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**Creating a Centre/Recreating the Margin:
Ted Campbell and his Studio,
Saint John, New Brunswick,
in the 1930s and 40s**

by

Karen Herring, B.A., B.A. (Honours)

**A thesis submitted to the Faculty of
Graduate Studies and Research in partial fulfillment
of the requirements for the degree of
Master of Arts
in Canadian Studies**

**Carleton University
OTTAWA, Ontario**

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**"Creating a Centre/Recreating the Margin: Ted Campbell
and his Studio, Saint John, New Brunswick,
in the 1930s and 40s"**

**submitted by Karen Herring, Hons. B.A.
in partial fulfilment of the requirements for
the degree of Master of Arts**

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April 1993

Abstract

Ted Campbell's studio became the centre of the artist's quarter that emerged in Saint John, New Brunswick, in the 1930s and 40s. Jack Humphrey and Miller Brittain were among the artists, craftsmen, writers, performers and art patrons who regularly gathered at the studio during these years. The uniqueness of the studio's environment and its impact on the production of art in Saint John is confirmed by situating Campbell and his studio in the context of the margin (Saint John, New Brunswick and the Maritimes) versus the centre (Toronto, Montreal and Ottawa), and regional versus national art practice. Campbell provided a centre at his studio that facilitated an exchange between the margin and Toronto, Montreal and Ottawa. The careers of Humphrey and Brittain are explored as a foil for discussing Campbell's contribution to local art vis-à-vis Humphrey's and Brittain's need to search for recognition outside the region.

Acknowledgements

The germination period of this thesis was considerably protracted and the text would not have come to fruition without the continuous support of a number of people. My husband, Richard Herring, introduced me to the computer and WordPerfect, and was always there when I needed a coach, a reader, an editor, a listener, and a motivator. From the beginning, Professor Natalie Luckyj, thesis supervisor, expressed enthusiasm for the topic and provided advice and encouragement. Professor Angela Carr, co-supervisor, offered suggestions and raised challenging questions. Carole Luff's friendship and empathy were unfailing.

I am also grateful to my parents, James and Jean McKinney, Ottawa; Norman Cody, Fredericton; Fred Ross, Saint John; and Kay Smith, Saint John, for sharing their memories of Ted Campbell and his studio in the 1930s and 40s. Sara Johnson, Spruce Grove, Alberta, kindly gave permission to quote from her unpublished manuscript about the artists of Saint John in the 1940s. Regina Mantin, Curator of Art, the New Brunswick Museum, provided invaluable information on Campbell, Jack Humphrey, and Miller Brittain, and the history of the Museum. Rose Killam, Vancouver, granted permission to quote from the Humphrey Papers on loan at the National Gallery of Canada. Elaine Philips, former Archivist, National Gallery of Canada, tirelessly supplied the Humphrey Papers and other archival material. Erica Deichmann Gregg graciously arranged with the New Brunswick Provincial Archives for access to Miller Brittain's correspondence to the Deichmanns during his war service. Brittain's letters to Dr. J. Clarence Webster are quoted courtesy of the New Brunswick Museum.

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List of Abbreviations

C.A.S.	Contemporary Arts Society
CGP	Canadian Group of Painters
FAP	Federal Art Project, United States
MAA	Maritime Art Association
NGC	National Galley of Canada
SJAC	Saint John Art Club
SJVS	Saint John Vocational School
UNB	University of New Brunswick
WPA	Works Progress Administration, United States

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Introduction

The impact that place or location has upon the production of art, focusses our attention on the fact that geographic isolation encourages people with a variety of artistic interests and talents to come together on an informal basis.

Lawren P. Harris recognized that artists in New Brunswick

are only physically isolated from the important cultural currents flowing in Canada and abroad. Under certain circumstances, physical isolation can further a healthy eclecticism".¹

In larger centres there are enough artists to constitute groups espousing shared styles, interests, ideologies, aims or objectives. This was the case from the early 1920s in Toronto and Montreal where the Canadian Society of Graphic Art, Toronto, 1923; the Canadian Society of Painters in Water Colour, Toronto, 1925; the Canadian Group of Painters, Toronto, 1933; the Eastern Group of Painters, Montreal, 1938; and the Contemporary Arts Society, Montreal, 1939, were formed. In New Brunswick, and specifically Saint John, in the absence of such formal art groups, a variety of creative individuals did come under the influence of one man - Ted (Daniel Edwin) Campbell (fig. 1). A "healthy eclecticism" was

¹

Lawren P. Harris, "Contemporary Painting", in Arts in New Brunswick (Fredericton, 1967), 163.

nurtured throughout the 1930s and 40s in the ambience of his studio at 147 Prince William Street (figs. 2, 3 and 4).

The significance of Campbell's studio can be linked to Janet Wolff's view that the notion of the artist as sole creator of a work of art should be replaced with the idea of the artist as producer. She points out that there are so many determinants and mediators of cultural production that the work of art becomes a collective product.² According to Wolff, galleries and art colleges are among these determinants. However, she does not mention the potential for an artist's studio to be a facilitator of cultural production. In Saint John during the 1930s and 40s, Ted Campbell's studio became the gathering place for artists and those interested in the arts. Sketching sessions took place, parties were given, and discussions on art, music and theatre unfolded. In this way his studio stimulated and facilitated the artistic production of the group of artists who frequented the studio during these two decades, and can be cited to advance Wolff's argument that art is a collective product.

Campbell's studio came to the forefront of the Saint John art scene for a number of reasons. The first was related to the economy. In the 1930s Saint John was suffering from the

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Janet Wolff, The Social Production of Art (London, 1981), 140.

Depression, but it was the Depression that brought local artists Campbell, Jack Humphrey and Miller Brittain home from their art studies in the United States. Humphrey had attended the Boston Museum School (1922-23), and the National Academy of Design in New York (1924-29). Campbell was enrolled full-time at the Art Institute of Chicago from 1925 to 1929. Miller Brittain chose to study at the Art Students League in New York (1930-32). Upon their return, and with Campbell's talent for bringing together a variety of artistic individuals, the foundation of what would become a unique "artist's quarter" began to materialize in Saint John.

Campbell quickly saw the need for providing an environment which encouraged and nurtured artists at a time when financial support for them was extremely limited. Historically, there had been a long-standing interest in Saint John in cultural activities. The studio at 147 Prince William Street, which Campbell rented and where he lived from 1935 to the late 1950s, was readily and enthusiastically embraced by local artists, writers, performers, craftsmen, and art patrons as their gathering place. Campbell's encouragement of a mix of fine arts with performing arts and crafts created an inclusive environment unique to Saint John in the period from 1935 to the late 1940s.

The fact that visitors to Campbell's studio remarked upon the interaction between different art forms, confirms that the community of artists which developed around the studio in the 1930s and 40s was inclusive rather than exclusive. Habituees of the studio gathered to stimulate and nourish one another. Campbell's own enthusiasm for fine arts, crafts, drama and music was immediately apparent to visitors, and eagerly and generously shared with them.

Campbell created a role for himself as a catalyst in the local art community through his studio, and in his capacity as art teacher, for more than twenty years. Archival research and interviews with some of his contemporaries support the argument that Campbell's studio is the thread which pulled together aspects of the careers of various Saint John artists, and in particular those of Jack Humphrey and Miller Brittain. Campbell also touched the lives of artists Fred Ross and Norman Cody, poet Kay Smith, and potters Kjeld and Erica Deichmann, as well as many others who were invited to his studio. The interaction and camaraderie encouraged by the studio gatherings helped diminish the sense of isolation some experienced by living and working away from centres of production, such as Toronto and Montreal.

The careers of Ted Campbell, Jack Humphrey and Miller Brittain will be situated in the context of references to the margin

vis-à-vis the centre, and to issues of regional versus national art. The fact that they returned to Saint John within months of one another and intended to earn a living through art, frames the discussion of all three artists with relation to local versus national practice.

George Woodcock contends that "there are no universal landscapes."³ By virtue of geography and culture the only art thus created is regional. The question of Saint John being isolated from the mainstream is linked to the notion of a regional art being produced by those at the margin or hinterland versus a national art produced by artists at the centre. This thesis explores a small centre, presumed to be "isolated", in the context of artists like Campbell, Humphrey and Brittain who having studied in the States, had links to the American art scene. They were also aware of international trends. Campbell and Humphrey travelled in Mexico and Europe, and Brittain was posted near London during his war service with the R.C.A.F. Participation in the Maritime Art Association kept them informed of regional and national developments in the arts. Memberships in the Canadian Group of Painters, Toronto, and the Contemporary Arts Society, Montreal, brought Humphrey and Brittain in contact with the centre. Campbell, Humphrey and Brittain attended the first

3

George Woodcock, "There Are No Universal Landscapes," in D. Fetherling (ed.), Documents in Canadian Art (Peterborough, 1987), 257-289.

Conference of Canadian Artists in Kingston, Ontario, from June 26 to 29, 1941 which demonstrates their commitment to broad issues concerning artists across Canada.

The question of how an artist chooses to partake of the centre while working from the margin is a reflection of the importance he places on being part of the centre. Research presented in this thesis shows that Campbell, Humphrey and Brittain chose different courses of action but were equally committed to living and working in Saint John. This rootedness did not pose a problem for Campbell. He was content with centering his career around Saint John and his involvement in local practice. On the other hand, Humphrey and Brittain were faced with the dilemma created by their need to live and work in Saint John, while desiring to move beyond local practice in search of broader recognition. Humphrey, more so than Brittain, struggled throughout the 1930s and 40s against being defined as a Maritime painter, aspiring instead to being acknowledged as a Canadian painter. Unlike Woodcock, Humphrey felt regional references were pejorative.

Three articles⁴ have been written about the artists' community that developed in Saint John in the 1930s and 40s.

⁴

See Jean Sweet, "Ted Campbell's Studio", The Atlantic Advocate (March 1969): 30-35; Costas Halavrezos, "Prince William Street: the 30s and 40s Art Scene", Horizons (Summer/Autumn 1978): 43-46; Stuart Smith, "Saint John Painting of the 1930s", in Margaret Fancy, ed. Proceedings of the Art and Music in New Brunswick Symposium (Sackville: Mount Allison University, 1987), 75-84.

This thesis is the first close documentation of Ted Campbell and his studio in relation to Jack Humphrey and Miller Brittain, and in the context of issues of local versus national practice, and the margin vis-à-vis the centre. Jean Sweet's article in The Atlantic Advocate is the only published account of the social interaction at Campbell's studio. There are neither Campbell papers, nor extensive biographies. In order to document the extent of the impact that Campbell and his studio had on the production of art in Saint John in the 1930s and 40s, this author interviewed and corresponded with a number of Campbell's friends who readily shared their memories of him and the time they spent at his studio. Numerous conversations with James and Jean McKinney⁵ sparked an interest in this topic. Their recollections, in conjunction with Jean Sweet's description of the studio environment, Campbell's eclectic interests, and the diversity of people who assembled there, lay an essential groundwork for my research. Sweet explains that the core of the studio crowd was the artists of the time: Jack Humphrey, Miller Brittain, Norman Cody, Jack Bishop, Ruth Starr, Violet Gillett and Julia

5

This author's parents. In 1938, they were students at Saint John High School. That year the school's auditorium was used to present a fashion show of hand-woven garments created by people being retrained in weaving under the sponsorship of the New Brunswick Department of Education. Campbell was involved with this retraining program and when he came to Saint John High to set up the show he met my father and took him on as a stage-hand. My father had some expertise, gained as a member of the school's drama club and as stage manager for the annual play. Campbell and my father liked each other immediately and Campbell invited him to help set up the show in Moncton. My parents were dating at the time and were soon invited to the studio where the world of art and music was opened to them. They spent many hours among the artists who gathered at the studio. When they married in 1942, Campbell was my father's best man. In 1945 my parents moved to Ottawa but returned to Saint John each summer to visit family. They also kept in touch with Campbell and as a child I visited Campbell's studio.

Crawford. Fig. 5 shows some of the "group" at the studio. From the lower left clockwise are: Brittain, Campbell, Cody, Humphrey and Bishop.

Interviews by this author with Campbell's friend and artist, Norman Cody; Saint John poet, Kay Smith; and Campbell's student, Fred Ross, provided additional material about Campbell, Humphrey and Brittain. Ted Campbell shared his insightful first-hand knowledge of Humphrey's and Brittain's personal and professional lives in an interview in 1973 with Charles Hill of the National Gallery.⁶ It is significant to note that Campbell, who outlived Humphrey and Brittain, was recognized by Hill to be an important source of information about the artists and art scene in Saint John in the 1930s.

Due to the lack of published material on Campbell's career, primary research was essential. The careers of Jack. Humphrey and Miller Brittain are used as case studies to provide a foil for Campbell's unique contribution to local and regional art. Archival material was a critical component of the research that enabled this author to support the argument that Campbell's studio offered Humphrey and Brittain the continuity

⁶ National Gallery of Canada (hereafter NGC) Archives, Tape recordings. Interview with Ted Campbell by Charles Hill, 29 October 1973. Hill interviewed Campbell in the course of preparing Canadian Painting in the Thirties (Ottawa, 1975).

and rootedn is they needed while seeking recognition beyond the region.

Brian Foss, author of "Spirituality and Social Consciousness in the Art and Thought of Miller Gore Brittain, c.1930-1946," has pointed out that in work on Miller Brittain inaccurate information has been repeated from publication to publication. Dating is often incorrect and quotes from letters taken out of context have served to create a false mythology around the artist.⁷ This statement supports the importance of doing primary research. To a great extent, existing research on Miller Brittain and Jack Humphrey consists of exhibition catalogues that often fail to place them in the context of the margin vis-à-vis the centre, or regional versus national art. Humphrey and Brittain have never been looked at in relation to the role Campbell and his studio played in their lives.

