exhibits in which we put forward human figures to be admired for the purity of their ideological features. "Let us, for goodness sake look, like mature people, at the content of what we are promoting, is Kennan's plea. Furthermore, he notes that it is not enough to let other people send things here and come here themselves. "It is important to see that any cultural activity sponsored by foreigners that takes place within our borders is surrounded at all times with an atmosphere of hospitality and warmth, friendliness and perceptive sympathy." I am certain that the Russians have experienced just that from the officials concerned with the Soviet painting exhibition in both Montreal and Ottawa; some of our artists, critics and members of the intelligensia have been rather less cordial.

Having said all this, let us look at the Soviet paintings. My own reaction is one of great disappointment rather than distaste. To me the works are mostly dull and old fashioned. They are "old-fashioned" in precisely the same way that the interior design of that superb jet-aircraft which visited Canada last autumn is old-fashioned. If you ignored that fact that a two-engined airplane had carried more than 115 people to a height of 37,000 ft. and had taken them from Uplands to Toronto in less than 37 minutes, and simply looked at the design of the interior, you would think you were riding in a Pullman car of about 1917. So, viewing the exhibition of Soviet painting, I have a sense of baffled disappointment; disappointment that so gifted a people (or federation of peoples) should be content, in the field of the visual arts, to remain a closed national backwater. When, Kennan points out, water is taken out of the great stream of international thought and inspiration and is channeled into a closed national backwater, it quickly becomes stagnant and sterile. "This is, of course, because creativeness is so intimately associated with divergence and contradictions. It is only in the reconciling of contrary phenomena that new conceptions arise as new form is created. There cannot be any progress of the spirit without trial and trial, as Milton once observed, is by what is contrary."

For their own reasons, Soviet authorities have kept Russian painters uncontaminated, and therefore unchallenged by, all the cross-currents of the modern movements in art which have occurred in the western world since the emergence of post-Impressionism. As a result their art has stagnated, just as has their industrial design.

Soaring into the sky in a Russian jet, one cannot but be impressed by their immense technical skill: it is the same thing looking at Soviet painting — their technical skill is magnificent and Canadian artists, teachers and students might well spend some time in good-mannered humility studying just that. Over and over again one comes upon passages of painting technique which are as breath-taking as those prodigious leaps of the Russian ballet dancers, but after it is all over, one is depressingly muttering to oneself, so what? I had the same feeling of depression this week studying an official Russian book on "Drawings by Soviet Children" published in Moscow in 1957. The technique of these youngsters is prodigious: there are drawings by 15- and 16-year-olds which would make any Royal Academician envious: but in style, in taste, in imagination, they belong to a pre-czarist age—they just aren't airborne.

Here in Canada, we, too, have our artists who have chosen to remain closetted in a fusty 19th century room. They join with the Soviet authorities in decrying our 'modern' art as bourgeois and decadent. Personally, I think they are both bourgeois. Whether 'modern' art is — by now — decadent, is another topic. In the meantime I still cannot find a better adjective for the Soviet paintings than disappointing.

DAME . . . *Dernière chance, AUJOURD'HUI, de voir l'exposition des peintures russes au MUSEE DES BEAUX-ARTS* . . . L'ambassadeur de France, M. FRANCIS LACOSTE, présidera MARDI SOIR.

Canadian Jewish Weekly May 26/60

13-M

# Impressions Of The Soviet Art Exhibition

THE great October revolution of 1917 is an inspiring chapter not only in the history of Russia but to mankind as a whole. Undoubtedly it is a great source to draw from for the artist in the U.S.S.R., in painting as well as in literature and in music.

This new world, since the revolution, links in its arts, a discovery of a new man, a hero expressing the soul of this new epoch, its aspirations and its achievements.

Art embraces and preserves the widest possible channels of human endeavour. The best examples are found in the works of Maxim Gorky, of Sholokhov, in the music of Shostakovitch or in some paintings representative of the school of Russian realism.

All of them, through the media of artistic expression gave us not only realism, life as they saw it; but they have stirred forcefully our imagination to life as it will be the emergence of the new man, with new ethics in a new system of society.

Here, in Canada, we welcomed the news of the opening of a large exhibition of Soviet paintings; as a part of the programs' celebration of the Montreal Museum's Centenary. An official opening was marked by an attendance of over 1000 invited guests, addressed by His Excellency Dr. Amassap Aroutinian, the Soviet Ambassador to Canada.

★ ★ ★

IT has been emphasized and stressed that the aim of Soviet art is to raise the esthetic and moral level of their people. To educate them, that their way is that of Socialist realism. I searched for such content all through the large exhibit consisting of 70 oil paintings and about 40 graphics.

It seems apparent that when an artist is inspired and supported by imaginary forces the effect is not to negate realism, but on the contrary, it helps to transpose on to his image all the artist's perceptions through emotional visual dynamics.

In building up realistic aspects one must cast off the undesirable superficial elements caught by the naked eye and so present through the media of composition, tonalities, texture, and one's innermost thoughts, emotion and one's humanism—in such a way as to make the viewer participate and respond to the world of visual art.

Marcel Proust once wrote, "We have many worlds through our artists." With such promise guiding me here, I had in mind the one united world I had hoped to find. The Soviet world mirrored in its many aspects — through the various artists whose work was being exhibited. I confess with deep regret that I came away feeling somewhat dismayed. With the exception of a few paintings outstanding for their content and high artistic level, I was left with the impression of seeing good craftsmanship and also strong naturalism or naturalism instead of that socialist realism, through which I had hoped to learn more about Soviet Society.

Such paintings as the young collective boy, the girl-student in the white apron and even the group of boys gathered around the machine to learn a trade do not in any way transmit the inner rhythm nor the many obstacles which have been overcome in the historic struggles to bring about the new way of life. The dominant spirit of the exhibit is optimisms. Everybody is smiling. If, in addition we could have sensed some psychological studies of people —we would in turn, have experienced the tension and suspense which a creative form offers.

Where is the image of the Soviet man who has passed 40 years of of revolution? Certainly it is present everywhere in the expeditions of the far north, in the scientific experiments and achievements which must not become mechanical facts resembling statistics presented through the painter's brush. Deeper reflection and meditation can elevate the humanism and romanticism of mankind.

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LET us examine only a few of the important paintings: The wall above the staircase in the museum was adorned with the large canvas "Unit of Soviet Cavalry" painted in 1957 by Moiseyenko. During the years 1919-20, when the counter-revolution was raging, Budyenny, the famous general, brought forth the slogan "Onward! to the horses." Although, literary and story-like, it is charged with deep emotion and sways the viewer. Flaming horses, red army men, peasants, a wounded soldier, the red flag aflutter, a peasant on horseback trumpeting—forward to victory. All the dramatic elements are well integrated.

In the "Fishermen" by the Armenian artist Simonian, you sense the beauty of collective toil against a background of the majestic waters of Lake Seyvan. But the painting lacks fluidity in composition. Rich in tonal quality yet a harshness in scale. The Leningrad artist Savenko in "Autumn." A fine example of naturalism. The landscape with white birch trees.

From the brush of the Azerbaidjan artist Abdulayev "Builders of Happiness," a love theme. The setting sun comes to rest upon the lovers. The girl immersed in a dream of happiness, her lover besides her, with down cast eyes, sunk in timidity—the sight of construction in the background does not disturb the serene atmosphere. And another composition on the same theme, pure in its concept "Declaration of Love," by Khanzyan, clever in its simplicity, reflects poetic mood, girl lost in thoughts of love by a window, he, the man and artist holding the reverence of an idyllic world.

Andrey Kotzka's 'A young Gutsulka" is mere illustration. Is such form of painting necessary for reasons of documentation of the brilliance of their costumes? What about the woman of the Carpathian mountains. Her stature is completely lost behind the decoration. A colored photograph would have done equally well.

In style of good Russian landscape is Domashnikov's "Evening." A village in slumber under bluish haze of evening light. The snow resting softly upon the rooftops. A lyrical composition preserving the nostalgic atmosphere of a poem. Trufanov's "Iron Mill Workers" is an exceptionally fine painting. There is so much joy and pride of labor here. In the dynamic grouping of the workers one senses solidity and security towards a bright future. Inscribing itself in one's memory for its stark tragedy is Sergei Grigoriev's 'Not to Forget" — A young Soviet girl partisan led to her death by two Nazis.

Another powerful work is Devyatov's "October Wind." Lenin walking on the ocean shore. The great leader of the October revolution, pacing against the wind, so symbolic of those days—as if, in a symphony, the rhythm of the turbulent October rising through the waves with the spirit of Lenin leading on to the emancipation of the Russian people.