Foss' thesis is useful in providing dates of artistic activity in Saint John and expanding upon Brittain's American, British and Mexican sources; where it falls short is in the lack of discussion of Brittain in the larger context of Canadian art. In addition, Foss places little significance on Campbell's studio beyond noting that it was a place which hosted

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Brian Foss, "Spirituality and Social Consciousness in the Art and Thought of Miller Gore Brittain, c.1930-1946", unpublished M.A. thesis (Concordia, 1985), Introduction.

interesting parties. Although he refers to the Sweet article,⁸ Foss has chosen to ignore the fact that she describes the studio as a vital artistic environment. He also draws a parallel between Montreal and Saint John in the 1930s, saying of them that they lacked meeting places for artists, forcing them to work in isolation.⁹ In light of Sweet's description of Campbell's studio, Foss' comment about Saint John in the 1930s can be negated. Sara Johnson, one of Campbell's students in the 1940s who came to know all the local artists, has written an unpublished manuscript¹⁰ that corroborates Sweet's account and provides further anecdotes about the Saint John art scene in the 1940s and the stimulating gatherings at Campbell's studio.

The Madge Smith Papers, the Gregg-Deichmann Papers, and the Saint John Vocational School Records, all on deposit at the New Brunswick Provincial Archives, Fredericton; and the Julia Crawford Papers, and the Saint John Art Club Papers, both located in the New Brunswick Museum Archives, Saint John, were used to document the vitality of the arts in the Maritimes, and in particular, in New Brunswick and Saint John. In

⁸ Ibid., Chapter Three, f/n 38.

⁹ Ibid., p. 153.

¹⁰ Sara Johnson, "The Artists of Saint John", unpublished manuscript, (Spruce Grove, Alberta), n.d. Johnson distributed copies of her manuscript to friends who had shared moments at Campbell's studio. Fred Rose of Saint John showed me his copy during an interview on 19 May 1990. It is quoted with Johnson's permission. On the cover is Johnson's portrait by Ted Campbell.

addition to these papers, Maritime Art, first published in October 1940 and continuing through 1943, is a rich source of information about the arts in the Maritimes, the activities of local art clubs such as the Saint John Art Club, and accounts of developments in the arts across Canada. Various articles have been of value in setting Saint John art in the context of Maritime art; Maritime art in the context of Canadian art; and Ted Campbell within the New Brunswick artistic milieu. The Atlantic Advocate has also dealt with Saint John painters on several occasions. "Painting in Saint John" by L.S. Loomer appeared in the March 1958 issue, and "Tribute to Two Giants: Jack Humphrey and Miller Brittain", also by Loomer, was published in March 1968. As previously mentioned the Sweet article on Campbell's studio was printed in the March 1969 issue.

The most critical source of information on the interaction between the margin and the centre, and local versus national practice, is Jack Humphrey's papers that are on loan at the National Gallery of Canada. They contain correspondence, additional writings and the artist's statements, newspaper clippings, exhibition catalogues and reviews, as well as his collection of periodicals and books. Although the papers encompass his entire career, the 1930s and 40s are most important for the purposes of this discussion. The papers

were used to situate Humphrey and the Saint John arts community within the larger regional and national picture.

Primary sources of information on Miller Brittain's career are more scattered and less comprehensive than those for Humphrey. This author has had access to the Gregg-Deichmann Papers, New Brunswick Provincial Archives; the Alice Webster/John Clarence Webster Papers, New Brunswick Museum; the Miller Brittain Scrapbook, 1912-1968, New Brunswick Museum; President's Papers. Dr. MacKenzie, University of New Brunswick Archives, Harriet Irving Library; and the Jack Humphrey Papers at the NGC. In addition, the National Film Board's 1981 documentary, Miller Brittain, though relying on biographical information available in exhibition catalogues and other sources, includes insightful interviews with Jennifer Brittain, Erica Deichmann Gregg, Carl Schaefer, James Stackhouse and Margaret Ann Ireland.

The collection of Pegi Nicol MacLeod's letters edited by Joan Murray weaves a tale of MacLeod's association with Fredericton, New Brunswick, from 1940 to her death in 1949.¹¹ She developed close friendships with Jack and Jean Humphrey and Ted Campbell, as well as the Saint John area potters Kjeld and Erica Deichmann.

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Joan Murray (ed.), Daffodils in Winter: The Life and Letters of Pegi Nicol MacLeod, 1904-1949 (Moonbeam, Ontario, 1984), 145-307.

Chapter One will demonstrate that the vitality of the art scene in the Maritimes in the 1930s and 40s had both regional and national consequences. The Depression and war years created specific conditions under which Campbell, Humphrey and Brittain struggled to contribute to local, regional and national practice. This chapter will situate these years and more specifically Campbell's studio in the context of what had gone before in Saint John. It confirms that there had been a long-standing interest in culture and the arts which set the stage for some innovative contributions to the national art scene.

The founding of the Maritime Art Association in Saint John in 1935 and the first publication of Maritime Art in October 1940 were significant events, both regionally and nationally. Maritime Art was the first art publication of its kind in Canada. Walter Abell, Professor of Art and Aesthetics at Acadia University, and editor of Maritime Art described it as a magazine in which

We conceive "art", not in the narrower sense which would reduce it solely to paintings and sculpture, but in the broader one which includes every effort to enrich life with beauty. We are interested in the painting of the Maritime Provinces as one of the significant forms of their art. But we are also interested in their architecture, their creative photography, their pottery and rug-making and weaving, their creative work with children, in their efforts at town planning, in the art departments of their schools and colleges, in the collections being formed by their museums and private collectors...All of them have their contribution to make to the artistic side of our culture.¹²

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Walter Abell, "Editorial Comment", Maritime Art (Oct. 1940): 6-7.

Once again, Ted Campbell can be seen as important in the role he played in many of the areas cited by Abell as enriching the cultural side of our lives. From 1937 to 1939 he worked in the New Brunswick Youth Training project in Fredericton, teaching "Design and Colour". He also travelled the province encouraging the revival of traditional skills of rug-hooking and weaving. Through most of the war years he taught at Teacher's College in Fredericton while maintaining his studio in Saint John and carrying on classes in the private schools of nearby Rothesay. By 1945 Campbell was teaching full-time in the Art Department of Saint John Vocational School, becoming Head of the Department in 1947. In 1966 he was named Curator of the Art Department at the New Brunswick Museum. His career, which spanned commercial art, advertising, painting, teaching, art administration and the promotion of art, situates him among those capable of exercising considerable influence upon the development of awareness in the arts among a diverse segment of the population; artist and general public alike.

Although Campbell's studio continued into the late 1950s, the focus of the thesis will be limited to the 1930s and 40s - the period of severe economic depression in Saint John and the war years - when the studio played its most vital role as a meeting place for artists and an exhibition space. The studio was a place where Campbell exhibited his own work and that of

his contemporaries and friends. This role as informal exhibition centre was of particular significance in the 1930s and 40s in Saint John where there were few commercial galleries and outlets for artists to exhibit their work. Institutions and public galleries had limited resources during the depression and war years for the exhibition and acquisition of works of art.

Chapter Two will focus on the careers of Jack Humphrey and Miller Brittain as a frame of reference against which to compare Ted Campbell's contribution to the Maritime art scene. Whereas Humphrey and Brittain sought recognition beyond regional boundaries, Campbell involved himself in local practice. The positions adopted by Humphrey and Brittain with reference to the issue of the margin versus the centre, raise questions about how they viewed themselves. Were they producing a national or regional art? How did acknowledging the importance of their Saint John roots while being influenced from outside affect their art production? Was their need for recognition from a broader community met?

By contrast, Campbell's commitment to the Saint John and New Brunswick art scenes and the satisfaction and fulfillment it gave him is documented in Chapter Three. In highlighting his role as catalyst from within his studio and his impact as an art teacher, Campbell clearly emerges as the thread that

linked different art forms and different generations of artists in Saint John. The vitality of the local art scene can be directly attributed to him and his studio. He wrote of his hopes that the public school teacher in New Brunswick would "fan the creative spark in the children of the province".¹³ Likewise Campbell can be credited with having fanned the creative spark in "the group" which gathered at 147 Prince William Street.

Jack Humphrey and Miller Brittain have gained national prominence and Saint John is remembered as the city in which they were born and worked. Ted Campbell's name is not generally mentioned. It is hoped that the attention this thesis brings to Campbell's role in nurturing local artists will correct this oversight.

¹³D. Edwin Campbell, "Child Art and The School", Maritime Art 3. 1 (Oct.-Nov. 1942): 32

Chapter One

Centering the Margin: The Maritimes, New Brunswick, and Saint John

In the production of art, social institutions affect, amongst other things, who becomes an artist, how they become an artist, how they are then able to practise their art and how they can ensure that their work is produced, performed, and made available to a public.¹⁴

A review of the vitality of the arts in the Maritimes, New Brunswick, and Saint John shows that there was a long-standing interest in culture and the arts, and, indeed, some innovative contributions to the national art scene from this quarter. From the mid 1800s various social and cultural institutions were established that affected the production of art in all three locales. Who became artists, how they practised their art, and how and where they sought recognition will be addressed throughout the thesis.

This chapter establishes a historical and contemporary context for the artistic community centered around Ted Campbell's studio in Saint John, New Brunswick, in the 1930s and 40s.

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Ja. von Wolff, The Social Production of Art, 40.

The framework leads to the discussion of relationships between the margin and the centre within the emergence of a strong local practice. Two artists, Jack Humphrey and Miller Brittain, are used as case studies to expand documentation of local practice versus national practice, and issues encountered by artists working from the margin, while aspiring for recognition at the centre.

There were a number of circumstances that encouraged the emergence of a "cultural dynamic" in Saint John during the 1930s and 40s. The Depression contributed significantly to the development of a community of artists. As the Depression took hold, Ted (Daniel Edwin) Campbell, Jack Humphrey and Miller Brittain returned home to Saint John from their art studies in the United States. The 1930s and 40s were years of intense activity for each of them. By the mid 1930s they had set up their own studios. In Campbell's case, teaching opportunities arose which provided his livelihood throughout the 1940s, 50s and into the 60s. On the other hand, Humphrey and Brittain turned to painting full-time. This chapter situates the 1930s and 40s and more specifically Campbell's studio in the context of what had gone before in Saint John.

From 1935 through the 1940s and into the early 1950s, a phenomenon unique to Saint John, New Brunswick, brought together a group of artists and people interested in the arts.

The number of studios established in close proximity to each other was described in Canadian Art as a "distinctive artists' quarter".¹⁵ At the centre of this quarter was Ted Campbell's studio at 147 Prince William Street. Campbell lived, painted, and entertained at his studio from 1935 to the late 1950s. In 1938 Miller Brittain rented studio space at 108 Prince William Street. By 1940 Jack Humphrey had moved into the same building. Others in the long list of artists working within a three-block radius included Julia Crawford and Ruth Starr, with studios in a building on Canterbury Street, one block from Prince William Street; Avery Shaw at 42 Princess Street, around the corner from Prince William; Jack Bishop on Prince William Street; and Norman Cody who opened a gallery at 20 Germain Street, two blocks from Prince William. These artists and others interested in art, music, literature and drama frequently gathered at Campbell's studio during this period. As one commentator noted in 1978, the studio was "the city's nearest approximation of a salon in the salad days of Prince William Street."¹⁶

The artist's quarter was just the culmination of a lively cultural development in the Maritimes that began in the mid 1800s with the establishment of museums, academies with fine

¹⁵ "Coast to Coast in Art", Canadian Art 5, 2 (Christmas 1947): 85.

¹⁶ Costas Halavrezos, "Prince William Street: The 30s and 40s Art Scene", Horizons (Summer/Autumn, 1978): 44.

arts curricula, and art schools. The roots of the New Brunswick Museum in Saint John can be traced back to the founding of a Natural History Museum by Dr. Abraham Gesner in 1842. This was the first museum in British North America. After various incarnations the Provincial Museum was incorporated almost a century later in March 1929, and renamed the New Brunswick Museum in 1930. Over the years collections expanded to encompass more than natural history. Dr. J. Clarence Webster of Shediac, New Brunswick, donated his Collection of Pictorial Canadiana, including several thousand paintings, engravings, prints and maps, in 1932. In 1935 the Department of Applied Arts was set up by Mrs. Alice Lusk Webster and a gallery in the main rotunda was designated the Gallery of Decorative Arts.¹⁷ From 1941 onward the Museum actively collected fine art and the following year Miss Edith Hudson was named the first curator of the Art Department.

Throughout the 1940s the Museum played a critical role in increasing public awareness of the arts in Saint John and New Brunswick. Public lectures were given on local history; art exhibitions were organized; a Loan Collection was assembled by the Art Department; study material and teaching notes were sent to schools; history of art courses were conducted for

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As described by Sara Johnson in "The Artists of Saint John," Mrs. Webster and her sister visited China and Japan. Mrs. Webster later donated a complete set of Mandarin insignia, embroidered Mandarin robes, Japanese prints and works of art to the Museum. It was she who argued in 1934 that the Museum should broaden its policy to include objects from other countries and cultures.

students in the Fine and Applied Art Department of Saint John Vocational School; children's art classes were held Saturday mornings; and a Children's Museum was set up. Support for local artists was given in the form of exhibitions organized by the Art Department. Particularly noteworthy was the 1949 "Know Your Own Artists" series of five one-man exhibitions. Local artists including Miller Brittain, Ted Campbell, Julia Crawford, Violet Gillett and Jack Humphrey were featured.

Clearly the Museum Art Department played a significant educational role in the 1930s and 40s in Saint John, however art education had been available in New Brunswick from the mid 1800s at Sackville and Saint John. When the Wesleyan Female Academy opened in Sackville in 1854 as a complement to the Wesleyan Male Academy, fine arts were part of the curriculum. Years later Saint John benefitted from this when Miss Elizabeth Russell Holt, who received her first art instruction from a graduate of the Wesleyan Female Academy, was hired as art instructor of the junior classes at the Saint John Art Club School¹⁸ in 1912, where she remained until the school closed in 1934. From 1912 until Saint John Vocational School opened in 1926, the Saint John Art Club School was the only place where formal art training could be found. A whole

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The Saint John Art Club, incorporated in 1908, opened an Art School on 11 March 1912. The School is referred to in Saint John Art Club records, at the New Brunswick Museum, as the Saint John Art Club School and alternatively as the Saint John Art School.

generation of young students was influenced by Miss Holt,¹⁹ including Ted Campbell and Miller Brittain, who received their first instruction in her classes during the early 1920s.

In Saint John the first art institute was built as the result of a single benefactor's commitment. Later this also had an impact in Sackville. John Owens, a Saint John shipbuilder and merchant, died in 1867 and bequeathed money for an art school. After considerable delay, the Owens Art Institute opened in Saint John in 1885 under the direction of landscape artist John Hammond. In one year, enrollment increased from ten to over one hundred students. Despite its success, financial difficulties were encountered²⁰ and in 1891 negotiations began to move the school and the art collection it had amassed from Saint John to Sackville. In 1895 the new Owens Museum of Fine Arts was opened on Mount Allison University campus.²¹ Today the Owens Art Gallery remains an integral part of Mount

19 According to Smith, "Saint John Painting", 80, Miss Holt studied art education in Indiana and Chicago before returning to Saint John. Alfred Pinsky, "Painting in New Brunswick, 1880-1946", in Arts in New Brunswick (Fredericton: Brunswick Press, 1967), 157, wrote that she stressed the classical approach, and taught good drawing, meticulous rendering of form, texture, and colour.

20 As explained by Pinsky, "Painting in New Brunswick", 151, the Institute had used its original funds for the purchase of paintings and tuition fees did not cover operating expenses. In 1891 negotiations began between Dr. Borden of Mount Allison University and Robert Reed, President of the Owens Art Institute to move the collection to Sackville. A special building to house the collection was built on Mount Allison campus and the new Owens Museum of Fine Arts was opened in 1895. John Hammond relocated to Sackville and was director of the Museum and its school until his retirement in 1919.

21 Smith, "Saint John Painting", 79-80.

Allison²² although art instruction is carried on elsewhere in the university.

In the interim between the Owens' bequest of 1867 and the opening of the Institute in 1885, formal art instruction in Saint John became available for the first time when the Saint John Academy of Art opened in 1878 under director John C. Miles. More than two hundred students registered between 1878 and 1896. Miles encouraged public interest in local artists by opening his studio to artists and clubs for exhibitions and discussions.²³ This use of an artist's studio as a gathering and meeting place for those interested and active in the arts resurfaced at Ted Campbell's studio in the late 1930s and 40s.

In 1896 one year after the Owens Art Institute moved from Saint John, the Academy closed its doors also. That same year the Saint John Branch of the Women's Art Association of Canada was formed. The Saint John Art Club evolved from this and was incorporated in 1908. When its Art School opened on 11 March 1912, formal art training was again accessible. As mentioned above, Campbell and Brittain received their first formal instruction here.

22 The collection contains 19th Century European paintings; Canadian Art including Contemporary Canadian graphics; and the John Hammond Collection. Activities include temporary and travelling exhibitions, lectures, seminars, visiting artists, guided tours for schools and special groups, art rental, and conservation laboratory.

23 Pinsky, "Painting in New Brunswick", 154.

Art instruction at the secondary school level came about at the turn of the century when notions linking art with commerce and art schools with the development of commercial skills gained credence. The Federal Government, under the Technical Education Act of 1919, contributed up to 50 per cent of a province's expenditure on vocational education over a ten-year period.²⁴ The availability of this funding enabled the Saint John Vocational School (hereafter SJVS) to open on 7 September 1926.²⁵ The link between commerce and art was expressed in the SJVS Prospectus as late as 1941-42 when Violet Gillett, Head of the School of Fine and Applied Art wrote:

Industry, the home, commerce, transportation, literature, and dramatics are constantly advancing their standards and influence through the application of Art Principles. The good designer, the creative artist, the clever cartoonist, and the effective decorator and advertiser are in constant demand. They have a big contribution to make in the life and development of our country.

The day component (evening High School courses were also offered) of SJVS ensured development of skills to fill those demands, through the following schools or departments:

1. Junior School, corresponding to Grades VII and VIII
2. Industrial High School
3. Practical Arts High School
4. High School of Commerce
5. Technical High School
6. School of Fine and Applied Art.

²⁴ Maria Tippet, Making Culture: English-Canadian Institutions and the Arts before the Massey Commission (Toronto, 1990), 44-45.

²⁵ New Brunswick Provincial Archives, Saint John Vocational School Records, RS 118, no. D. Promotional Material etc., 1926-53. Records show that the Government would pay 50% of the approximately \$100,000. cost of equipment, and 25% of the approximately \$400,000. cost of the building.

Not only did the opening of SJVS facilitate the study of Fine and Applied Art, but it provided teaching opportunities. From the School's inception until 1947 Violet Gillett was Head of the Art Department and taught design and craft work. From 1928-44 Julia Crawford taught drawing and related theory. Later, Ted Campbell replaced Crawford as full-time art instructor in 1945 and in 1947 succeeded Gillett as Head of the Art Department.

In Nova Scotia art schools opened within a few years of those in New Brunswick. The Halifax Art School opened in 1881, followed by the Victoria School of Art and Design in 1887, which was succeeded in turn by the Nova Scotia College of Art in 1925. At Wolfville, Acadia University was able to offer its first art and aesthetics courses in 1928 through funding from the Carnegie Corporation.²⁶ However, New Brunswick's institutions were in the forefront of those granting formal recognition to fine arts students. From 1938 Mount Allison, Sackville, offered certificates of fine arts, and in 1941 became the first university in Canada to confer a Bachelor of Fine Arts degree.

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From the mid-1920s the Carnegie Corporation expanded its funding beyond the establishment of libraries to include other cultural activities. In 1928 Walter Abell received the first Carnegie-sponsored appointment in fine arts at Acadia University. See Tippet, *Making Culture*, 145.

The foregoing illustrates the contribution made by museums, art institutes, art clubs and their schools, and vocational schools in increasing public awareness of the arts, educating art students, and providing exposure and support for artists. Two other organizations, one local, one regional, also require special mention. The impact of the Saint John Art Club (1908) and the Maritime Art Association (1935) (hereafter the MAA) upon local, regional, and national art scenes remains to be explored in some detail. The breadth of the Association's objectives and the participation of the Saint John Art Club in founding the MAA require further elaboration.

The Saint John Art Club's (SJAC) greatest achievement was undoubtedly the opening of its Art School in 1912, but, in addition, it was an active link between the artist and the community. Its function was to keep members abreast of the local, provincial and national art scenes and to build a representative collection of Canadian art.²⁷ This was accomplished through invited guest speakers, by hosting local and travelling exhibitions, as well as hosting the Sixth Annual Meeting of the MAA, and by purchasing art works for its

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The aim of the SJAC was shared with readers of the first edition of Maritime Art (Oct. 1940): 25-26. "...the aim of the SJAC, Inc. has always been to promote an interest and appreciation in painting and the fine arts, not for the artists alone but for the consumers as well. Thus the membership ...is not confined to artists, the majority of our members being from other ranks of life...Junior membership has been started, making it possible for boys and girls of High School age to have the advantage of hearing lectures, viewing exhibitions and obtaining a knowledge of art in general...The Club has started a Picture Loan Society ...Jack Humphrey was fortunate in selling a picture in this manner...Tableaux, Marionettes, along with music and refreshments have provided entertainment as well as bringing all the members into closer contact with one another."

collection.²⁸ The SJAC became part of a broader network of art organizations with the founding of the Maritime Art Association in 1935.

One of the most important links between the SJAC and the MAA was Walter Abell who served as President of the MAA from 1935 to 1937, and again from 1942 to 1943. In 1928 Abell²⁹ was hired by Acadia University, Wolfville, Nova Scotia, under the sponsorship of the Carnegie Corporation to establish an Art Department. This was the first of many Carnegie-sponsored appointments in fine arts made in Canada. Abell taught Art and Aesthetics, introducing courses in art appreciation and criticism, Canadian art, and art education. Studio classes were offered to both students and residents of Wolfville. Over the years Abell's name and that of the MAA became almost synonymous; one cannot be discussed without the other.

28 New Brunswick Museum Archives, Saint John, New Brunswick, Art Club Records, no. 518, 1908-57. Some of the guest speakers included Miss Elizabeth Nutt, Principal, Nova Scotia College of Art, 1932; Arthur Liemer, Toronto, (in 1941 Liemer moved to Montreal as Educational Supervisor, Montreal Museum of Fine Arts) "Art and the Community", 8 March 1940; Walter Abell, Professor of Art and Aesthetics, Acadia University, "Colonial Architecture in the Maritimes", [25 April 1940]; André Bédier, Fine Arts Department, Queen's University, Kingston, "What Makes a Painting Great?", 3 February 1942. Exhibitions included "British Children's Exhibition" 1941; "Canadian Society of Painters in Water Colour", 1942. In the 1930s Ted Campbell, Jack Humphrey, Miller Brittain, Julia Crawford, Violet Gillett, Ruth Starr, John Bishop and Frank Allison take part in group exhibitions. In 1942 Jack Humphrey's *Portrait of a Girl* was purchased. Pinsky notes in "Painting in New Brunswick," 151, that the SJAC's collection contained work by Suzor-Coté, William Brymner, John C. Miles and Ward.

29 Abell (1887-1956) received an M.A. from Swarthmore College, Philadelphia, studied at the Art Institute of Chicago, Columbia, the Barnes Foundation, and in Europe. From 1928-1943 he taught at Acadia University, Wolfville, Nova Scotia. He was responsible for founding the Maritime Art Association and was its President from 1935-37, and 1942-43. Abell was the first editor of *Maritime Art* and continued as editor through its name change to *Canadian Art* and until leaving Wolfville in 1943 to take a position in Ottawa affiliated with the National Gallery. In 1944 he returned to the United States to teach at Michigan State University. See Julia Scalzo, "Walter Abell: From Maritime Art to Canadian Art", *Vanguard* (Feb./Mar. 1987): 20-23.

Abell played the leading role in identifying the need in the Maritimes for an association that would bring already existing art groups into contact. He was aware that although a number of art groups existed in the Maritimes, there was no outlet for interaction, the exchange of ideas and exhibitions, or an awareness of what was happening in the different centres around the Maritimes. In 1934 Abell was given yet another grant from the Carnegie Corporation to survey the needs of potential association members. He wrote to prospective members about the expected aims of the proposed association and the impetus from the National Gallery to facilitate greater circulation of its loan exhibitions to the Maritimes.³⁰ His proposal points out that

for a number of years the Art Departments of Mount Allison University and of Acadia University have co-operated in engaging travelling exhibitions, which were secured mostly from American sources...

Although it was proposed that the association would continue to study American, and English sources from which to select travelling exhibitions, he hoped to encourage member organizations to circulate their own exhibitions. The association would act as a coordinating agent in arranging the exhibition circuits.

Prior to the survey Abell had contacted H.O. McCurry, Assistant Director of the National Gallery, for his reaction

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For a copy of Abell's letter and proposal see University of New Brunswick, Archives and Special Collections Department, Harriet Irving Library, Presidents' Papers (1930-1950). W. Abell to C.C. Jones, 10 Nov. 1934.

to the idea of a Maritime Art Association. To assure potential members that he had the support of the National Gallery, Abell quotes part of McCurry's enthusiastic reply:

Our loan exhibitions have been extensively distributed throughout Western Canada with marked effect, but the response from Eastern Canada has, in the past, been spasmodic and unsatisfactory. If you could be instrumental in forming a Maritime Art Association I think a great step forward would be taken...Our loan exhibitions of Canadian and foreign works have become an important feature of the programmes of universities and art institutions from the Great Lakes to the Pacific Coast and I know they would be greatly appreciated in the Maritimes if some systematic and satisfactory means of circulating them could be devised.³¹

Reiterating McCurry's sentiment that the National Gallery's loan program would be beneficial to Eastern Canada, Abell stressed that the National Gallery would be willing to consider loan exhibitions of Canadian art if the Maritimes presented themselves as a group committed to the promotion and development of an interest in art.³² In the past the American Federation of Arts had been the main source of touring exhibitions consisting of high quality color reproductions drawn from a variety of periods and countries. It was hoped that if the Maritimes pooled their resources, it would be possible to jointly defray the costs of having exhibitions of original works of art. Abell proposed that the association arrange for lectures on art. He saw such an association as a means for local groups to make their needs

31 *ibid.*

32 *ibid.*

known and secure cooperation in meeting those needs. Abell suggested that

any art club, artists' association, school or college art department, or local group interested in art, shall be eligible to join the Association. Each local group shall pay a membership fee...Each local group shall participate in electing the officers of the Association. The Association headquarters will study Canadian, American, and English sources from which travelling exhibitions might be obtained, inform the local groups of opportunities available in this respect, and assist in coordinating them for exhibition circuits.³³

The proposal was issued under both Walter Abell's name and Elizabeth McLeod's, Director of Mount Allison Art School.

A meeting of Maritime art groups was organized for March 29-30, 1935 in Saint John. Representatives of ten groups gathered and the Maritime Art Association was founded. Abell acted as President for the next two years. By 1940 the Maritime Art Association was made up of seventeen art clubs, art galleries and college art departments in the Maritime provinces, including the Saint John Art Club and Saint John Vocational School.³⁴ In 1942-43 Abell was again President

33 *ibid.*

34 The seventeen member groups were:
 Acadia University Fine Arts Club
 Art Society of Prince Edward Island
 Dalhousie University
 Fredericton Art Club
 Lord Amherst Chapter I.O.D.E., Amherst, N.S.
 Louisburg Chapter I.O.D.E., Sydney, N.S.
 Moncton School of Art
 Nova Scotia College of Art
 Netherwood School
 New Glasgow Arts and Letters Club
 Nova Scotia Museum of Fine Arts
 Nova Scotia Society of Artists
 Provincial Normal School, Fredericton
 Sackville Art Association

following the resignation of Mr. John N. Meagher. His Report to the Maritime Art Association for the year 1942-43 notes that from its inception the Association's activities remained essentially unchanged. These activities included

a series of circulating exhibitions obtained from the National Gallery, a special exhibition of Maritime art organized by ourselves, arrangements for public lectures when suitable lecturers were available, and the holding of an annual meeting for the discussion of Association affairs and the growth of contacts between members.³⁵

The 1940s were important years for the development of artistic activity not only across Canada, but also in the Maritimes. The emergence of a new national consciousness driven by Canada's independent role in World War II had important implications and ramifications at the provincial level. The Maritime provinces and individual centres like Saint John were involved in this increased flourish of activity. In May 1940 at the Fifth Annual Meeting of the Maritime Art Association the idea of publishing a monthly bulletin of members' activities was proposed. The idea was well received and in October 1940 the first issue of Maritime Art: The Journal of the Maritime Art Association was printed, with Walter Abell as editor.