The Jubilee Committee of the Montreal Museum of Fine Arts should be commended for arranging this first Soviet Art Exhibition in Canada.

RUTH PRESSMAN

Montrealer, Montreal, P.Q.
June, 1960

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# the passing show

Our Toronto operative is a little slow this season. In fact, he has only just now passed on to us what happened in one home last Easter —or just before it. Two of the very young children in one home were encouraged to make their own Easter greeting cards. Some of them were pretty good, but they wanted to do something special for their parents. An aunt suggested a design, and urged them to pick a Biblical quotation for themselves. Mummy's and Daddy's card was really impressive. The religious design was sparkling with a sugar coating. The quotation gave the parents pause. It read, "Forgive them for they know not what they do."

We would have had something to say about the following two items earlier save for the fact that we had a feeling they were somehow related. Of course, they both concern the Montreal Museum of Fine Arts. There ought to be a moral here; maybe someone else can figure it out. Anyway Ned Cleghorn, Associate Director at the museum answered some questions of ours about the Russian exhibit that was shown there a couple of months ago.

Seems that Mr. Krjokouv, the Russian official in charge, was very nervous about how we uncivilized Canadians would handle the many canvases, which, of course, were shipped rolled up, and had to be stretched upon frames for hanging. However, after watching the work for some time he came to the conclusion that, for people who had not had the cultural advantage of communism, some of our boys knew what they were doing.

After the paintings were hung he permitted himself to look over some examples of Canadian art. The selections he was exposed to were representative of the more *avant-garde* tendencies of Montreal artists. They did not impress the visitor favourably. He adopted a kindly attitude, however, and merely remarked that the efforts of these Canadian moderns were very similar to what Russian artists were doing about 1912. Fortunately in Russia, under state guidance, the artists had matured and were now turning out the magnificent illustrations with which the Russian exhibit walls were hung.

Everything in Canada, it seems, appealed well enough to the judgement of Mr. Krojokouv, but somehow suffered by comparison with its opposite number in Russia. The comparisons extended to the table. Not that Mr. Krojokouv found Canadian food unacceptable. Far from it. It was merely a case of the equivalent dish in Russia being so much better. Only Oka cheese seemed to stump him. Mr. Krojokouv was strong in his approval of Oka cheese and seemed to be at a loss in trying to recall a superior cheese in Russia. Through an interpreter he inquired how Oka was spelled. When his Canadian host got as far as "OK" Mr. Krojokouv's face lit up with recognition of the international expression. He thought it appropriate. When he was told that the cheese was made by the monks of Oka he was intrigued. He wanted to know about their lives, which interested him greatly. Finally he asked if there were any women in the monastery. He was told there were none. At last his expression lit up with a look of high triumph. There was *nothing* like *that* in Russia he proudly proclaimed.

Mr. Krojokouv had apparently no interest in the Eskimo prints which were on exhibit at the same time in another room. This, we believe was Mr. Krojokouv's loss, for to our eyes the prints were among the most impressive works of art the museum has displayed. We were sorry that we did not meet the Eskimo artists, who were pretty interesting in themselves. We gathered that none of them had every been exposed to what we call civilization before, and had to be restrained from walking in front of automobiles when crossing Sherbrooke Street. They were completely baffled by the gentle publicity techniques of the museum public relations people. When the attractive young lady who was trying to pose them for pictures tried to get them to move into a better position they were puzzled. When she seized one of them by the shoulders to move him over a bit he gleefully accepted the gesture as an invitation to dance.

The Eskimo artists intrigued us most through their fantastic ability to catch motion and posture and reproduce it in its purest form. We speculated that this apparently universal trait among the Eskimos whose work was shown was the result of seeing objects, animals and people against a white background, so that every movement would be silhouetted — and this from a lifetime of observation. The results were truly uncanny. We hope there will be another such exhibition soon, and that this time we'll have a chance to buy one of the prints. It is our understanding that the stone blocks and skins used were officially scored or destroyed after a very limited number of impressions had been made.

In any case, the Eskimos took a greater interest in the other exhibits than did Mr. Krojokouv — particularly the sculpture. Their approach to the sculpture was tactile. They felt impelled to stroke the smooth stone. That's why they didn't like Epstein at all; too rough under the hand. But, above all, they were entranced with the Egyptian and early Greek examples. Those they could they caressed; as for the others, in glass cases, they impulsively reached forward to the glass as though touching was the real purpose of the carving.

As for the Russian exhibit it meant nothing to them. In fact, on questioning, it appeared that they had not yet heard of Russia. So there, Mr. Krojokouv!

A lady called the other day and asked for King Kong. Going along with the gag we said that Mr. Kong would be in after dinner.

# Editorial Section

Canadian Labour Mar 160

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## Canada's Centennial in 1967

POPULAR INTEREST is being aroused across the Dominion in plans for the celebration of the centennial of Confederation in 1967. Inasmuch as Confederation laid the basis for the development of the great nation of which we are citizens, the year 1967 may properly be celebrated as the birthday of the Dominion of Canada, and every individual Canadian and every Canadian organization should not only be aware of this 100th anniversary, but participate as fully as possible in the celebrations which will be arranged.

The first step in this direction was taken in May, 1959, when representatives of thirty-two national organizations, educational and business institutions, and several Government Departments, came together at the University of Toronto, under the auspices of the Canadian Citizenship Council and the Canadian Association for Adult Education, to discuss the general question of celebrating Canada's centenary. Among the organizations represented, in addition to the two mentioned, were the Canada Foundation, the Canadian Tourist Association, the Canadian Labour Congress, the Canadian Brotherhood of Railway, Transport and General Workers, the Canadian Film Institute, and the Canadian Chamber of Commerce, and considerable interest was shown in the possibilities of a nation-wide observance.

The meeting was generally agreed that the year 1967 should be much more than a year of entertainment and celebration. It was felt that the year might be made the target date for completing, or at least getting under way, various undertakings which would help to realize more of the possibilities of Canada as a nation, such as the establishment of a National Film Archives, the provision of university institutes of Canadian studies, adequate concert halls, theatres, art galleries, and similar institutions.

Various other proposals were discussed, and it was decided that a further meeting with larger representation, should be arranged. It was also decided that a survey of national organizations should be made, with a view to ascertaining what consideration had been given to the centenary celebrations, and obtaining additional suggestions for constructive activity.

The Canadian Citizenship Council carried out a survey along these lines, and the Council, in association with the Canadian Association for Adult Education called a second meeting, which was held in Montreal on February 11th and 12th, under the chairmanship of Col. Hugh M. Wallis, Chairman of the Montreal Museum of Fine Arts. The meeting was featured by reports on the celebration of the B.C. Centenary and the Saskatchewan Jubilee celebration held last year, as well as by an address by the Hon. Leon Balcer, Solicitor General and Acting Secretary of State.

Mr. Balcer had served as co-Chairman of the first Federal-Provincial Government Conference on the centenary, which had been held in Ottawa on February 8th. Mr. Balcer indicated that a national centenary committee was being set up. This committee would consist of four Cabinet Ministers, one provincial Minister from each of the ten provinces, and at least one other delegate nominated by each provincial government. Mr. John Hodgson, of the Privy Council Office, had been appointed to serve as Secretary of this Committee. Mr. Balcer warmly welcomed the co-operation of non-governmental organizations in planning for the centenary, and showed deep interest in what was being done.

Mr. John Kidd, Secretary of the Canadian Citizenship Council, reported on the survey which had been made, and which indicated that some organizations had given consideration to the question of celebrating the centenary; others were taking the matter up with their annual meetings or conventions, or indicated that they were waiting to see what national plans were being made by the Federal Government, so that they might fit their plans into the national or regional programmes.

Dr. Roby Kidd, Director of the Canadian Association for Adult Education, discussed the objectives of the proposed celebration, and some of the proposals which might be adopted. Among these were the holding of a World's Fair; the establishment of scholarships for study at home and abroad, as well as for students from other countries to study in Canada; the arranging of international conferences, historical pageants, television and radio programmes, sports festivals and other national as well as regional events.

Up to the present time, attention has been directed chiefly to the holding of a World's Fair in Montreal, and both the Quebec Government and the Dominion Government have offered to share in the cost of such an event. However, a World's Fair must be approved by the International Bureau of Exhibitions, which is meeting shortly, and Vienna also has an application before the Committee for a World's Fair in 1967, apart from the fact that New York is planning to hold a World's Fair in 1964. Many people believe that the centenary should be observed as a historic occasion, a time for stock-taking and re-appraisal of national aims and aspirations. It should provide an opportunity for a better understanding of the background and development of the nation, and arouse pride in Canadian citizenship, as well as a determination to make whatever contribution is possible toward the building of a still greater nation.

The Montreal meeting decided to establish an interim

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Journal Royal Architectes of Inst of Canada Mar 160

Toronto Globe & Mail May 18/160

### Executive Director Appointed to National Centenary Committee

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Less than nine months since the 1959 RAIC Annual Assembly at Windsor passed a resolution urging the Federal Government to establish a national committee to plan the observance of Canada's Centenary in 1967, the Executive Director of the Institute at Ottawa, Robbins Elliott, has been named to serve on a seven-member provisional committee.

The Committee was established at a two-day meeting of voluntary, non-governmental organizations which met at Montreal on February 11-12. Committee chairman is Col. Hugh Wallis, President of the Montreal Museum of Arts. Representing the architectural profession at the meeting, which was jointly sponsored by the Canadian Citizenship Council and the Canadian Association for Adult Education, were Mr Elliott and Messrs. Peter Barott and Paul O. Trépanier, PQAA Council members.

Galt Reporter May 19/60

### Form Body To Promote '67 Centennial

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OTTAWA (CP) — A national, non - governmental organization was formed Tuesday to promote interest in Canada's 1967 centenary.

The new body, known as the Canadian Centenary Council, was formed at a meeting of representatives of some 50 national organizations who adopted a constitution and elected a provisional executive.

The new council is to set up a headquarters, likely in Ottawa, and ensure that the "voluntary sector" of the community is represented in preparations for the 100th-birthday party.

Chairman of the provisional executive is H. M. Wallis, president of the Montreal Museum of Fine Arts, who said he is optimistic about prospects of raising the $35,000 needed for the council's first year of operations.

**AID FROM COMPANIES**

He had approached five presidents of big Canadian corporations. All had promised financial support.

John P. Kidd, executive director of the Canadian Citizenship Council and secretary of the executive, said the council will co-operate closely with the governmental centennial committee, made up of four federal cabinet ministers and one minister from each province.

The new council will act as a clearing house and information centre and provide centenary planning facilities and services. A big task, according to its constitution, will be to establish principles and objectives for the centenary and "direct public attention to them."

Centenary Plan

### This Group Will Focus On a Party

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Ottawa, May 17 (CP)—A non-governmental organization to prepare for Canada's 100th birthday party was born today amid indications of keen interest and public support.

Its birth followed about four hours' labor pains as representatives of some 50 national organizations discussed the niceties of a proposed constitution and debated the problem of a name for the child.

The title finally settled on was the Canadian Centenary Council.

**Col. H. M. Wallis**, president of the Montreal Museum of Fine Arts and chairman of the provisional executive, said he had approached five presidents of big Canadian corporations who had said they would support the new council financially.

Roland Michener, Speaker of the House of Commons, who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies with emphasis on the private and voluntary for ideas and work.

Another member of the provisional executive, John P. Kidd, retiring executive director of the Canadian Citizenship Council, said the new organization is not being set up to compete with government activity.

Canada already has a governmental centennial committee made up of four federal cabinet ministers and one minister from each province.

**W. H. Budden**, of Montreal, chairman of the Association of Canadian Clubs, ended four hours' debate on the constitution by proposing that it be adopted and that amendments be left to the provisional executive after legal advice.

The executive was also left with the tasks of finding more member organizations and getting the new council on the rails.

Charlottetown Patriot May 18/160

### Centennial Plans Formed At Meeting

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**A CLEARING HOUSE**

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A pro tem committee, chosen at a February meeting in Montreal of the founding organization, was named the provisional executive. Two names were added—Maurice Chartrand, representative of Le Chambre de Commerce du District de Montreal, and Mrs. John McLean of Eureka, N.S., a representative of the Federated Women's Institutes.

The other members are Andre Bechand, director of public relations of the University of Montreal, and four Ottawa residents—Mrs. G. V. Haythorne, representing the Canadian Home and School and Parent-Teacher Federation; Norman Dowd, executive secretary of the Canadian Labor Congress; Robbins Elliott, executive director of the Royal Architectural Institute of Canada, and Rev. Andre Renaud, general director of the Indian and Eskimo Welfare Commission of the Roman Catholic Oblate Fathers.

Toronto Daily Star May 18/60

TO MARK CENTENARY



# New City Between Toronto and Montreal?

By LEE BELLAND
Star Staff Writer

OTTAWA—Creation of the most modern city in the world — inspired by the new Brazilian capital of 'Brasilia' —on the banks of the St. Lawrence is one proposal to celebrate Canada's 100th birthday.

Basic plans for the centenary celebration in 1967 get underway here today at a meeting of more than 100 non-government representatives of national and community organizations.

The meeting represents universities, labor bodies, business groups, professional associations, ethnic groups and other citizens associations.

The construction of a completely new Canadian city — possibly as big as Metro Toronto itself — on the banks of the St. Lawrence between Toronto and Montreal is one of the proposals already flowing in to the centenary organizers.

So far it has no official standing but has been considered good enough to put forward for discussion.

**Would Make City**

The proposal is based on the fact that all the new construction which will take place along the St. Lawrence in the next five years would make a city the size of Metro.

The suggestion is to group all this new construction into a single new community — planned on the most modern principles and rivalling the achievement of Brasilia.

No single name has been suggested but one offered unofficially is 'Centuria.' Choice of the site would be made by planners.

The new city proposal is the most original of the 60 or more ideas which eventually will go before government and community planners. Others are for national festivals of art and history, a royal visit, a national garden in the capital and other similar suggestions.

**Montrealer Chairman**

Chief organizer of the organization meeting slated for Ottawa city hall is John P. Kidd, director of the Canadian citizenship council.

Chairman of the meeting will be Montrealer Col. Hugh Wallace, president of the Montreal museum of fine art. Representatives of several ethnic groups are expected but so far no Toronto officials are known to be attending.

Any representative from the city of Toronto would be "most welcome," Mr. Kidd said.

St. Catharines Standard May 18/60

## To Promote Interest In Canada's Centenary

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Evening Times-Globe St. John, N.B. May 18/60

## Canada 100 In 1967

## New Group Organized To Promote Centenary

OTTAWA (CP) — A national, non - governmental organization was formed Tuesday to promote interest in Canada's 1967 centenary.

The new body, known as the Canadian Centenary Council, was launched at a meeting of representatives of some 50 national organizations who adopted a constitution and elected a provisional executive.

The new council is to set up a headquarters, likely in Ottawa, and ensure that the "voluntary sector" of the community is represented in preparations for the 100th-birthday party.

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Medicine Hat News May 18/60

# Canada's Birthday Group Shown Interest, Support

OTTAWA (CP) — A non-governmental organization to prepare for Canada's 100th birthday party was born Tuesday amid indications of keen interest and public support.

Representatives of some 50 national organizations discussed the niceties of a proposed constitution and debated the problem of a name for the child.

The title finally settled on was the Canadian Centenary Council. It was chosen in the afternoon after a morning vote had rejected the name National Centenary Council, proposed by an ad hoc committee, in favor of the later - rejected title of National Council for Canada's Centenary.

The ad hoc committee, which prepared the draft constitution and called Tuesday's meeting, had been appointed at a meeting in Montreal of the same organizations in February. Its seven members, reinforced by two additional names, were appointed the provisional executive of the new organization.

Col. H.M. Wallis, president of the Montreal Museum of Fine Arts and chairman of the provisional executive, said he had approached five presidents of big Canadian corporations who had said they would support the new council financially.

Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

Another member of the provisional executive, John P. Kidd, executive director of the Canadian Citizenship Council, said the new organization is not being set up to compete with government activity. But it would ensure that voluntary organizations had a share in centenary planning.

Canada already has a governmental centennial committee made up of four federal cabinet ministers and one minister from each province.

W. H. Budden of Montreal, chairman of the Association of Canadian Clubs, ended four hours debate on the constitution by proposing that it be adopted and that amendments be left to the provisional executive after legal advice.

St. John's Telegram Nfld May 18/60

## Council Formed to Plan Centennial Celebrations

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Le Soleil, Que May 18/60

## Formation d'un "Conseil du centenaire du Canada"

Ottawa (PC) — Un organisme indépendant du gouvernement fédéral, dont la tâche sera de préparer les fêtes qui commémoreront en 1967 le centenaire de la Confédération canadienne, a été créé hier, à Ottawa.

Des représentants d'une cinquantaine d'associations nationales ont discuté pendant prs de quatre heures quelles devraient être les statuts et le nom du nouvel oranisme. Ils lui ont donné le nom de "Conseil du centenaire du Canada".