Saint Andrews Art Club and Study Club
 Saint John Art Club
 Saint John Vocational School

Maritime Art was conceived as a bulletin, however, the first issue proved to be more extensive, consisting of thirty-six pages. It was to be published every two months from October to June, covering local activities, national developments, and aspects of art from other parts of the world. Future issues were to contain reproductions as well as one original print by a Maritime artist, "as a stimulus to the collecting of originals."³⁶ The cover design and the department headings were to be submitted by Maritime artists.³⁷ Each issue would feature an article on one Maritime artist. The section "Elsewhere in Canada" was intended to inform readers of what was going on in other parts of the country, while "Association News" covered news from the various Maritime centres.

Abell was able to report with great pride that Graham McInnes' Saturday Night review³⁸ of the first issue of Maritime Art had expressed admiration for the Maritimes in being the first in Canada to publish a much-needed and long-desired art periodical. McInnes cited two reasons for their success in so doing.

First, the Maritimes function more nearly as a unit than other provinces; distances are short, the cooperative spirit has had practical success, and that spirit is also in the Maritime Art

³⁶ Walter Abell, "Editorial Comment: To be Creative", Maritime Art 1, 1 (Oct. 1940): 5.

³⁷ The cover for the first issue was designed by students in the Art Department of Saint John Vocational School under the direction of Violet Gillett.

³⁸ Graham McInnes, Saturday Night, 14 Dec. 1940.

Association. Secondly, Maritime Art has not yet made the mistake of trying to run before it can walk.³⁹

One year later, with Abell continuing as editor, the magazine began to shift its orientation. Abell started to envisage a Canadian art publication rather than a Maritime one. A letter from Leroy Zwicker, business manager of Maritime Art, soliciting subscription renewals, stated that

the Journal of the Maritime Art Association, while keeping its avowed purpose, becomes this year, a Canadian Art Magazine, believing that in these troubled times, art appreciation is essential to all, if this nation is to remain susceptible to things of a higher order.⁴⁰

The October/November 1941 issue changed the name Maritime Art: The Journal of the Maritime Art Association to Maritime Art: A Canadian Art Magazine.⁴¹

The timing of this re-orientation was preceded by a remarkable event in the history of Canadian art - - the first national Conference of Canadian Artists, held at Queen's University, Kingston, Ontario, the summer of 1941 from 26-29 June. The Conference created a surge of national consciousness among the participants.⁴² The excitement generated by the conference

39 McInnes as quoted by Walter Abell in "First Returns on Maritime Art", Maritime Art 1, 3, (Feb. 1941): 6.

40 New Brunswick Provincial Archives, Madge Smith Papers, MC 168, no. 4/29. Maritime Art, 1940-1968. Leroy Zwicker to Subscribers, 15 Oct. 1941.

41 Noted by Scalzo, "Walter Abell", 20.

42 Over one hundred and fifty artists, museum directors, art historians and interested laypersons from all parts of Canada participated. Carnegie Corporation grants enabled Ted Campbell, Jack Humphrey, Miller Brittain, and Julia Crawford to attend. Walter Abell was the afternoon speaker on the second day of the conference. His topic was "Art and Democracy". For an introduction to the history of the Conference of Canadian Artists, a

theme of the role of the artist in society, without doubt, had an impact on the re-naming of the fall issue. Entitled the "Canadian Artists' Conference Number", fifteen pages were given to Abell's editorial comment on the success of the Conference, abridged versions of addresses by keynote speakers Abell, Edward Rowan, and John Alford, and excerpts from a radio interview with Thomas Hart Benton.⁴³ Although reaction to the change in orientation was not all positive, Abell used Maritime Art as a forum for printing this positive reaction from Toronto:

It will not be long before "Maritime Art" is recognized for what it really is, Canadian-wide in scope, as it is distinctly non-provincial in content and flavour. You are doing an essential work, and doing it in a big and generous way, giving fair consideration to all things pertaining to the arts. Such catholicity of taste and of treatment cannot help but be beneficial to every one sincerely interested in the promotion of the fine arts in Canada.⁴⁴

By 1943 the increasing shift away from an emphasis on Maritime art to one on central Canadian and international art caused dissent among Maritime artists. Not only did the title change from Maritime Art to Canadian Art in October 1943, but the editorial offices were moved from Acadia University to Ottawa,

reprint of the entire Conference Proceedings and list of participants with biographical notes see The Kingston Conference Proceedings (Kingston: Queen's University, The Agnes Etherington Art Centre, 1991).

43 Walter Abell spoke on "Art and Democracy"; John Alford, Professor of Fine Arts, University of Toronto, discussed "The Artist and Society"; Edward Rowan, Chief of the Fine Arts Section, Public Building Administration, United States Government, Washington, D.C., described "The American Renaissance" in the context of the Works Progress Administration's (WPA) Federal Art Project, and the Treasury Board's Public Works Art Project (PWAP). The Conference opened with a nation-wide radio broadcast of an address by American regionalist painter Thomas Hart Benton on the role of the artist in wartime. Benton later spoke to participants on "The Aesthetics of Form".

44 Quoted by Walter Abell, "Your Magazine", Maritime Art 2, 2 (Dec. 1941): 36.

and the administration to the National Gallery. Historian Stuart Smith of the University of New Brunswick has decried the resulting marginalization of Maritime art news as tokenism. Smith declares the October 1943 edition to be

instructive not only for its totally national story line...but particularly for Walter Abell's editorial which talks of the 'nationalization of Maritime Art.'....after five pages of news on central Canada and four pages of news from the west, is a partial page of notes on activities in the Maritimes and the admission of defeat from the correspondent, Violet Gillett, that 'a Maritime Art Bulletin' is to be circulated in the region containing 'purely regional news'.⁴⁵

Julia Scalzo's 1987 article "Walter Abell: From Maritime Art to Canadian Art,"⁴⁶ argues that

the history of the early years of the magazine is also the history of Abell's social and political ideology, as well as his understanding of changes in the practice of art in Canada and internationally.⁴⁷

Maritime Art began as a populist publication aimed at attracting the greatest number of readers who were interested in all areas of the arts. As noted in the introductory chapter, Abell's editorial in the first edition declared that architecture, creative photography, pottery, weaving, children's art etc. were all considered as "art".⁴⁸ But by 1943 the magazine was geared to the professional artist.

⁴⁵ Smith, "Saint John Painting of the 1930s", 78.

⁴⁶ Scalzo, "Walter Abell", 20-23.

⁴⁷ Ibid., p. 20.

⁴⁸ Walter Abell, "Editorial Comment", Maritime Art (Oct. 1940): 6-7.

On January 7, 1943, Abell mailed a statement concerning the Maritime Art Association to members of the Association. In it he dealt with the controversy in the Maritimes over the lack of space given to Maritime affairs. He defended his position of having

given my special effort to the development of a magazine worthy of Canada as a whole, and in such a magazine matters of purely local interest, whether in the Maritimes or elsewhere, should be kept in just proportion to larger concerns.⁴⁹

He continued to address the differing opinions on the question of regional versus national interests.

I have worked for a national magazine in the conviction that doing so was a service, and not a disservice, to the Maritime Provinces...it seems to me important that there should be more active contact and interchange between them and the rest of the country. There is no less natural talent in the Maritimes than elsewhere, but it is exposed to less constant stimulus due to relative isolation from large centers, and is thus in danger of failing to develop its full capacities. For our own best interests we must avoid self-sufficiency and must know what is being done elsewhere in Canada and must measure our own work by the highest standards obtainable. Only so will our artists keep pace with the times and our public grow in understanding.⁵⁰

Abell was convinced that the Maritimes could be enriched by the new focus through being better informed about artistic developments and concerns across Canada.

As Abell acknowledged not everyone was content to see the magazine's change in direction. On the one hand the first issues of Maritime Art were well received. Julia Crawford, President of the Saint John Art Club, wrote to Abell:

⁴⁹ NGC Archives. Private papers: Jack Humphrey. File: Maritime Art Association (1). Walter Abell, "Statement concerning the Maritime Art Association", 7 Jan. 1943.

⁵⁰ *Ibid.* p. 4.

Maritime Art is an exceptionally good magazine, so I am hearing here. They like the new issue. Humphrey thought it very fine...It is a very fine job, and artistically gotten up.⁵¹

A month later Abell wrote a letter of thanks to Crawford for

news notes and article by Humphrey was a most welcome contribution as we felt the need for something on Maritime painting and had no immediate article in sight. The Humphrey article fitted our December issue in the right way.⁵²

Abell appears to be relieved at Crawford's having given him an opportunity to appease those who were accusing him of not including enough Maritime content.

Jack Humphrey's enthusiasm for the magazine's approach began to wane in 1942. He must have expressed his concern over the changes in a letter to Pegi Nicol MacLeod. MacLeod replied

I have nothing to do with any factions but I have feelings of my own. Frankly I don't wish to see the M. Art Magazine come to an end as I enjoy it ever so much, living out of touch as I do⁵³...You see its' name doesn't affect me altho (sic) I quite understand the local feeling. But what happens if they lose Walter? I fear doom. I assure I take no part in discussions.⁵⁴

In fact, Abell moved to Ottawa in 1943 to take a position with the National Gallery and although Canadian Art had by that time succeeded Maritime Art, the publication was not doomed as

51 New Brunswick Museum Archives, Julia Crawford Papers. File: Saint John Art Club Correspondence. Crawford to Abell, 21 Nov. 1941.

52 New Brunswick Museum Archives, Julia Crawford Papers. File: Maritime Art Association. Abell to Crawford, 4 Dec. 1941. The Humphrey article referred to is "Seventh Maritime Annual", Maritime Art 2, 2 (Dec. 1941): 40, 68. Humphrey reviewed the Seventh Annual Maritime Art Exhibition of paintings by artists of the Maritime Provinces.

53 MacLeod had moved with her husband to New York City in January 1937 but from 1940 to 1948 taught at the University of New Brunswick Observatory Art Centre in Fredericton each summer.

54 NGC Archives, Private papers: Jack Humphrey. File: MacLeod, Pegi N. MacLeod to Humphrey, undated. The letter is dated to 1942 by Joan Murray, Daffodils in Winter, 181.

MacLeod had feared. Indeed it continued in its altered form until 1966 when it was replaced by artscanada. However, the Art Department at Acadia was less fortunate. With Abell's departure it folded.

As mentioned earlier Abell was one of the important connections between the SJAC and the MAA. Both SJAC and SJVS were members of the MAA from its inception in 1935. Julia Crawford, an art teacher at SJVS was President of the SJAC from 1937-42. Crawford's involvement with the MAA began as a member of the Exhibitions Committee and then from June 1941, continued as Vice-President and correspondent of news from Saint John for Maritime Art. Another key participant was head of the Art Department at SJVS, Violet Gillett, who was active on the MAA's Program Committee in 1940 and 1941. In the first issue of Canadian Art she informed readers of the launching of the new regional publication to be known as the Maritime Art Bulletin.⁵⁵

Crawford, as President of the SJAC and a Vice-President of the MAA during Abell's terms as President of the MAA and editor of Maritime Art and Canadian Art, corresponded with Abell about

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Gillett reported that the Maritime Art Bulletin would "carry purely regional news, articles upon art topics relating to this area and will act as a means of communication between our member groups." Each edition would be limited to 125 copies of which 20 would be reserved for member groups. The Bulletin would be issued 5 times a year and include one print from an original wood or lino block. "Maritime Provinces: Maritime Art Association", Canadian Art 1, 1 (Oct.-Nov. 1943): 34.

SJAC and MAA activities. It seems that she developed a level of trust in him and on at least two occasions shared personal concerns. Some apparent hostility existed between her and Ted Campbell as she writes:

Ted C. [Campbell] now teaches at Vocational Night School, Netherwood, Rothesay Collegiate School, Normal School at the UNS. Somehow I feel this is wrong. We should see to it that the work and PAY should be more evenly distributed. Why was Jack [Humphrey] not given a chance or someone else? What should be done about that?⁵⁶

This same negativism is repeated a week later in an invitation to Abell to speak in Saint John on "What Makes a Picture Great?":

What do you think if I could get \$10. each from 3 High Schools and Art Club. I will not approach Netherwood. How are you in their estimation? Ted C. is teaching out there now and he may not be using his influence to help you much nor in any place that he teaches. (This is merely a word to you.)⁵⁷

Abell responded to both letters by accepting the speaking engagement and expressing concern that

there are certainly strange and unfortunate things in the situation we see around us - such for instance as the one you mention of Jack having so little opportunity for teaching. I don't see how much can be done about it, except through personal influence in any contacts you may have with those responsible for teaching posts. As an outsider I can have no direct influence on such situations, and can only exert an indirect one by giving my support, as a critic, to the artists who seem to me to be creatively most significant...But certainly one should champion people with merit. If you know of any way in which I could help Jack more directly, I should be glad to know about it.⁵⁸

⁵⁶ New Brunswick Museum Archives, Julia Crawford Papers. File: Saint John Art Club Correspondence. Crawford to Abell, 29 Nov. 1941.

⁵⁷ Ibid., File: Maritime Art Association. Crawford to Abell, 8 Dec. 1941.

⁵⁸ Ibid., Abell to Crawford, 13 Dec. 1941.

It should be noted that Abell used his capacity as art critic to champion Humphrey's work as early as 1935 when he wrote to Harry McCurry at the National Gallery of his reasons for seeing him as an important and as yet not fully appreciated Canadian artist.⁵⁹ Abell's support of Humphrey is another example of his important connection to the Saint John art scene. The association between Abell, Humphrey and McCurry will be developed in Chapter Two which is devoted to the careers of Humphrey and Miller Brittain and their relationships to the Maritime region and to the centre in Ottawa, Toronto and Montreal.

The MAA and its publication were a means of bringing members of various Maritime and Canadian art groups into contact. For those who could not attend annual MAA meetings, some knowledge of coast-to-coast art production and concerns could be gleaned from Maritime Art and subsequently Canadian Art. However, an opportunity for Canadian artists from across the country to come together for the first time began to take shape in October 1940. André Biéler, resident artist at Queen's University, taught at the Banff Summer School in 1940 and realized how little western and eastern artists knew of what was being done in other parts of the country. He was

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NGC Archives, 7.1 - Humphrey, Jack W. (File 1). Abell to McCurry, 13 Mar. 1935. In the same file there is other Humphrey related correspondence from Abell to McCurry and McCurry to Abell between 22 Feb. and 19 Mar. 1935.

approached by F.P. Keppel, President of the Carnegie Corporation, and R.C. Wallace, Principal of Queen's, in October 1940, to put together a proposal for a meeting where artists from western and eastern Canada could come together to discuss mutual concerns and through demonstrations of modern developments learn about new techniques and materials.⁶⁰

Keppel approved the proposal and the first national Conference of Canadian Artists took place from 26-29 June 1941 at Queen's University in Kingston, Ontario. Of the one hundred and fifty delegates, the Maritimes were represented by only seven people, Walter Abell, who delivered an address on "Art and Democracy", Francis Simmonds from P.E.I., and five others from New Brunswick - Lucy Jarvis of Fredericton and Ted Campbell, Jack Humphrey, Miller Brittain and Julia Crawford all from Saint John. The fact that four artists from one centre, Saint John, participated in this historic Conference, attended the same sessions, and returned home full of shared experiences must have ignited an increased bond between them.

For six years leading up to the summer of 1941 Campbell's studio was a gathering place for artists and interested others. Although it cannot be documented, it is inconceivable that the Conference's events and impact would not have been discussed amongst the studio's habituées. Saint John could

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Frances K. Smith, André Bédard: An Artist's Life and Times (Toronto, 1980), 89.

no longer be considered "isolated". Of the entire Maritime region, it had been most enriched by having four artists seize a unique opportunity to interact with artists from across Canada and to have their awareness of timely concerns heightened.

In the 1930s a regional consciousness developed in the Maritimes as manifested in the founding of the Maritime Art Association in 1935. In the 1940s aspirations of reaching beyond regional borders to embrace Canada were achieved. Once again, in 1940 the Maritimes reaffirmed a leadership role with the production of Maritime Art, the first Canadian art publication. The prudence in recognizing the need for such a publication, not just in the region, but nationally, was acknowledged and praised by other parts of the country. The Maritimes' unique contribution was assured and recognized as significant.

Throughout the 1940s art groups in the Maritimes continued to keep abreast of national concerns. For example, the question of setting up and servicing cultural community centres across Canada was addressed in 1944 in the Federation of Canadian Artists' brief entitled, "A National Plan for the Arts" to the Special Parliamentary Committee on Reconstruction and Re-establishment (The Turgeon Committee). In turn, the Saint John Art Club sent a letter to the House of Commons Committee

in which it endorsed the Federation's proposals and stressed the need for a community centre in Saint John.⁶¹ Canadian Art became a forum for discussion of the community centre issue.⁶² Jack Humphrey's views were quoted in the October-November 1944 volume. He linked construction of an art centre to town planning:

There is great latent opportunity in Saint John to bring art to a wider public than it now reaches. Most needed is a well located and properly constructed gallery and then an energetic program to reach a full cross section of the community.

In Saint John there is a great deal of slum clearance intended as a major effort in reconstruction and many people of good will, not practising any of the arts, would give their approval and moral support to a feasible plan for installing an art gallery, especially if related to a general community centre. It is probable there would be co-operation in other directions once a concrete plan is put in motion and the public well informed of it.⁶³

In the late 1940s Humphrey and the Saint John Art Club continued to press the need for a local community gallery to accommodate exhibitions. On a number of subsequent occasions Humphrey continued to express his concerns in letters to McCurry at the National Gallery.⁶⁴

61 A copy of this letter dated 19 June 1944 is on file in the NGC Archives, Jack Humphrey Papers. Box: Correspondence - Quebec - Saint John Art Club. File: Saint John Art Club (1).

62 Michael Bell, in his introduction to The Kingston Conference Proceedings (reprinted 1991) p. xix, f/n 88, draws attention to the following articles: L. Harris et al, "Community Centres - A Growing Movement", Canadian Art 2, 2 (Dec.- Jan. 1944-45): 62ff., and Richard E. Crouch, "A Community Art Centre in Action", Canadian Art 2, 1 (Oct.- Nov. 1944): 22 and "Regional Support Promised for Community Centres", Canadian Art 2, 1 (Oct.- Nov. 1944): 38ff.

63 Jack Humphrey in "Regional Support Promised for Community Centres", Canadian Art 2, 1 (Oct.-Nov. 1944): 38.

64 NGC Archives, 7.1-Humphrey, Jack W. (File 2). Humphrey to McCurry, 22 Feb. 1947, 21 April 1947, 13 Feb. 1948. McCurry to Humphrey, 1 Mar. 1947.

The margin continued its dialogue with the centre through the end of the decade. In December 1949 the MAA and its twenty-three member groups⁶⁵ submitted a brief to the Massey Commission which was distinctly separate from the Federation of Canadian Artists' brief. In fact the MAA, as an independent organization, presented recommendations for changes at the National Gallery, for increased attention to coverage of the visual arts by the Canadian Broadcasting Corporation, and for an expansion of the National Film Board's production of films on the work and lives of Canadian artists, on art education, and on art history. Its brief was one of 462 submitted to the Commission. The MAA had clearly identified itself as a body capable of participating in and influencing a national process. On June 1, 1951, the Massey Report was tabled in the House of Commons.

Throughout the mid and late 1940s Maritime art groups had determined how they would relate to the centre. We have seen that the Saint John Art Club chose to write to the Turgeon Committee in support of the Federation of Canadian Artists' brief; the Maritime Art Association submitted an independent

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Between 1940 and 1949 MAA membership had grown from seventeen to twenty-three members. Two 1940 members including the Lord Amherst Chapter I.O.D.E., Amherst, N.S., and the New Glasgow Arts and Letters Club had dropped out. Provincial Normal School, Fredericton, was renamed Teachers' College and was listed as such in the Brief. By 1949 the following members had been added to the 1940 list (f/n. 18): Colchester Chapter, I.O.D.E., Gorham Chapter, I.O.D.E., Liverpool, N.S., Lahave Chapter, I.O.D.E., Bridgewater, N.S., Mount Allison University, New Brunswick Museum, Saint John, N.B., Pictou County Art Association, Prince Edward Island Arts and Crafts Guild, and the University of New Brunswick. A copy of the MAA's "Brief Presented to: The Royal Commission on National Development in the Arts, Letters and Sciences", 15 Dec. 1949, is on file at the New Brunswick Museum Archives, Julia Crawford Papers. File: Maritime Art Association.

brief to the Massey Commission. Individual artists working from the margin were faced with their own decisions about how they would partake in the centre.

The following chapters raise the question of how artists working at the margin, in this case the Maritimes, and more specifically Saint John, New Brunswick, in the 1930s and 40s, participated at the centre. It appears that some sought fulfillment and accomplishment through local practice, while others sought recognition from a broader community. In Chapter Two the careers of Jack Humphrey and Miller Brittain will be explored with reference to their negotiation of the margin/centre dichotomy. Although the choice of these two artists was selective, they serve as a case study that allows the inclusion of important documentation on local practice and margin/centre issues. Humphrey's and Brittain's work and aspirations will be discussed in the context of their sense of rootedness in Saint John on the one hand, and on the other, their need to be part of a larger art practice beyond regional boundaries.

Chapter Two

Placing the Artist: Jack Humphrey, Miller Brittain and Critical Responses/Self-Perceptions

Some live somewhere
Somewhere is their place
I live here
Here is my place
I know it because
I am not a stranger
If I were a stranger
Nothing would say to me
And everything here
In my place does say to me
Hello here and Good Morning
And it is good, morning is.⁶⁶

In this poem Saint John poet Kay Smith expressed the importance for her of a sense of place. Smith was one member of the close circle of artists who gathered at Ted Campbell's studio in the 1930s and 40s. She was Miller Brittain's schoolmate and life-long friend to him, Jack Humphrey and Campbell. Her feeling of rootedness and acknowledgement that "here [Saint John] is my place" was echoed by both Brittain and Humphrey. Saint John cast its spell on all three of them.

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Kay Smith, excerpt from "Good Morning", The Bright Particulars (Charlottetown, 1987), 15. Cover, Female Figures by Miller Brittain. Smith's poem "Remembering Miller (for Miller Brittain)" is found on p. 76.

A recurrent theme in this chapter is the dilemma posed for Humphrey and Brittain by their feelings of rootedness to Saint John versus their need for and search of recognition beyond local and regional boundaries. Brittain's search was in part related to a need to reconcile aspects within himself. Whether on an artistic mission or not, he seemed to need to seek stimulus from outside. On the other hand, Humphrey was motivated by a need to feel accepted by the centre and to have his work validated by those outside his immediate environment. How each chose to negotiate his way in the art scene will be the focus for this chapter.

The term regional as applied to art has become part of the discourse in Canadian cultural studies. Historian Stuart Smith of the University of New Brunswick argues:

History proves that art must proceed out of an identifiable sense of community. Art is regional in the cultural sense, not national in the political sense....In essence the term "regional" is used in this country to refer to activities, economic as well as cultural, which are outside the central creative force of the nation.

All art is regional art in that it is cultural and must come out of an identifiable and coherent social context. That makes all valid Canadian art regional art, whether we are talking about activities in Toronto, Montreal, or Saint John. That is not to say we are deifying parochialism; we are only recognizing that an artificial, politically-created nation like ours cannot have both freedom of creativity and a centralized dynamic.⁶⁷

The ensuing discussion will show that an artist's involvement in the debate over producing regional or national art is

triggered by critical responses to his work combined with the artist's self-perceptions.

Two artists emerged from the artists' quarter of the 1930s and 40s in Saint John who by the time of their deaths had earned national recognition. They were Jack Humphrey and Miller Brittain. The application of the term "regional" to describe their work, together with the national recognition it eventually received, places them within the regional and national discourse. Because they observed and interpreted their immediate environment, whether it was landscape or the people who inhabited it; whether they used line, form, and colour emotionally and psychologically, Humphrey and Brittain were often labelled regional painters. Their reactions to their classification as "regional" or "Maritime" painters reflect their different personalities, as well as their need for recognition beyond the region.

Correspondence in the Humphrey papers (on loan at the National Gallery of Canada) reveals Humphrey's resentment at being grouped with other Maritime artists. Apparently he felt the reference to be derogatory, or as Smith has suggested, "to be the difference between first and second class."⁶⁸ For example, in 1943 when Dr. Stern, owner of the Dominion Gallery

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Ibid., p.77.

in Montreal, refused Humphrey an exhibition, Humphrey angrily concluded that Stern considered him a Maritime artist rather than a Canadian artist.⁶⁹ Humphrey's struggle throughout the 1940s to gain national recognition will be documented later in this chapter.

By contrast, Brittain acknowledged the importance of Saint John, although he ultimately stated that gaining a New York reputation was more important to him than a Canadian one.⁷⁰ In the early days he said

I'm not the kind of painter who can move from one place to another and work. I have to have my roots in. Our people came here [Saint John] after the American Revolution and my roots are very, very definitely here.⁷¹

This rootedness to Saint John and his need to feel connected to home is confirmed in his correspondence with friends and artists in Saint John during his overseas war service.

The issue of place and its significance in Humphrey's and Brittain's interpretation and presentation of Saint John and its environs can be evaluated by looking at their involvement with the local art scene, the sources of their support, and

⁶⁹ NGC Archives, 7.1-Humphrey, Jack W. (File 3). Humphrey to John Humphrey, 19 Sept. 1943.

⁷⁰ Before Brittain's first New York one-man show at the George Binet Gallery in September 1950, Ted Campbell recounted that "Miller kept saying 'well if I'm going to have any kind of a reputation I'm going to have a New York reputation. I'm not going to have a Canadian reputation because Canadian art doesn't amount to [anything].' That's the way he thought and spoke." NGC Archives, Interview with Ted Campbell, 29 Oct. 1973.

⁷¹ Brittain as quoted in Kent Martin, dir., Miller Brittain. (Ottawa: National Film Board of Canada), 1981.

how they identified with the centre while working from the margin. Their work did come out of "an identifiable sense of community" as will be attested in Chapter Three. In particular the 1930s and 40s will be examined as important years for Humphrey and Brittain when they established themselves as full-time painters. Like Ted Campbell, they returned to Saint John from their art studies in the United States because of the Depression. These years of intense activity forged the basis of their relationship to Saint John, the region, and to the centre in Toronto, Montreal, and Ottawa. Critical response in the 1930s and 40s to their work will be used to document how they were perceived and supported from within and beyond the region. In addition, whenever possible, archival material will be quoted in which Humphrey and Brittain express their aims, aspirations, and struggles for recognition, in their own words.

Jack Humphrey's papers (on loan at the NGC) document the artist's attempts to gain national recognition, his reactions to the question of regional versus national art, his relationship with Brittain, and his hopes, aspirations, and frustrations. This material also confirms his awareness of the Canadian, American and International art scenes. The newspaper articles Humphrey saved are in themselves an archive of how unique and rich the artistic environment was in Saint

John, in New Brunswick and in the Maritimes throughout the 1930s and 40s.

Similarly, Miller Brittain's letters dating from the 1930s and 40s located in various papers attest to the importance of Saint John and its community of artists for him, document the encouragement he received from art patrons and friends in Saint John and Fredericton, help one piece together his overseas experiences, and enable one to share his successes and disappointments.

Although Humphrey was more intensely engaged in seeking a national reputation than was Brittain, critics began to take notice of their work in the late 1930s. Reviews from the decades of the 1930s and 40s confirm that Humphrey and Brittain both were negotiating their way in the art scene beyond local and regional boundaries. Furthermore Humphrey's and Brittain's own statements reflect their aims, aspirations, and working methods at that time. Humphrey's later move to abstracted landscapes in the 1950s and 60s, and Brittain's increasingly surrealistic work from the 1950s onward, does not take away from how they perceived themselves and were received by others during the 1930s and 40s, which is of concern in this instance.