Le colonel H. M. Wallis, président du Musée des Beau-Arts de Montréal et président du comité provisoire du Conseil, a dit qu'il s'était déjà entretenu avec les présidents de cinq importantes sociétés canadiennes qui lui ont promis d'apuuyer financièrement le nouvel organisme.

M. Roland Michener, président de la Chambre des communes, a dit que le centenaire de la Confédération doit être organisé avec la coopération du public et des corps privés.

Au nombre des membres du comité provisoire, se trouvent MM Maurice Chartrand, de la Chambre de Commerce de Montréal, André Bachand, directeur du service des relations extérieures de l'Université de Montréal, Mme John McLean, d'Eureka, en Nouvelle-Ecosse, du Federated Women's Institues, MM. G. W. Haythorne, de la Fédération canadienne des parents et éducateurs; Norman Dowd, du Congrès du Travail du Canada; Robbins Elliott, de l'Institut royal d'architecture du Canada et le révérend père André Renaud, directeur général d'une commission des Peres Oblats qui s'occupe du bien-être des Indiens et des Esquimaux.

# Form Group To Organize Centennial

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**Companies to Help**

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Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

The executive was left with the tasks of finding more member organizations and getting the new council on the rails.

**$35,000 Needed**

Col. Wallis said $35,000 would be needed for the council's first year of operation.

Added to the provisional executive were Maurice Chartrand, representative of Le Chambre de Commerce du District de Montreal, and Mrs. John McLean, of Eureka, N.S., a representative of the Federated Women's Institutes.

Other members are Andre Bechand, director of public relations for the University of Montreal, and four Ottawa residents — Mrs. G. V. Haythorne, representing the Canadian Home and School and Parent - Teacher Federation; Norman Dowd, of the Canadian Labor Congress; Robbins Elliott, executive director of the Royal Architectural Institute of Canada, and Rev. Andre Renaud, general director of the Indian and Eskimo Welfare Commission of the Roman Catholic Oblate Fathers.

London Evening Free Press May 18/60

Kitchener Waterloo Record May 18/60

# Group to Promote Canada's Birthday

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Halifax Mail-Star May 18/60

# '67 Party Panel Forms In Ottawa

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A pro tem committee, chosen at a February meeting in Montreal of the founding organization, was named the provisional executive. Two names were added—Maurice Chartrand, representative of Le Chambre de Commerce du District de Montreal, and Mrs. John McLear of Eureka, N.S., a representative of the Federated Women's Institutes.

Sarnia Observer May 19/60

# National Organization To Prepare For 1967 Birthday

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Quebec Chronicle-Telegraph May 18/60

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Added to the provisional executive Tuesday were Maurice Chartrand, representative of le Chambre de Commerce du District de Montreal and Mrs. John McLear of Eureka, N.S., a representative of the Federated Women's Institutes.

Welland-Pt. Colborne Tribune May 18/60

# Canada Starts Centenary Work

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Timmins Press - May 18/60

# Centenary Council Formed For 100th Birthday Party

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Guelph Mercury May 18/60

# Planning Starts For Centenary

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mont S/ar May 18/60

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Canadian Press

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**Long Argument**

The meeting almost bogged down as delegates spent four hours arguing the niceties of the constitution until W. H. Budden proposed that amendments be left to the provisional committee after legal advice.

Choice of a name also involved controversy and confusion. The morning session rejected an ad hoc committee proposal that it be called the National Centenary Council. Instead, the meeting voted for the name "National Council for Canada's Centenary."

In the afternoon, delegates changed their mind and decided on Canadian Centenary Council over the objections of Mr. Budden who said the procedure was not regular.

The pro tem committee, chosen at a February meeting in Montreal of the founding organization, was named the provisional executive. Two names were added—Maurice Chartrand, representative of Le Chambre de Commerce du District de Montreal, and Mrs. John McLean of Eureka, N.S., a representative of the Federated Women's Institutes.

The other members are Andre Bechand, director of public relations of the University of Montreal, and four Ottawa residents — Mrs. G. V. Haythorne, representing the Canadian Home and School and Parent-Teacher Federation; Norman Dowd, executive secretary of the Canadian Labor Congress; Robbins Elliott, executive director of the Royal Architectural Institute of Canada, and Rev. Andre Renaud, general director of the Indian and Eskimo Welfare Commission of the Roman Catholic Oblate Fathers.

Winnipeg Tribune May 21/60

# Plan Joint Action For Centenary

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Representatives of some 50 national organizations discussed the niceties of a proposed constitution and debated the problem of a name for the child.

The title finally settled on was the Canadian Centenary Council.

A committee which prepared the draft constitution and called this week's meeting has been appointed at a meeting in Montreal of the same organizations in February.

Col. H. M. Wallis, president of the Montreal Museum of Fine Arts and chairman of the provisional executive, said he had approached five presidents of big Canadian corporations who had said they would support the new council financially.

Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

Another member of the provisional executive, John P. Kidd, executive director of the Canadian Citizenship Council, said the new organization is not being set up to compete with government activity. But it would ensure that voluntary organizations had a share in centenary planning.

Canada already has a governmental centennial committee made up of four federal cabinet ministers and one minister from each province.

Sault Ste Marie Star May 18/68

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Queen Sound Sun-Times May 18 1960

# Canada's Centenary To Cost $35,000 Yearly

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Ottawa Journal May 18/60

# Set Up Canada Centenary Council

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By The Canadian Press

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Sherbrooke Record May 18/60

# Organization For Birthday

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Added to the provisional executive Tuesday were Maurice Chartrand, representative of le Chambre de Commerce du District de Montreal and Mrs. John McLean of Eureka, N.S., a representative of the Federated Women's Institutes.

Ottawa Citizen May 18/60

BIRTHDAY PARTY

# Canadian Centenary Council Is Launched

871

By Greg Connolley
Citizen Parliamentary Writer

A national organization dedicated to aiding Canada's 1967 centenary observance has launched itself officially under the title of "Canadian Centenary Council."

This was the main fruit of a day-long meeting that was plagued by interminable debate on suitable titles and constitutional matters.

Yet another achievement of this session, held Tuesday at City Hall was the appointment of a provisional executive having power to act as a nominating committee.

Named to this executive were members of the group's original ad hoc committee, as follows: Col. A. H. Wallis, director of the Montreal Museum of Fine Arts, John P. Kidd, director of the Canadian Citizenship Council, Mrs. G. V. Haythorne, Canadian Home and School and PTA Federation.

Norman Dowd, Canadian Labor Congress, Robbins Elliott, Royal Architectural Society, Rev. Andre Renaud, director of the Oblate Commission on Indian and Eskimo Welfare and Andre Bachand, director of public relations, University of Montreal.

Also named to the provisional executive were Maurice Chartrand, Montreal Chamber of Commerce and Mrs. John McLean, Eureka, N.S.

The 75 council members present had a great deal of difficulty trying to decide on a name for their organization. During the morning meeting, they agreed on "National Council for Canada's Centenary.

**Second Thoughts**

After lunch there were some second thoughts. New titles were suggested, several votes were taken and at length a majority favored "Canadian Centenary Council."

Col. Wallis, chairman of the meeting said industries he had called upon had shown a favorable attitude toward the aims of the organization. He anticipated no difficulty in raising the necessary funds—he estimated $25,000 would be required in the first year.

Purposes of the council would include the stimulating of interest in the centenary, undertaking certain centennial projects, cooperating with government and other bodies on matters related to the 1967 observance.

John Hodgson, secretary of the governmental federal - provincial centennial committee reported briefly to the council. He said government planning was still in an amorphous state and that ideas for the centenary would be welcomed at federal and provincial levels.

The federal-provincial committee, he noted, will be meeting again in the autumn.

Kirkland Lake Lakeshore May 18/60

# New National Organization To Promote 100th Birthday

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Sherbrooke Daily Record May 18/60

# Centennial Committee Appointed

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A CLEARING HOUSE

John P. Kidd, executive direc-

See "Centennial" Page 6

for continuation see Cape Breton Post

Chéneir-Waterloo Record

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The other members are Andre Bechand, director of public relations of the University of Montreal, and four Ottawa residents—Mrs. G. V. Haythorne, representing the Canadian Home and School and Parent-Teacher Federation; Norman Dowd, executive secretary of the Canadian Labor Congress; Robbins Elliott, executive director of the Royal Architectural Institute of Canada, and Rev. Andre Renaud, general director of the Indian and Eskimo Welfare Commission of the Roman Catholic Oblate Fathers.

North Bay Nugget May 19/60

# New Body Will Promote Interest in '67 Centenary

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The new body, known as the Canadian Centenary Council, was formed at a meeting of representatives of some 50 national organizations who adopted a constitution and elected a provisional executive.

The new council is to set up a headquarters, likely in Ottawa, and ensure that the "voluntary sector" of the community is represented in preparations for the 100th-birthday party.

Chairman of the provisional executive is H. M. Wallis, president of the Montreal Museum of Fine Arts, who said he is optimistic about prospects of raising the $35,000 needed for the council's first year of operations.

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Belleville Intelligencer May 18/60

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Winnipeg Free Press May 18/60

# They'll Plan Birthday

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Representatives of some 50 national organizations discussed the niceties of a proposed constitution and debated the problem of a name for the child.

The title finally settled on was the Canadian Centenary Council. It was chosen in the afternoon after a morning vote had rejected the name National Centenary Council, proposed by an ad hoc committee, in favor of the later - rejected title of National Council for Canada's Centenary.

The ad hoc committee, which prepared the draft constitution and called Tuesday's meeting, had been appointed at a meeting in Montreal of the same organizations in February. Its seven members, reinforced by two additional names, were appointed the provisional executive of the new organization.

Col. H.M. Wallis, president of the Montreal Museum of Fine Arts and chairman of the provisional executive, said he had approached five presidents of big Canadian corporations who had said they would support the new council financially.

Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

Le Moncton

# Organismes canadiens à l'honneur

OTTAWA (PC) — Un organisme indépendant du gouvernement fédéral, dont la tâche sera de préparer les fêtes qui commémoreront en 1967 le centenaire de la Confédération canadienne, a été créé hier, à Ottawa.

Des représentants d'une cinquantaine d'associations nationales ont discuté pendant près de quatre heures quelles devraien être les status et le nom du nouvel organisme. Ils lui ont donné le nom de "Conseil du centenaire du Canada."

Le colonel H. M. Wallis, président du Musée des Beaux-Arts de Montréal et président du comité provisoire du Conseil, a dit qu'il s'était déjà entretenu avec les présidents de cinq importantes sociétés canadiennes qui lui ont promis d'appuyer financièrement le nouvel organisme.

M. Roland Michener, président de la Chambre des communes, a dit que le centenaire de la Confédération doit être organisé avec la coopération du public et des corps privés.

Au nombre des membres du comité provisoire, se trouvent MM. Maurice Chartrand, de la Chambre de Commerce de Montréal, André Bachand, directeur du service des relations extérieures de l'Université de Montréal, Mme John McLean, d'Eureka, en Nouvelle-Ecosse, du Federated Women's Institutes, MM. G.W. Haythorne, de la Fédération canadienne des parents et éducateurs; Norman Dowd, du Congrès du Travail du Canada; Robbins Elliott, de l'Institut royal d'architecture du Canada et le révérend père André Renaud, directeur général d'une commission des Pères Oblats qui s'occupe du bien-être des Indiens et des Esquimaux.

Moncton Times May 20/60

# Born Amid Indications Of Interest

OTTAWA (CP)—A non-governmental organization to prepare for Canada's 100th birthday party was born Tuesday amid indications of keen interest and public support.

Its birth followed about four hours' labor pains as representatives of some 50 national organizations discussed the niceties of a proposed constitution and debated the problem of a name for the child.

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**Financial Support**

Col. H. M. Wallis, president of the Montreal Museum of Fine Arts and chairman of the provisional executive, said he had approached five presidents of big Canadian corporations who had said they would support the new council financially.

Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

Added to the provisional executive Tuesday were Maurice Chartrand, representative of le Chambre de Commerce du District de Montreal and Mrs. John McLean of Eureka, N.S., a representative of the Federated Women's Institutes.

Progrès Du Saguenay May 19/60

Pour préparer les fêtes de la Confédération

# Un organisme indépendant du gouvernement est créé

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Peterborough Examiner May 18/60

13-M

## Gov't Organization Aimed At Promoting Centenary

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Charlottetown Guardian May 21/60

871

# Organization Is Born For Canada's Centennial

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**FINANCIAL SUPPORT**

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Ottawa Journal, Ont.
June 16, 1960

871

Wives of delegates to the 43rd annual conference of the Chemical Institute of Canada visited Government House yesterday morning.

The Governor General inspected the Ottawa Division of the Canadian Corps of Commissionaires on the grounds in front of the Supreme Court Building on Wellington street yesterday afternoon.

His Excellency received Colonel Hugh M. Wallis, president of the Montreal Museum of Fine Arts, yesterday afternoon.

Her Excellency, attended by Mrs. Louis Berger, Lady in-Waiting, was present at the Canadian Save the Children Fund show held at Ashbury College where Her Excellency presented the prizes yesterday afternoon.

His Excellency was represented by Mr. Edmond Joly de Lotbiniere, Assistant Secretary to the Governor General, at the Hon. Brooke Claxton's funeral at Christ Church Cathedral yesterday afternoon.

Regina Leader-Post May 18/60

13-M

# Canada birthday party is planned

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Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

Another member of the provisional executive, John P. Kidd, executive director of the Canadian Citizenship Council, said the new organization is not being set up to compete with government activity. But it would ensure that voluntary organizations had a share in centenary planning.

Canada already has a governmental centennial committee made up of four federal cabinet ministers and one minister from each province.

W. H. Budden of Montreal, chairman of the Association of Canadian Clubs, ended four hours debate on the constitution by proposing that it be adopted and that amendments be left to the provisional executive after legal advice.

Windsor Daily Star May 18/60

# Centenary Council Formed

13-M

**Non-Government Body to Promote Interest in 1967**

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Edmonton Journal May 18/60

# 'Birthday' Group Formed

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Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

**NO COMPETITION**

Another member of the provisional executive, John P. Kidd, executive director of the Canadian Citizenship Council, said the new organization is not being set up to compete with government activity. However, it would ensure that voluntary organizations had a share in centenary planning.

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L'Action Catholique May 19/60

# Ce bloc enfariné

13-M

Cette semaine a eu lieu à Ottawa la troisième assemblée d'un comité provisoire en vue du centenaire de la Confédération. Ce comité provisoire est à jeter les bases d'un Conseil national du centenaire groupant les organismes canadiens non-gouvernementaux. Il a siégé pour la première fois à Toronto, le 6 mai 1959. Il s'est réuni à Montréal les 11 et 12 février 1960.

Le comité provisoire est composé de sept membres. Le président est le colonel Hugh Wallis, président du Musée des Arts de Montréal. Le secrétaire est un M. John P. Kidd. Au début un seul membre canadien-français : le R. P. André Renaud, O.M.I., membre d'une commission pour les Esquimaux. Encore pouvait-on se demander s'il représentait les Indigènes du Pôle Nord ou ceux du Québec. Les membres anglo-canadiens lui adjoignirent, lors de la réunion de Montréal, M. André Bachand, de l'Université de Montréal.

Le comité provisoire a préparé un projet de constitution pour le Comité du centenaire. Il a aussi envoyé un questionnaire à 275 organisations soi disant nationales, questionnaire qui est aussi une invitation à faire partie du Comité du centenaire. Il semble que peu d'organismes canadiens-français aient reçu ce document. Des groupements comme le Conseil de la vie française, l'Association canadienne des éducateurs, la Fédération des Sociétés Saint-Jean-Baptiste ont été ignorés. Par contre, on relève, dans la liste des réponses, la compagnie Imperial Oil, Canadair, le World University Council of Canada, etc...

Lors de sa réunion de Montréal, le comité provisoire du centenaire a reçu la visite d'un représentant du Gouvernement fédéral : l'honorable Léon Balcer. Les frais de réunion et de correspondance sont couverts par le Canadian Citizenship Council. Nous employons à dessein le nom anglais de cet organisme fédéral car le secrétaire du comité provisoire du centenaire n'a pas eu le temps de rédiger des rapports français des réunions. Les rapports anglais sont en vente au Canadian Citizenship Council.

L'activité du Planning ahead for Canada's Centenary appelle quelques questions. Premièrement, ces messieurs entendent-ils célébrer le centenaire de la Confédération ou celui du Canada ? Deuxièmement, le centenaire de la Confédération est-il une affaire exclusivement fédérale ? Dans la négative, comment se fait-il que les provinces n'aient rien à voir dans le Comité du centenaire ? Troisièmement les membres de ce comité entendent-ils mettre toutes les races, toutes les cultures, toutes les langues sur le même pied où, ce qui est pis, les ignorer toutes, sauf la race supérieure et le White Language, celui de l'innocence entendue dans le sens que vous voudrez ? Quatrièmement, entend-on exclure, comme l'a fait la F.N.E.U.C. récemment, des organismes culturels et nationaux sous le fallacieux prétexte qu'ils portent atteinte à la bonne entente ? Les gens qui crient si fort à la violation de la liberté académique par le temps qui court pourraient examiner à la loupe le comportement de leurs amis de la F.N.E.U.C. ou du Planning ahead for Canada's Centenary. Peut-être serait-il sage pour le Canada français de mener son affaire comme il l'entendra puisqu'on semble l'ignorer dans cette célébration. Quitte à se faire accuser une fois de plus de séparatisme.