As early as 1935, Jack Humphrey's cause was taken up by Walter Abell, then Professor of Art and Aesthetics at Acadia University, Wolfville, Nova Scotia, and soon to become editor of Maritime Art, who wrote often to Harry O. McCurry at the National Gallery requesting that he do whatever he could to encourage the artist. Saturday Night and The Canadian Forum brought Humphrey's and Brittain's work to the attention of their readers in the late 1930s. The first of Brittain's drawings to be published, appeared in Saturday Night in 1936. Walter Abell wrote in The Canadian Forum in June 1936, of Humphrey's achievements in his search for form and harmony, and "his beginnings of a genuine experiment in visual organization".⁷² Some years later Humphrey confirmed Abell's assessment.

As a painter, I have proceeded quite simply from objective nature to the effort to create a synthesis....there are three things that come into the synthesis: the artist, objective nature, and the resulting visual organism.⁷³

Graham McInnes, art critic for Saturday Night, began singing Humphrey's praises in 1937 in a review of his exhibition at Macdonald Galleries in Toronto in February 1937. McInnes commended him as

a painter of distinction...His work is delicate and poetic, and, like that of Vuillard, is so retiring, that its subtlety

⁷² Walter Abell, "Jack Humphrey - Painter", The Canadian Forum (June 1936): 17.

⁷³ NGC Archives, Jack Humphrey Papers. File: New Brunswick Museum. n.d.

is apt to evade one...his color is often very lovely, and his use of paint both honest and individual.⁷⁴

By comparing his work to Vuillard, McInnes suggested an interior quality to Humphrey's work. His subjective language in fact makes Humphrey's work less accessible to the reader. In the 1940s Humphrey chose more substantive terms to describe his own use of color.

At its best my color is used for representing character, movement, for constructing three-dimensional form and for emotional overtones."⁷⁵

He did not compare his work to Vuillard, rather he noted his affinity for Cézanne's colour planes and John Marin's watercolours.⁷⁶

In other reviews McInnes described Humphrey's subject matter and content in the context of work being produced by artists in Toronto and Montreal. In the summer of 1937 McInnes portrayed Humphrey as among the younger generation of artists, including John Alfsen, Aleksandre Bercovitch, Fritz Brandtner, Paraskeva Clark, Marc Fortin, Lillian Freiman, John Lyman, Louis Muhlstock and Will Ogilvie, whose work was not heavily influenced by the Group of Seven and "who are mainly interested in the varying facets of contemporary Canadian

⁷⁴ Graham McInnes, Saturday Night, 6 Feb. 1937.

⁷⁵ NGC Archives, Jack Humphrey Papers. File: New Brunswick Museum. n.d.

⁷⁶ *Ibid.*

life."⁷⁷ McInnes' observation was astute, though somewhat late. In November 1933 Humphrey had been invited to exhibit in the first Canadian showing of the Canadian Group of Painters (CGP) at the Art Gallery of Toronto.⁷⁸ The group was an out-growth of the Group of Seven, that espoused "more modern ideas of technique and subject"⁷⁹ and professed to include artists from coast-to-coast. In fact membership was overwhelmingly drawn from Toronto and Montreal, with a few from Vancouver, one from Victoria and one from Winnipeg.⁸⁰ Significantly there were no members from the Maritimes until Humphrey was elected in 1939. Until then he had exhibited with the group as an invited contributor. It was only in 1947 when Miller Brittain was invited to exhibit, and Lawren P. Harris of Sackville, New Brunswick, exhibited as a member, that the Maritimes was represented by more than one artist.⁸¹ Apparently the CGP considered Humphrey the first Maritime artist to be part of the new currents in Canadian art. McInnes' admiration for Humphrey was repeated in a December 1937 review of the Canadian Group of Painters exhibition in

77 McInnes, "Art of Canada", Studio 114, 533 (Aug. 1937): 66.

78 Humphrey met Arthur Lismer in Toronto in 1933. Lismer was one of the twenty-eight original members of the CGP and may have been responsible for inviting Humphrey to exhibit.

79 Art Gallery of Toronto, "Foreword", The Canadian Group of Painters Exhibition Catalogue, Nov. 1933.

80 See the Canadian Group of Painters Exhibition Catalogue for 1933, 1936, 1937-38, 1939-40, 1942, 1944, 1945-46, and 1947-48, for lists of members and invited contributors in the 1930s and 40s.

81 For a history of the CGP see Paul Duval, Four Decades: The Canadian Group of Painters and their contemporaries, 1930-70 (Toronto, 1972).

which Humphrey exhibited Draped Head, 1931 (fig. 6). Of it McInnes wrote:

Draped Head would hold its own in any exhibition. Calm, sure, almost monumental, it masks deep feelings and is executed with a sensitiveness and understanding of formal values that are wholly admirable.⁸²

In addition to exhibiting in Toronto, Humphrey was also gaining recognition as a modernist in Montreal. Twice in 1937 Humphrey exhibited with Montreal artists, first at The Arts Club in February,⁸³ and later, in November, at the National Produced in Canada Art Exhibition.⁸⁴ In the spring of 1938 the Eastern Group of Painters was formed in Montreal as an informal exhibition society of non-academic artists interested in international sources. Humphrey was among the members that included John Lyman, Aleksandre Bercovitch, Eric Goldberg, Goodridge Roberts and Jori Smith. Humphrey also joined the Contemporary Arts Society (C.A.S.) when it was founded under John Lyman's guidance in Montreal in January 1939.⁸⁵ By 1940 Brittain became a member of the C.A.S. and he and Humphrey exhibited with the society for the first time in an exhibition

⁸² McInnes, Saturday Night, 4 Dec. 1937. Draped Head was purchased for Hart House, University of Toronto, by the Graduating Year of 1937.

⁸³ John Lyman invited Humphrey to exhibit with Prudence Heward, Sarah Robertson, Mabel Lockerby, Jori Smith, Jean Palardy, Goodridge Roberts, Fritz Brandtner, and Marian Scott, see Charles Hill, "The Eastern Group and the C.A.S.", Canadian Painting in the Thirties (Ottawa, 1975), f/n 79. In f/n 82 Hill points out that Humphrey had contacted the Montreal artists during his stay in 1933 [with Jori Smith and Jean Palardy].

⁸⁴ Humphrey exhibited with Aleksandre Bercovitch, Sam Borenstein, Fritz Brandtner, Marian Scott, Allan Harrison, Prudence Heward, John Lyman, Carl Mangold, Louis Muhlestock, Goodridge Roberts, Sarah Robertson, Jori Smith, and Philip Surrey, see Hill, "The Eastern Group and the C.A.S.", Canadian Painting in the Thirties, f/n 80.

⁸⁵ For a history of the C.A.S. see The Edmonton Art Gallery, The Contemporary Arts Society: Montreal 1939-1948 (Edmonton, 1980).

entitled Art of Our Day in Canada. For Humphrey and Brittain the 1930s forged an entry at the centre.

McInnes also looked at Brittain's work in 1937. In a review of the Canadian Society of Graphic Art exhibition at the Art Gallery of Toronto, McInnes called Brittain "the Canadian Breughel". McInnes's one-page article in the December 1937 issue of The Canadian Forum praised the artist's ability to combine art and satire.

Brittain has sounded a note of genuine satire without bitterness, while there is a sufficiently high regard for artistic canons in his work to provide great promise.

He noted that Brittain "admires Durer, Rembrandt, Hogarth, Goya and Daumier," and so drew attention to Brittain's familiarity with European and British art. Although McInnes did not credit Brittain as a great artist at this stage in his career, he wrote that

he has the makings of one in his honesty of purpose, in his feeling for psychological and formal reality, and his wry but kindly humor.⁸⁶

In 1941 Brittain's work appeared in a four-man show at the Print Room of the Art Gallery of Toronto. On this occasion McInnes found the drawings to be less promising than the work he had praised in 1937. He commented that Brittain was primarily a draughtsman who struggled against a poor sense of design and color in his studies of longshoremen, women on a

streetcar, mothers pushing baby carriages, and children on the street shivering in the cold. McInnes admitted that these comments did not apply to the artist's portraiture and concluded that

Brittain is important to Canada, because he observes no tabus as to subject matter, and makes us laugh at ourselves.⁸⁷

Brittain explained the subject matter of his early work as follows:

I was more affected by the absurdity of human antics than anything else and so I was labelled a satirist when the pictures were first exhibited. Throughout this time I desired to use no other material than that which confronted me on every side. I was interested in how people looked and acted.⁸⁸

McInnes' enthusiasm for Humphrey's work continued unabated. He drew attention to Humphrey's exhibition of water colors at the Picture Loan Society in 1938.⁸⁹ Once again McInnes placed Humphrey in the context of Canadian art, entreating people to visit the exhibition by "one of the finest painters at work in the Dominion today." He went on to state that

whether you like it or not, you will come away feeling that you have seen the work of a man who paints with singular force and sincerity, yet with a delicacy and good taste such as one rarely meets here.

McInnes pointed out that Humphrey's subject matter was Saint John and described his method as "simple, and direct and utterly his own." The result he wrote is "the distillation of

⁸⁷ McInnes, "Conglomerate Show", Saturday Night, 12 Apr. 1941, 28.

⁸⁸ New Brunswick Museum Archives, Miller Brittain Scrapbook, 1912-1968. "My Aims as an Artist", n.d.

⁸⁹ McInnes, "World of Art", Saturday Night, 5 Feb. 1938.

a mood, personal and complete," which he has captured "in his search for full formal realization. For in the last analysis, it is form - achieved through design - that Humphrey seeks." McInnes concluded: "This is rare work; I wish I could write of it at greater length." Although McInnes acknowledged that Humphrey's subject matter was Saint John, he did not suggest that the artist be seen as a regional painter. Rather, by calling him "one of the finest painters in the Dominion today" who is producing "rare work", McInnes was comparing Humphrey's work against other Canadian work. In McInnes' estimation Humphrey fared well under such scrutiny.

Art critics and academics were not the only ones to write about Humphrey and Brittain. Pegi Nicol's article on Miller Brittain for Maritime Art, April 1941, described his work as she saw it - through the eyes of an artist. Her poetic language convinces the reader of Brittain's significant contribution in recording man in his environment.

Man moving and acting; persons by shape and form, by personality and feeling, juxtaposed against each other. This sort of painting has been decidedly missing from Canadian art. The gap is being filled so far as concerns Miller Brittain's scene.⁹⁰

Nicol may have had Brittain's The Rummage Sale, 1940 (fig. 7) in mind. Brittain presents a compressed, crowded room in the renaissance manner of rendering deep space by means of

⁹⁰ Pegi Nicol [MacLeod], "Miller Brittain", Maritime Art 1, 4 (Apr. 1941): 14. For Brittain's account of his career, see pages 16 to 18.

overlapping groups of figures. Several women and children look out at the viewer, engaging his attention; others are oblivious to all except the sale. Shape, form, and color are as important as the characters themselves. Brittain exhibited The Rummage Sale in the C.A.S.' 1940 exhibition Art of Our Day in Canada. Just as McInnes praised Humphrey vis-à-vis other Canadian art, Nicol commended Brittain for being at the forefront of Canadian art in depicting everyday man involved in daily activities.

Brittain was also one of the first artists in Canada to use egg-tempera.⁹¹ Nicol accounted for Brittain's use of this medium as being an expression of a concern with permanency. Brittain explained it differently.

When in 1938 I began to paint seriously, I sought an approach that would enable me to give full expression to plastic surfaces, and finally found it in an egg-tempera medium combined with oil and varnish glazes in various ways. With life pulsing around me, I have no desire to reduce it to a flat pattern of colour, but rather do I wish to convey a full sense of the human scene as I see it played, all the rich varied fullness of it and the people who make it up.⁹²

Nicol appraised his art in terms of her own preference for including people in her work and found Brittain's landscape studies were "lonely and not indiginous [indigenous]."⁹³

⁹¹ Others began to experiment with egg-tempera following the Kingston Conference in 1941 at which participants learned about the technique.

⁹² Ibid., p. 17.

⁹³ Ibid., p. 16.

Art critics and artists alike were intrigued by Humphrey's and Brittain's rootedness in Saint John, while the artists were making their way in the Canadian art scene. In 1942 Humphrey and Brittain were described to Montrealers by Lawrence Earl in the Montreal Standard, as

top-flight exponents of the documentary school of painters... helping to stir the conventional paint-pot of Canadian art into vivid, new life.⁹⁴

Although Earl's approach to presenting the work of Humphrey and Brittain was primarily photo-journalistic, he was cognizant of their different approaches to the same subject matter and wrote:

They paint Saint John as it is - the people they know doing the things they know in the places they know. Brittain's painting is gently satirical, pungently real. He knows just what he wants to paint, how to do it. Humphrey's search is for "form" rather than subject. He is constantly experimenting.

Brittain implicitly recognized the distinction Earl made between his and Humphrey's work when he spoke to the Fredericton Art Club in March 1942 of the importance of observing and interpreting one's own surroundings. His topic was "New Directions in Canadian Art in Relation to Tradition."