Paul-E. GOSSELIN, prêtre.

Ottawa Journal, May 18/60

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871

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Ottawa Journal, Ont.
June 16, 1960

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* * *

Ottawa Le Droit, Ont.
June 17, 1960

871

Pédifice de la Cour suprême.

S. E. M. Vanier a reçu mercredi après-midi, le colonel Hugh M. Wallis, président du Musée des beaux-arts de Montréal.

* * *

Ottawa Citizen, Ont.
June 16, 1960

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Truro Daily News May 18/60

# Canadian Centenary Council Organized For 1967 Birthday

13-M

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Gazette June 10/60

# Arboretum Honors Nine; Needs Increased Funds

871

Nine persons who have contributed in an outstanding manner to the success of the Morgan Arboretum and Woodland Development Association were honored at the group's annual meeting yesterday at Macdonald College.

Vernon E. Johnson, president of Canadian International Paper Company, who retired as head of the Association after a four-year term, was named honorary president. Dr. W. H. Brittain, former Dean of Agriculture and vice-principal of Macdonald College, who is retiring as curator of the Arboretum, was named honorary curator.

Receiving honorary memberships in the Association were: D. B. Cook, supervising forester, New York State Conservation Department; Roch Delisle, director, Forest Extension Bureau, Quebec Department of Lands and Forests; Professor W. F. Grant, geneticist, Macdonald College; Dr. Carl Heimburger, director of research, Ontario Department of Lands and Forests; D. B. MacFarlane, Editorial Department, The Montreal Star; Dr. Rene Pomerleau, forest pathologist, Quebec Department of Agriculture; and Dr. Henry Teuscher, curator, Montreal Botanical Gardens.

Mr. Johnson told members attending the meeting, which was held in the Arboretum's Chalet Pruche, that increased funds are needed to sustain the progress of the work by the College's Department of Woodlot Management.

"For the work that is being done and the projects planned, and in view of rising costs and expanding needs, the present budget is inadequate," he stated. An appeal for funds has been made to various companies, particularly those in the pulp and paper industry, and the results have been heartening, Mr. Johnson added.

F. A. Harrison, vice-president, Canadian International Paper Company, was elected president of the Association for the 1960-61 term. Col. Hugh M. Wallis, president, Montreal Museum of Fine Arts, was elected vice-president and R. L. Puxley, Macdonald College, secretary - treasurer.

Directors are: Lowell Besley, director, Woodlands Research, Pulp and Paper Institute of Canada; Professor R. I. Brawn, Macdonald College; Dr. Brittain, Frank B. Common, Q.C., Montreal; Dr. H. G. Dion, vice-principal, Macdonald College; J. A. Fuller, president, Shawinigan Water and Power Co.; Mr. Harrison, Dr. Louis Johnson, Ste. Genevieve-de-Pierrefonds; Vernon E. Johnson, H. M. Spencer Lewin, vice - president, The Bowater Corporation of North America Limited; J. Bartlett Morgan, president, Henry Morgan and Company Ltd., Montreal; W. A. E. Pepler, woodlands manager, Canadian Pulp and Paper Association; Garnet M. Strong, G. M. Strong Company Ltd., and Col. Wallis.

Corner Brook Western Star nfld. May 18/60

# To Prepare For Canada's 100th Birthday Party

13-M

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Roland Michener, Speaker of the House of Commons who opened the meeting, agreed with the delegates that the centenary should be organized by co-operation of public and private bodies "with emphasis on the private and voluntary for ideas and work."

Added to the provisional executive Tuesday were Maurice Chartrand, representative of le Chambre de Commerce du District de Montreal and Mrs. John McLean of Eureka, N.S. a representative of the Federated Women's Institutes.

Mont Star June 10/60

# Woodland Association Pays Honor to Nine

871

Nine persons who made outstanding contributions to the success of the Morgan Arboretum and Woodland Development Association were honored at the group's annual meeting at Macdonald College yesterday.

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Dr. W. H. Brittain was named honorary curator. He is former dean of agriculture and vice-principal of Macdonald College and is retiring as curator of the Arboretum.

Awarded honorary memberships were D. B. MacFarlane, of the Editorial Department of THE MONTREAL STAR; D. B. Cook, supervising forester, New York State Conservation Department; Roch Delisle, director, Forest Extension Bureau Quebec Department of Lands and Forests; Professor W. F. Grant, geneticist, Macdonald College; Dr. Carl Heimburger, director of research, Ontario Department of Lands and Forests; Dr. Rene Pomerleau, forest pathologist, Quebec Department of Agriculture, and Dr. Henry Teuscher, curator, Montreal Botanical Gardens.

Mr. Johnson, in his final speech as president, said increased funds were needed to sustain the progress of the work being carried on by the college's Department of Woodlot Management.

**Budget Inadequate**

He warned that the present budget was inadequate "for the work being done and the projects planned, and in view of rising costs and expanding needs."

F. A. Harrison, vice-president, Canadian International Paper Company, was elected president of the association for the coming year; Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, was elected vice-president, and R. L. Puxley, of Macdonald College, secretary-treasurer.

Directors for the next 12 months are: Lowell Besley, director, Woodlands Research, Pulp and Paper Institute of Canada; Professor R. I. Brawn, of Macdonald College; Dr. Brittain; Frank B. Common, QC; Dr. H. G. Dion, vice-principal, Macdonald College; J. A. Fuller, president, Shawinigan Water and Power Co.; Mr. Harrison; Dr. Louis Johnson, of Ste. Genevieve de Pierrefonds; Vernon E. Johnson; H. M. Spencer Lewin, vice-president, The Bowater Corporation of North America Limited.

J. Bartlett Morgan, president, Henry Morgan and Company Ltd.; W. A. E. Pepler, woodlands manager, Canadian Pulp and Paper Association; Garnet M. Strong, G. M. Strong Co. Ltd., and Col. Wallis.

Thursday, June 16, 1960.
Ottawa Citizen, Ont.

13-M

# Personal

## Government House Ottawa

Wives of delegates to the 43rd Annual Conference of the Chemical Institute of Canada visited Government House on Wednesday morning.

The Governor-General inspected the Ottawa Division of the Canadian Corps of Commissionaires on the grounds in front of the Supreme Court building on Wellington Street Wednesday afternoon.

His Excellency received Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, on Wednesday afternoon.

Thursday, June 16, 1960.
Montreal Star, Que.

13-M

# Court Circular

June 15.

WINDSOR CASTLE — The Queen, with the Duke of Edinburgh; Queen Elizabeth, the Queen Mother; the Duke and Duchess of Gloucester; the Princess Royal; the Duchess of Kent, and the Duchess of Beaufort and the Duke of Beaufort and accompanied by the ladies and gentlemen in attendance, honored Ascot Races with her presence this afternoon.

GOVERNMENT HOUSE, Ottawa — His Excellency was represented by Mr. Edmond Joly de Lotbiniere assistant secretary to the Governor-General, at the Honorable Brooke Claxton's funeral at Christ Church this afternoon.

The wives of the delegates to the 43rd annual conference of the Chemical Institute of Canada visited Government House this morning.

The Governor-General inspected the Ottawa Division of the Canadian Corps of Commissionaires on the grounds in front of the Supreme Court Building on Wellington street, this afternoon.

His Excellency received Colonel Hugh M. Wallis, president of the Montreal Museum of Fine Arts, this afternoon.

Her Excellency attended by Madame Louis Berger, Lady-in-Waiting, was present at the "Canadian Save The Children Fund" show held at Ashbury College where Her Excellency presented the prizes this afternoon.

Star Feb 17/60

## Art Society Sets Lecture Feb. 23

The Women's Art Society will meet in the lecture hall of the Museum of Fine Arts Feb. 23 at 11 a.m. H. A. I. Valentine, B.Arch., FRAIC, will lecture on "Our Building Heritage."

La Presse Feb 19/60

## Causerie sur l'art au Canada par Claude Picher

Une causerie sur l'art au Canada prononcée par M. Claude Picher et illustrée de deux cents projections lumineuses, sera présentée par la Société d'études et de conférences, lors de sa prochaine réunion, le mardi 23 février à 2 h. 30 p.m. au Musée des Beaux-Arts de Montréal.

M. Picher, né à Québec en 1927, y fréquenta l'école des Beaux-Arts puis s'inscrivit au New School of Social Research de New York. Il poursuivit ses études à l'école Nationale des Beaux-Arts de Paris et à l'école du Louvre, grâce à une bourse du gouvernement de la Province et du gouvernement français. Directeur des Expositions au Musée de la province de Québec de 1950 à 1958, il obtint successivement deux bourses et mérita le prix Jessie Dow.

Westmt Examiner Feb 18/60

IN THE

## Women's Realm

### Women's Art Society

The Women's Art Society will hold its meeting in the lecture hall of the Museum of Fine Arts on Tuesday at 11 a.m.

H. A. I. Valentine, B.Arch., FRAIC, will give an illustrated lecture on "Our Building Heritage".

St Laurent News Feb 25/60

William Stevens, well known Montreal pianist, will be the guest artist at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, March 1, at 2.30 p.m.

Mr. Stevens recently won a Harriet Cohen International Music Award for 1960 for which he receives a British Commonwealth gold medal.

Mont. Monitor Feb 25/60

William Stevens, well known Montreal pianist, will be the guest artist at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, March 1, at 2.30 p.m.

Mr. Stevens recently won a Harriet Cohen International Music Award for 1960 for which he receives a British Commonwealth gold medal.

Westmt Examiner Feb 26/60

William Stevens, well known Montreal pianist, will be the guest artist at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, March 1, at 2.30 p.m.

Mr. Stevens recently won a Harriet Cohen International Music Award for 1960 for which he receives a British Commonwealth gold medal.

Le Devoir Feb 22/60

## *M. Claude Picher à la Société d'étude et de conférences*

Sous les auspices de la Société d'étude et de conférences, M. Claude Picher prononcera une causerie, mardi après-midi, au musée des Beaux-Arts de Montréal, à 2h.30. Cette conférence intitulée "L'art au Canada" sera illustrée de projections lumineuses".

Star Mar 2/60

## Art Group Plans March 8 Meeting

The Women's Art Society will meet in the lecture hall of the Museum of Fine Arts March 8 at 11 a.m. Mr. E. Cleghorn, associate director of the Museum of Fine Arts, will give an illustrated lecture on "An Art Tour of Italy."

St. Laurent News Mar 3/60

### Women's Art Society

The Women's Art Society will meet in the lecture hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Edward Cleghorn, Esq., Associate Director, Montreal Museum of Fine Arts, will give an illustrated lecture on "An Art Tour of Italy".

Star March 9/60

Differed Widely From Today's Artist

# *Italian Renaissance Artist Learned Various Techniques*

Addressing the Women's Art Society at the Museum of Fine Arts yesterday, Edward Cleghorn, associate director of the Museum, stressed the differences between the artist of today, and the artist of Renaissance Italy.

"In those days there was no such thing as specialization", he said. "Would-be painters or sculptors started as apprentices in workshops and learnt a multitude of arts and techniques. They were goldsmiths, jewelers, architects, builders and fabric designers as well as being painters. This wide and exhaustive training produced flawless paintings and technically perfect sculpture."

**Medici Rule**

Mr. Cleghorn went on to explain how, unless an artist was of the highest calibre, he quickly sank into oblivion. This could be explained by the high artistic taste of the ruling families like the Medici, and by the support which the church and the government gave to the arts.

"Most of the masterpieces that we can admire today in Italy were commissioned by either the ruling classes, the church or the state," Mr. Cleghorn said. "This meant that the great works of men like Michelangelo, Bernini, Piero della Francesca, Veronese, Leonardo da Vinci and hundreds of others have been saved for posterity."

**Poisoned Rivals**

The passion for the arts was communicated to every walk of life, and the nobility, particularly, did all in its power to encourage the talented artist. "The Medici, the great Florentine family, became the patrons of the arts," Mr. Cleghorn explained, "and although they occasionally poisoned rival rulers with powdered glass, their unwavering devotion to the craftsmen of their time has helped to create a unique collection of art treasures."

Mr. Cleghorn took his audience on an "Art Tour of Italy," showing colored slides of Rome, Florence, Padua, Siena and Venice. He showed how the churches, palaces, paintings and sculpture of the Renaissance period remaing a very vital part of Italy's life today.

Mont Monitor Mar 16/60

Dr. Muriel V. Roscoe, MA, Ph.D., Warden of the Royal Victoria College, McGill University will be the guest speaker at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, at 2:30 p.m. Dr. Roscoe's subject will be "Fossil Fuel".

Gazette Mar 17/60

## Tea

Mrs. W. Maxwell Ford and her committee, assisted by members of the literary group, will serve tea on Tuesday afternoon in the lecture hall of the Museum of Fine Arts following the annual meeting of the Women's Art Society. Mrs. Alex Keiller and Mrs. George Lighthall, past presidents, will preside at the tea table.

Mont Monitor Mar 3/60

### Women's Art Society

The Women's Art Society will meet in the lecture hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Edward Cleghorn, Esq., Associate Director, Montreal Museum of Fine Arts, will give an illustrated lecture on "An Art Tour of Italy".

Mont Star Mar 9/60

### WOMEN'S ART SOCIETY

Dr. Muriel V. Roscoe, MA, PhD., Warden of the Royal Victoria College, McGill University, will be the guest speaker at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on March 15 at 2.30 p.m. Dr. Roscoe's subject will be "Fossil Fuel".

Westmt Examiner Mar 4/60

### Women's Art Society

The Women's Art Society will meet in the lecture hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Edward Cleghorn, Esq., Associate Director, Montreal Museum of Fine Arts, will give an illustrated lecture on "An Art Tour of Italy".

Gazette Mar 28/60

## Officers Elected By Art Society

Miss Alice Lighthal was recently re-elected president of the Women's Art Society.

During the year, the sum of $350 was donated to the Montreal Museum of Fine Arts by the society. Additional donations were given the Chateau de Ramezay, the Children's Library and the Canadian Handicrafts Guild.

Others named to the executive include: Mrs. G. Egerton Brown and Mrs. Boyd Campbell, vice-presidents; Mrs. Keith Robinson, recording secretary; Mrs. P. L. Walker, corresponding secretary; Mrs. Arnold Bellis, treasurer.

Westmt Examiner Mar 11/60

Dr. Muriel V. Roscoe, MA, Ph.D., Warden of the Royal Victoria College, McGill University, will be the guest speaker at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, at 2:30 p.m. Dr. Roscoe's subject will be "Fossil Fuel".

St. Laurent News Mar 10 1960

Dr. Muriel V. Roscoe, MA, Ph.D., Warden of the Royal Victoria College, McGill University,

will be the guest speaker at the meeting of the Women's Art Society which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, at 2:30 p.m. Dr. Roscoe's subject will be "Fossil Fuel".

## *Art Society Names Head*



—Eaton's Portrait Studio.
(T. Eaton Co. Ltd.)

**MISS ALICE LIGHTHALL**
**Re-elected president**

At the 66th annual meeting of the Women's Art Society of Montreal, Miss Alice Lighthall was re-elected president. Other officers elected include: Mrs. G. Egerton Brown, 1st vice-president; Mrs. Boyd Campbell, 2nd vice-president; Mrs. Keith Robinson, recording secretary; Mrs. P. L. Walker, corresponding secretary, and Mrs. Arnold Bellis, treasurer.

It was reported that during th season, 18 lectures and recitals had taken place: 16 in the Museum of Fine Arts one in the Chateau de Ramezay and one in the Helene de Champlain Restaurant. Thirty nine new members were enrolled, making a total of 357 members. A donation of $350 was made to the Montreal Museum of Fine Arts and one of $40 to the Chateau de Ramezay.

Jewish Post, Royal Weekly Mar 17 1960

## Groups Of Montreal

● WOMEN'S ART Society. Annual meeting will be held in the lecture hall of the Museum of Fine Arts on Tuesday at 2.30 p.m. Tea will be served.

St. Laurent News Mar 17/60

### Women's Art Society

The annual meeting of the Women's Art Society will be held in the lecture hall of the Museum of Fine Arts on Tuesday, at 2:30 p.m. Tea will be served.

Mont Star Mar 17/60

Mrs. W. Maxwell Ford and her committee, assisted by members of the literary group will serve tea on Tuesday afternoon, March 22, in the lecture hall of the Museum of Fine Arts following the annual meeting of the Women's Art Society. Mrs. Alex Keiller and Mrs. George Lighthall, past presidents, will preside at the tea table.