The Fredericton Gleaner reported Brittain's belief that

the frantic effort to be original at any cost...is on the ebb. When art develops naturally - a result of seeing and knowing - it is understood by everyone. For myself, it is to interpret life as I see it, and to know it thoroughly in all its aspects. Whether the emphasis be weighted in the direction of

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Lawrence Earl, "Hometown Artists", Montreal Standard, 28 Mar. 1942. The article includes photographs of Humphrey in his studio (fig. 8), Brittain sketching Kathleen Shackleton, (fig. 9), Humphrey and Brittain sitting on the floor looking at copies of works by past masters (fig. 10), and Ted Campbell manipulating marionettes from behind his puppet stage at his studio while Humphrey and Brittain look on (fig. 11).

psychological or formal considerations, depends on the personality of the artist.⁹⁵

At home, Avery Shaw, Curator of the Art Department of the New Brunswick Museum, and friend to both Humphrey and Brittain, wrote articles to accompany their exhibitions in the "Know Your Own Artists" series at the Museum in 1949. Like McInnes, Shaw was attracted to Humphrey's colour sense. He stated that

It is interesting to note the basic differences of approach in the work of local painters. Each is working for his own individual expression, and in Humphrey's case visual pleasure is a major aim. An important means is the use of colour, and in this his work is outstanding: there is a subtlety and control of colour harmony which is unique in Canadian painting.⁹⁶

Shaw's article on Brittain in the same series acknowledged him as "one of Canada's outstanding draughtsmen." More importantly, he described Brittain as

one of the Canadian pioneers in the indirect painting methods and in socially conscious art, and we should not forget that he was doing work of this nature when the larger centres were still totally overcome by the influence of the Group of Seven, and were painting landscapes devoid of figures.⁹⁷

As noted previously, Pegi Nicol was also struck by Brittain's depictions of man in his environment and his choice of egg-tempera as a medium.

95 New Brunswick Museum Archives, Miller Brittain Scrapbook, 1912 - 1968. The scrapbook was compiled by Celia Toomik and presented as a gift to the Museum in December 1965. The Fredericton Gleaner, Fredericton, 24 Mar. 1942, 5.

96 Avery Shaw, "The Work of Jack Humphrey", The New Brunswick Museum: Educational Review, (Dec. 1949): 23-24.

97 Shaw, "The Art of Miller Brittain", The New Brunswick Museum: Educational Review, n.d. A draft is located in the New Brunswick Museum, Art Department, Brittain file. It must date to January 1949 when the Brittain show opened the "Know Your Own Artists" series at the museum.

As arbiters of taste critics have it within their power to make or break an artist's career. The way in which a critic defines an artist's work affects the public's perception of it. While the artist negotiates his way in the art scene, the critic facilitates or denies entrance to that scene. In this sense some authors refer to critics as "mediators" or "gatekeepers".⁹⁸ Brittain, for example, was aware of McInnes' role as "gatekeeper".

I shall always be grateful for the first bit of praise in Saturday Night by Graham McInnes. It meant so much to me because I had been working "in the dark" and the write-up came as a complete surprise.⁹⁹

The relationship between critic and artist operates on more than one level. Although Humphrey and Brittain were being defined by McInnes, Abell, and Earl, they were also defining themselves. The critical response to their work is of greater interest when considered in conjunction with their own explanations of their aims, choice of subject matter, and technique. Archival material provides this essential personal information. It is fortunate that both Humphrey and Brittain made notes on their aims as an artist.

⁹⁸ Janet Wolff uses both these terms to describe the role of the art critic in The Social Production of Art, 41.

⁹⁹ Miller Brittain as quoted in "Miller Brittain", Maritime Art 1, 4 (Apr. 1941): 17.

Humphrey prepared extensive lecture notes to accompany a retrospective held at the New Brunswick Museum about 1945.¹⁰⁰ He divided the lecture into five sections: 1. Training and Experience; 2. Personal Viewpoint, Aims in Painting, Reason for Choice of Subject Matter; 3. Use of Color; 4. Attitude Towards Extremes of Contemporary Art; and 5. Position of Artist in Society. Some of this material has been incorporated earlier in the discussion of critical response as a means of pointing out that a critic's evaluation often differs from the artist's self-perception. The following quotes from Humphrey's notes eliminate any misinterpretation of his approach to figure and landscape painting in the 1940s.

In figure painting - I term it that rather than portrait painting because it is done for the sake of the most all-inclusive synthesis possible rather than to please someone by depicting some or other facial expression - I try to include the specific essential character of the model and when the work has gone well there seems to be something there more than literal model or careful workmanship.¹⁰¹

In terms of landscape painting Humphrey explained his choice of subject matter as follows:

I like the cluster of boats, wharves and buildings that are found about the city waterfront because they give the simple shapes and positive colors so usable for a picture that is balanced and alive...I like the look of water, its color, the patterns of its reflections and its lively texture...I like, too, the rural subject, along the coast and inland among the

¹⁰⁰ NGC Archives, Jack Humphrey Papers. File: New Brunswick Museum. Humphrey has written the date 1945 at the top of the first page of Section 1. In parentheses he has noted "(For my satisfaction exhibition at the N.B. Museum in 1945)". At the bottom of the same page Humphrey wrote: "My viewpoint has changed since this was written (in 1945)." The problem with the dating is that in his exhibition history the only one-man Humphrey exhibition at the N.B. Museum dates to 1949. In the Apr.-May, 1949 edition of Northern Review 2. 5, portions of this paper are quoted by Humphrey in "Jack Humphrey: A Note By the Artist."

¹⁰¹ Ibid.

rivers and lakes. I select a subject in the country when there are positive contrasts that can be grasped and put down so that there is something lively there.

It seems Walter Abell was correct when he asserted in 1935 that Humphrey "is working first of all, for 'form'."¹⁰²

Humphrey also discussed his use of color and his admiration of Cézanne and John Marin.

Instinctively I felt an affinity as well as admiration for his [Cézanne's] way of using colored planes to make monumental and expressive paintings in which every part was contributory and indispensable. I have admired much of Matisse though have not followed him....With John Marin, the American painter in water colors who did much of his work on the Maine coast, I felt an affinity. He saw truly and vividly, and put down his washes with great economy and vigor.

Pegi Nicol MacLeod later verified the Marin connection, assuring Humphrey that she, McCurry, Donald Buchanan¹⁰³ and Philip Clark¹⁰⁴ thought of him

as a producer of fine, sensitive fresh modern things - you are our Marin - not at all do you paint like him but you fulfill a function that he fulfills in the American scheme.¹⁰⁵

The influence which Cézanne and Marin had on Humphrey was also elaborated by Ted Campbell in 1973.¹⁰⁶ Campbell recalled that Humphrey always concerned himself with what Marin was

¹⁰² NGC Archives, 7.1 - Humphrey, Jack W. (File 1). Abell to McCurry, 13 Mar. 1935.

¹⁰³ Donald Buchanan (1908-1966) worked as an art critic from 1940 to 1944, was co-editor with Robert Ayre of Canadian Art from 1944 to 1950, see Murray, Daffodils in Winter, 116, and began to work at the National Gallery in 1947 where he became the Associate Director.

¹⁰⁴ Philip Clark was the husband of artist Paraskeva Clark.

¹⁰⁵ Letter from Pegi MacLeod to Humphrey, undated. NGC Archives, Private papers: Jack Humphrey. File: MacLeod, Pegi N. Though the letter is undated, it can be dated from the return address as being not earlier than January 1941 when the MacLeods took an apartment at 509 East 88th St. in New York. see Murray, Daffodils in Winter, 271, who dates it to November or December 1947.

¹⁰⁶ NGC Archives, Interview with Ted Campbell, 29 Oct. 1973.

doing and would look at reproductions of Marin's work, which Campbell characterized as "very sketchy and sensitive."¹⁰⁷ He described Humphrey in similar terms and noted that one summer he worked very hard doing hundreds of sketches around the [Saint John] harbour.¹⁰⁸

However, Campbell lamented Humphrey's belated discovery of modern European art, pointing out that it was only on Humphrey's return from Europe in 1930 that he announced he had discovered Cézanne and Campbell felt "this influenced his work quite a bit. He tried to distort his design a little. This worked sometimes, sometimes it didn't."¹⁰⁹ For example, in Night, 1933 (fig. 12) Humphrey successfully rendered the three-quarter profile head of a woman in a simplified sculptural and heavily outlined manner set against geometrically conceived landscape elements reminiscent of Cézanne. Campbell attributed Humphrey's delayed discovery of

107 . Ibid.

108 Ibid.

109 Ibid.

Cézanne to the years of study under Charles Hawthorne¹¹⁰
whom Campbell described as "old hat."¹¹¹

Although Campbell described him as "old hat", Hawthorne's instruction and support had a lasting impact on Humphrey. It was Hawthorne who wrote in 1928 to Humphrey's father suggesting that he encourage his son to travel abroad.

He has had enough of me and ought to get under other influences. I don't mean to study with other men, but the influence of other men's

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Humphrey studied under Hawthorne each summer at his Cape Cod School of Art, Provincetown, Mass. from 1925 to 1927, and in 1929, and also at the National Academy of Design, New York from 1927 to 1929. In 1985 Humphrey described Hawthorne's teaching methods to Norman Creighton, see NGC Archives, Jack Humphrey Papers. File: Maclean's mag. The description illustrates the kind of early training Humphrey received that was to have a profound influence on him.

"Hawthorne was mostly a figure painter, but did many portraits, some still life and some water colors. His general style and some of his methods were related to the late Renaissance. Titian was one of his gods...For several years he had classes both at the National Academy of Design and the Art Students League in New York, as well as his Cape Cod School of Art in Provincetown, Massachusetts, for many summers. I had heard of Hawthorne from other students while I was in the life drawing class at the Boston Museum School.

"At the Hawthorne classes in Provincetown of from 120 to 200 students, the materials used were mostly beaverboard panels, which were sized with glue water or shellac and primed with gesso or white paint. Putty knives were used to apply the oil paint. In this way the students learned to see in terms of areas of paint and color related amongst themselves as well as to the objects being painted. The routine subjects for the class were townfolk, usually children, posed on the beach against the sun, morning and afternoon. Water colors were on the students own time, evenings or weekends.

"The putty knife approach induced a command of color which held over when more facile work with brushes was resumed. At the National Academy classes in the fall, winter and spring, the subject matter with the exception of occasional still lifes was the nude model. In the afternoons, portrait studies from models were painted and there was opportunity to draw from the nude model in the evenings, if there was time or energy or if one's time was arranged for evening study...

"The evenings were spent usually in roaming, visiting at other studios, etc., the romance and poetry of youth."

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NGC Archives, interview with Ted Campbell, 29 Oct. 1973. Campbell expressed surprise at Humphrey's statement that he had discovered Cézanne in 1930 while in Europe, as if he had been unaware of him until that time. Campbell explained that he had been made aware of modern European art while studying at the Art Institute of Chicago from 1925-1929. He credited his art history teacher Helen Gardner, author of Art Through the Ages, and her passion for the Helen Birch Bartlett Memorial Collection of Modern European art at the Institute, for his knowledge of Matisse, Cézanne, Lhote and others. To quote Campbell: "While at the Art Institute they were made aware that Impressionism was on the way out and Helen Gardner spoke of people like Hawthorne as old hat. It's too bad for people like Jack who had given so much time." He continued: "...here were all these people like Helen Gardner plugging Cézanne and Lhote for dear life and I wondered what was wrong with Hawthorne and with the Academy [the National Academy of Design, New York] and the whole set up in New York."

work, and of all the art that's gone before. This doesn't mean that I am not interested in him - it means, rather, that I'm so much so that I want him to make the next step.¹¹²

Hawthorne taught Humphrey to look to Europe for sources and in October 1929 Humphrey went to Europe where he stayed for nine months. While overseas Humphrey studied under Hans Hofmann in Munich from March to May 1930. He described his time with Hofmann as follows:

Hofmann was teaching a conceptual approach based on a synthesis of cubism and expressionism. I found it difficult. After the academic drawing of the Boston Museum School and subsequent drawing and painting at the National Academy of Design, it was a considerable revolution. My work there, with the exception of two still lifes was drawing from the figure.¹¹³

By the time Humphrey returned to Saint John he had been exposed to European art, past and modern, and had come under the direct influence of Charles Hawthorne and Hans Hofmann. Hawthorne stressed the figure; Hofmann emphasized colour. Both aspects became central to Humphrey's oeuvre.

Shortly after Humphrey's return from Europe, Cézanne's influence was noted by Jehanne Biétry Salinger in a review in The Canadian Forum, April 1931, of the 59th Annual Exhibition of the Ontario Society of Artists at the Art Gallery of Toronto. Salinger counted Humphrey among those whose work showed real merit and called Humphrey's still life The White

112 NGC Archives, Jack Humphrey Papers. File: Maclean's mag. C. Hawthorne to C.P. Humphrey, 4 Sept. 1928.

113 Ibid., Humphrey to Norman [Creighton], 15 Feb. 1965.

Pitcher, 1931 (fig. 13) the finest contribution to the show, having qualities

reminiscent of Cézanne's extreme sensibility. It is filled with fine tradition and is vibrating with emotion. It has the feel of a real artist's temperament.¹¹⁴

Recognition of Humphrey's awareness of "modern masters" was implicit in the publication of his article "Present Day Art" in The Evening Times-Globe in Saint John of February 16, 1933. It was written as an information aid to viewers of reproductions of works by "Modern Masters" exhibited under the auspices of the Saint John Art Club.¹¹⁵ Humphrey assuredly had his own work in mind as well when he concluded that

the idea of art as essentially creative composition, expression, something more and other than representation of surface aspects of nature is why...art in our time is retaining its wonderful vigor and its hold on the interest of the keenest minds, the most adventurous imaginations of the modern world.

Humphrey's lecture notes described his search for form, his reliance upon nature as a starting point for his water colors, his attempts to capture the "essential character" of his sitters, and the importance of color "for constructing three-dimensional form and for creating emotional overtones." Likewise, Brittain prepared notes for a speech titled "My Aims

114 Jehanne Blétry Selinger, "One More Exhibition", The Canadian Forum 11, 127 (Apr. 1931): 261.

115 Jack Humphrey, "Present Day Art", The Evening Times Globe, Saint John, N.B., 16 Feb. 1933, gives the reader an overview of art movements from Impressionism to Surrealism. Artists mentioned include Cézanne, van Gogh, Gauguin, Seurat, Matisse, Derain, Varninck, and Picasso.

as an Artist", which explored the factors underlying his work.¹¹⁶ Clearly observation was as significant for Brittain as for Humphrey. Of his earlier work Brittain said that he was concerned with

expressing in pictures what presented itself to my eye...So I produced my pictures of people because then as now people interested me most...In order to realize my intention at that time it was necessary to observe closely the character of all forms to be used. I paid a good deal of attention to the textures of surfaces, the differences of such things as hair, flesh and cloth; the behaviour of clothes when covering the human figure and the effect on different fabrics when the figure was in motion...I was interested in how people looked and acted.¹¹⁷

Undoubtedly Brittain's studies at the Art Students League, New York, where he had been exposed to painters who were recording the American urban scene, had an influence upon his choice of subject matter.