St. Laurent News Mar 31/60

## Women's Art Society elects Miss A. Lighthall president

Miss Alice Lighthall was re-elected president of the Women's Art Society at the annual meeting held on March 22. Other officers are: Mrs. G. Egerton Brown, first vice-president; Mrs. Boyd Campbell, second vice-president; Mrs. Keith Robinson, recording secretary; Mrs. P. L. Walker, corresponding secretary; Mrs. Arnold Bellis, treasurer.

Committees: Mrs. W. G. Turini, music convener; Mrs. Cyril Cunningham, studio convener; Mrs. R. G. Weldon, press convener; Mrs. F. W. Benn, literary convener; Mrs. Stanley Mathews, tea convener; Mrs. George Brewer, house convener; Miss Nora Rorke, door convener; Mrs. J. Hollis Brace, membership convener.

Reports showed that an excellent program had been enjoyed by the members in the field of art, letters and music.

A donation of $350.00 was made by the Society to the Montreal Museum of Fine Arts. The Chateau de Ramezay, the Children's Library and the Canadian Handicrafts Guild also received donations.



—Eaton's Photo

**MISS ALICE LIGHTHALL**

Regular meetings of the Society are over for the year but the studio and literary groups are continuing for some weeks.

Also Mont Monitor Mar 31/60

WOMEN'S ART SOCIETY

Scrapbook - Royal Weekly Post
Apr 21 / 60

# Art Society Annual Meeting

871

The Women's Art Society held its meeting recently, and Miss Alice Lighthall was reelected president. Mrs. P. L. Walker, of Lazard ave., is the corresponding secretary.

Other members of the executive are: Mrs. G. Egerton Brown, first vice-president; Mrs. Boyd Campbell, second vice-president; Mrs. Keith Robinson, recording secretary, and Mrs. Arnold Bellis, treasurer.

On the committee are. Mrs. W. G. Turini, Mrs. Cyril Cunningham, Mrs. R. G. Weldon, Mrs. F. W. Benn, Mrs. Stanley Mathews, Mrs. George Brewer Miss Nora Rorke and Mrs. J. Hollis Brace.

A donation of $350.00 was made by the society to the Montreal Museum of Fine Arts, and the Chateau de Ramezay, the Children's Library, and the Canadian Handicrafts Guild also received donations.

Montreal Gazette, Que.
August 8, 1960

# Water Colors Are On Exhibit At Museum Of Fine Arts Now

A number of water colors which have not been seen for years have been placed on exhibition at the Montreal Museum of Fine Arts as part of an unusual all-watercolor show, it has been announced.

Dr. Evan H. Turner, director of the Museum, said the Sherbrooke St. gallery owns "a most interesting collection" of Canadian watercolors.

They are not normally shown as a group, however, because watercolors cannot be exposed to daylight for extended periods.

A selection of 19th Century works are of particular interest, Dr. Turner said.

Some European 20th Century watercolors are also included to introduce variety.

Montreal Star, Que.
August 8, 1960

## Museum Displaying Watercolor Exhibit

The Montreal Museum of Fine Arts has placed on exhibit a number of water colors which have not been seen for years.

The director, Dr. Evan Turner said that the exhibition contains works by 19th and 20th century artists. They are on display in the lecture hall of the museum.

The paintings are not normally shown as a group because water colors cannot be exposed to daylight for extended periods, and are usually displayed alternately.

Verdun Guardian, Que.
August 10, 1960

## Watercolor exhibit at Montreal Museum

A number of water colors which have not been seen for years have been placed on exhibition at The Montreal Museum of Fine Arts as part of the unusual all-watercolor show, it was announced today.

Dr. Evan H. Turner, director of the Museum, said the Sherbrooke street gallery owns "a most interesting collection" of Canadian watercolors.

They are not normally shown as a group, however, because watercolors cannot be exposed to daylight for extended periods.

A selection of 19th century works are of particular interest, Dr. Turner said.

Some European 20th century watercolors are also included to introduce variety.

The exhibition is on view in the Museum's Lecture Hall.

Montreal (N.D.G.) Monitor
Quebec
August 11, 1960

## Watercolor exhibit at Montreal Museum

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A selection of 19th century works are of particular interest, Dr. Turner said.

Some European 20th century watercolors are also included to introduce variety.

The exhibition is on view in the Museum's Lecture Hall.

Examiner, Westmount, Que.
Friday, August 12, 1960.

## Watercolor exhibit at Montreal Museum

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Dr. Evan H. Turner, director of the Museum, said the Sherbrooke street gallery owns "a most interesting collection" of Canadian watercolors.

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A selection of 19th century works are of particular interest, Dr. Turner said.

Chicoutimi Le Progres Du Sag., Que.
Saturday, August 20, 1960.

## Exposition consacrée à l'aquarelle

D'admirables aquarelles, qui, depuis des années, n'ont pas été montrées au public, peuvent être vues au Musée des Beaux-Arts de Montréal dans une exposition exceptionnelle entièrement consacrée à l'aquarelle.

M. Evan H. Turner, directeur du Musée, a déclaré que le Musée possède une collection d'aquarelles canadiennes des plus intéressantes.

Elles ne sont pas généralement montrées en groupe car elle ne peuvent être exposées à la lumière du jour pour de longues périodes.

Les oeuvres en date du 19ème siècle sont d'un intérêt particulier, a dit M. Turner.

Des aquarelles européennes du 20ème siècle y apportent une note de variété.

L'exposition a lieu dans la Salle des Conférences du Musée.

Le Nouvelliste
Trois Rivieres, Que.
August 8, 1960

## Exposition d'aquarelles au Musée des Beaux-Arts

D'admirables aquarelles, qui, depuis des années, n'ont pas été montrées au public, peuvent être vues au Musée des Beaux-Arts de Montréal dans une exposition exceptionnelle entièrement consacrée à l'aquarelle.

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Les oeuvres en date du 19e siècle sont d'un intérêt particulier, a dit M. Turner.

Des aquarelles européennes du 20e siècle y apportent une note de variété.

L'exposition a lieu dans la salle des Conférences du Musée.

Montreal Le Devoir, Que.
Tuesday, August 9, 1960.

## Une exposition d'aquarelles

D'admirables aquarelles, qui, depuis des années, n'ont pas été montrées au public, peuvent être vues au Musée des Beaux-Arts de Montréal dans une exposition exceptionnelle entièrement consacrée à l'aquarelle.

M. Evan H. Turner, directeur du Musée, a déclaré que le Musée possède une collection d'aquarelles canadiennes des plus intéressantes.

Elles ne sont pas généralement montrées en groupe car elles ne peuvent être exposées à la lumière du jour pour de longues périodes.

Les oeuvres en date du 19ème siècle sont d'un intérêt particulier, a dit M. Turner.

Des aquarelles européennes du 20ème siècle y apportent une note de variété.

L'exposition a lieu dans la Salle des Conférences du Musée.

L'Action Catholique
Quebec
August 9, 1960

## Aquarelles canadiennes au Musée des Beaux-Arts

D'admirables aquarelles, qui, depuis des années, n'ont pas été montrées, au public, peuvent être vues au Musée des Beaux-Arts de Montréal dans une exposition exceptionnelle entièrement consacrée à l'aquarelle.

M. Evan H. Turner, directeur du Musée, a déclaré que le Musée possède une collection d'aquarelles canadiennes des plus intéressantes.

Elles ne sont pas généralement montrées en groupe car elles ne peuvent être exposées à la lumière du jour pour de longues périodes.

La Presse, Montreal, Que.
August 12, 1960

## Aquarelles rares au Musée des B.-A.

D'admirables aquarelles, qui, depuis des années, n'ont pas été montrées au public, font l'objet au Musée des Beaux-Arts de Montréal d'une exposition exceptionnelle entièrement consacrée à l'aquarelle.

M. Evan H. Turner, directeur du Musée, a déclaré que le Musée possède une collection d'aquarelles canadiennes de plus intéressantes.

Elles ne sont pas généralement

Canadian Jewish Chronicle, Montreal, Que.
Friday, August 19, 1960.

## Water Colours at Museum

A number of water colors which have not been seen for years have been placed on exhibition at The Montreal Museum of Fine Arts as part of an unusual all-watercolor show, it was announced.

Dr. Evan H. Turner, director of the Museum, said the Sherbrooke St. gallery owns "a most interesting collection" of Canadian watercolors.

They are not normally shown as a group, however, because watercolors cannot be exposed to daylight for extended periods.

A selection of 19th century works are of particular interest, Dr. Turner said.

Some European 20th century watercolors are also included to introduce variety.

The exhibition is on view in the Museum's Lecture Hall.