Between July 1942 and July 1946 Brittain was away from the Saint John art scene, first training for air-crew with the R.C.A.F., and then serving overseas as a bomb-aimer on thirty-seven missions over Germany.¹¹⁸ This experience left its mark which was reflected in his painting shortly after his return to Saint John. Even before going overseas Brittain had understood that his work would change as a result of leaving

¹¹⁶ New Brunswick Museum Archives, Miller Brittain Scrapbook, 1912 - 1968. Although the speech is undated, he describes his artistic concerns both before and after the war. It is possible that Brittain prepared and presented it in conjunction with his "Know Your Own Artists" exhibition at the N.B. Museum in January 1949.

¹¹⁷ Ibid.

¹¹⁸ For a chronology documenting Brittain's decision to join the R.C.A.F., the training he received, and some of his overseas experiences, see Appendix B.

Saint John. By way of explaining his decision to enlist, he wrote to Dr. J. Clarence Webster that

when the War is over I shall do better work because I shall be able to give my whole self to it. Now I am conscious of being divided which is part of the reason for my decision.¹¹⁹

Brittain's determination to go overseas as an enlisted serviceman rather than as a war artist suggests a need to come to terms with some inner conflict or as he said, his feeling of "being divided". He felt that he could do so only by leaving Saint John and experiencing the war intimately.

There was concern among Brittain's friends that his decision would do him more harm than good. Ted Campbell said that the "group" had a lot of farewell parties for him which he really appreciated, but

I could never quite agree with what he did. He was such a sensitive person. He never should have been dropping bombs on people. It was all wrong for his temperament. He was hip on the idea he wasn't going to be a war artist - he was going to do air raids. Never understood why. Noone could argue with him. He was like a little kid - a gentle kid - terribly sensitive.¹²⁰

A letter from Brittain to Humphrey dated October 2, 1944, gives some insight into the impact that the bombing missions were having on him. By this time he had participated in fourteen trips and found the worst target in Germany was the industrial Ruhr where he had been several times. He had been on the Duissburg raid and wrote: "Some good friends have gone

¹¹⁹ Courtesy of New Brunswick Museum, Alice Webster/ John Clarence Webster Papers. Brittain to Dr. Webster, July 1942.

¹²⁰ NGC Archives, Interview with Ted Campbell, 29 Oct. 1973.

but fortunately it is hard to realize. It is as if they were on leave or posted away."¹²¹

Jennifer Brittain, Miller's daughter, recalled that her father never spoke of the war when he was in a good mood, that he was somewhat ashamed of it.¹²² As a person, she described him as a "mass of contradictions - both proud and guilty." On February 23, 1945, Brittain flew the last of his thirty-seven bombing missions. In April of that year he was appointed an official war artist and was stationed in London. The drawings and paintings which he produced captured "not the outward destruction of buildings, but the inner collapse of spirit."¹²³

In July 1946 Brittain returned to Saint John affected and changed by the war. His work took on a different character. He explained the new elements evident in his post-war work this way:

I continued to deal with the familiar genre subjects as before, but with an increased awareness of objects and figures deployed in space and I think a deeper understanding of people together with a more subtle feeling for colour. I went on in this way for about six months when certain ideas...began to crystallize in my consciousness. I had been thinking more and more about what went on inside the people I had been making pictures of and why they did the things they did. So while I was still interested in their outward appearance, I was more concerned with their psychological make-up. This led me to

121 NGC Archives, Jack Humphrey Papers. File: Brittain, Miller. Brittain to Humphrey, 2 Oct. 1944.

122 Jennifer Brittain. Interview in Martin, Miller Brittain, 1981.

123 Ibid., Narrator.

ponder the problem of good and evil.¹²⁴ I contemplated the inner conflict that is part of every man and tried to incorporate into my work such abstract qualities as love, despair, terror and so on. Thinking along these lines led me to draw my subject matter from the Bible where every conceivable error and triumph of man is related in picturesque terms...I am trying to make line, mass and color function psychologically.¹²⁵

Avery Shaw noted a new factor in Brittain's religious paintings,

a use of colour which is fine and striking and basically emotional rather than realistic. Rich harmonies are used to create powerful effects, and this sensibility to colour has added a new dimension to his work.¹²⁶

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This was not the first time that Brittain had "pondered the problem of good and evil," though the war would have heightened his awareness. In 1934 Brittain had become caught up in the Oxford Group when representatives held meetings in Saint John. The Oxford Group was founded by Dr. Frank Buchman in 1921. The following brief summary is taken from the more comprehensive study by Walter Houston Clark, The Oxford Group: its history and significance (New York, 1951). It was an evangelical movement which emphasized conversion of the individual and the training of the will. The central dogma was that God would give guidance to the person who listened for it with the sincere intent of putting it into practice. The group's theology has been summarized according to six assumptions: 1. Men are sinners; 2. Men can be changed; 3. Confession is pre-requisite to change; 4. The changed soul has direct access to God; 5. The Age of Miracles has returned (through changed lives, miraculous coincidences etc.); and 6. Those who have been changed must change others. Key Smith told this author that she brought Brittain's attention to the Oxford Group because she felt he "might find something in that" (interview with Smith, 9 July 1991). Ted Campbell recalled that "Buchman arrived in a local theatre and Miller went to hear him and became hooked, just like that. Buchman was preaching absolute love, absolute honesty and Miller went hook, line and sinker for this...The whole thing after Buchman as far as Miller was concerned - he was out to work for God...Miller was all for it and very, very serious. Tried to get me and all the people he knew into the group. It was still the Depression. Miller quit painting and started working for the Oxford Group more or less. Devoted a great deal of time. He used to drink quite a bit - he quit drinking, smoking. He could hardly talk of anything else for two years or a little more". NGC Archives, interview with Ted Campbell, 29 Oct. 1973.

Brian Foss author of "Spirituality and Social Consciousness in the Art and Thought of Miller Gore Brittain", explored Brittain's interest in the Oxford Group and in William Blake. In Chapter Two Foss explained that Brittain attended the United Church as a youth, but attended neither regularly nor strictly. The Oxford Group met two needs in Brittain: 1. "the desire to go beyond hierarchical, bureaucratized official religion...in an attempt to establish a personal contact with God; and 2. "the need to reconcile his awareness of existing social conditions in Saint John with his disinclination to engage in active social criticism and change." In the early 1930s he began to read Blake and he carried a copy of Blake's Songs of Innocence on his bombing missions over Germany. The Book of Job, illustrated by Blake was also a favorite of Brittain's at this time. While stationed in London, he had opportunities to see Blake's work. Questions of good and evil, and redemption through human suffering were part of Brittain's consciousness before the war, but were expressed in his post-war look at what went on inside the people he painted, and by extension, in his obsession with religious subject matter between 1946 and 1950.

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New Brunswick Museum Archives, Miller Brittain Scrapbook, 1912-1968.

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Shaw, "The Art of Miller Brittain", 2-3.

The knowledge of what Humphrey and Brittain were attempting to present through their art provides a background from which to situate them in the context of Saint John, the Maritimes and Canada. The comprehensiveness of the Humphrey papers at the NGC furnishes a detailed picture of the artistic climate of the pre-war, war, and post-war years in which not only he, but other Saint John artists practiced their art. The sources of information on Brittain to which this author has had access are less complete and more scattered. For this reason, Miller Brittain's story will be interwoven with Humphrey's to illustrate similarities and differences in their pursuits, their sources of support, and their contentment.

From 1935 onwards Humphrey's letters document his plight as an artist, his search for teaching positions, and his attempts to gain recognition in Toronto and Montreal. Humphrey expressed his despair at the state of support for the arts in Canada in a letter sent from Taxco, Mexico¹²⁷ to his cousin John Humphrey in March 1938. He wrote:

There is something I understand well and that is the painful injustice and unnatural frustration of one trying to do sincere work in the arts in Canada. By this I mean the lack

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NGC Archives, Private papers: Jack Humphrey. 7.1-H. Correspondence with/Re Artists. (File 3). Jack Humphrey to John Humphrey, 21 March 1938. Humphrey first visited Mexico in March 1938. Graham McInnes reported in Saturday Night, May 14, 1938 that Jack had stopped in Toronto on his way back to Saint John after spending two months in Mexico where the work done there "shows the same spare and contemplative approach which marks his New Brunswick landscapes, though naturally his colors have been modified, and his canvases and charcoal studies peopled with figures."

A Saint John paper, n.d. [1938?], noted that there was a display in the department of Arts and Industries at the New Brunswick Museum of 80 pieces of Mexican native pottery and handicrafts on loan from Jack Humphrey, see NGC Archives, Jack Humphrey Papers. Clippings 1925-1949.

of economic [support] and the social defeat and laceration which this generally implies.¹²⁸

Fred Ross, a former art student of Campbell's at Saint John Vocational School in the late 1940s, and now a full-time painter in Saint John, states emphatically that whatever was done for Jack Humphrey and Miller Brittain was on a personal friendship basis, by McCurry and Norman MacKenzie for example. "If you didn't know anyone, you didn't get any recognition."¹²⁹ It is interesting to note that locally both Humphrey and Brittain received encouragement and nourishment through their association with Ted Campbell and the group gathered at his studio.¹³⁰ They also gained exposure by exhibiting at the Saint John Art Club and the New Brunswick Museum.

Within the region Humphrey's greatest support came from Walter Abell who brought his work to McCurry's attention at the National Gallery.¹³¹ McCurry and Douglas Duncan also discussed the merits of Humphrey's paintings in 1938.¹³² Duncan gave Humphrey two solo exhibitions at the Picture Loan

128 *Ibid.*

129 Author's interview with Fred Ross, Saint John, 19 May 1990.

130 The impact of Campbell's studio on Humphrey and Brittain is discussed in Chapter Three

131 For assorted correspondence between Abell and McCurry related to Humphrey's work see NGC Archives, 7 1- Humphrey, Jack W. (File 1). Abell to McCurry, 22 Feb. 1935, McCurry to Abell, 9 Mar. 1935, Abell to McCurry, 13 Mar. 1935; McCurry to Abell, 19 Mar. 1935.

132 *Ibid.*, Duncan to McCurry, 17 May 1938; McCurry to Duncan, 11 June 1938.

Society, Toronto, in 1938 and 1939. As noted earlier in the chapter, Graham McInnes' articles on Humphrey in Saturday Night were full of praise in the late 1930s.

Although Brittain's first exposure came through publication of his drawings in Saturday Night in 1936, and earned him a wider audience, he was primarily involved with commissions in Saint John and Fredericton before leaving Saint John to train with the R.C.A.F. in July 1942. His support came from Dr. John Clarence Webster associated with the New Brunswick Museum, from Dr. Collins at the Tuberculosis Hospital in Saint John, and Dr. Norman MacKenzie,¹³³ President of the University of New Brunswick, Fredericton.

Between 1939 and 1942 Dr. Webster commissioned Brittain to draw a number of friends and important New Brunswickers. In 1939 Webster purchased conté drawings of Kjeld and Erica Deichmann. Brittain considered his portrait of Dr. William MacIntosh, Director of the New Brunswick Museum, which he completed in January 1940 to be the best of the three.¹³⁴ Other commissioned portraits included John Babington Macaulay Baxter, 1941; Grace Helen Mowat, 1941; Howard B. Robinson,

¹³³ MacKenzie was President of UNB from 1940-44. In 1944 he was replaced by the Honourable Milton Gregg who held the position until 1947.

¹³⁴ New Brunswick Museum, Alice Webster/John Clarence Webster Papers. Brittain to Webster, 29 Jan. 1940. Brittain wrote to Webster about other portrait commissions on 28 Oct. 1939, 2 Feb. 1941, and 13 Mar. 1941.

1941; Alice Lusk Webster (Mrs. J. Clarence Webster), 1941; Charles Hanford Blakeny, 1942; Norman Archibald MacRae MacKenzie, President of UNB, 1942; and Premier John Babbitt McNair, 1942.¹³⁵

In January 1941 Dr. Norman MacKenzie informed Brittain that he had been awarded a commission to execute two panels for the lobby of the UNB Lady Beaverbrook Gymnasium, Fredericton. MacKenzie expressed his support of the selection committee's decision as follows:

I am glad that this has been approved and I hope you find it possible to carry it out for I would like very much to have something worth while done by a New Brunswick artist in this building.¹³⁶

Brittain accepted the commission and prepared the paintings on masonite panels, which were later fastened into place. They were completed on June 19th, 1941. A girls' volleyball team is the subject of one panel; the other is of a boxing match in a ring. Both can still be seen in situ at the gymnasium.

When Brittain accepted the UNB commission he wrote to MacKenzie that the hospital in Saint John was allowing him to do the panels first.¹³⁷ He was referring to the fact that Director of the Tuberculosis Hospital in Saint John, Dr.

¹³⁵ These portraits were later given as a gift to the New Brunswick Museum by Dr. Webster.

¹³⁶ University of New Brunswick, Archives and Special Collections Department, Harriet Irving Library, Presidents' Papers (1930-1950). MacKenzie to Brittain, 13 Jan. 1941.

¹³⁷ Ibid., Brittain to MacKenzie, 21 Jan. 1941.

Collins, had suggested that he prepare cartoons for future murals to cover the halls of the hospital. They would depict the causes and cures of T.B. Before enlisting with the R.C.A.F. Brittain devoted much of his time to executing eleven separate cartoons in charcoal, brown conté and white chalk on brown wrapping paper.¹³⁸ Then his work was interrupted until his return in 1946 when the project was dropped by the Hospital Board due to lack of funds. Brittain was later given an opportunity to do a mural for the Department of Veterans' Affairs Hospital in Lancaster, New Brunswick, which he completed in 1949.

Notwithstanding Brittain's involvement with commissions in New Brunswick in the 1930s and 40s, he did not restrict his participation to local and regional exhibitions. For both Humphrey and Brittain membership in art societies and groups of Toronto and Montreal increased their visibility outside the Maritime region. Their involvement with the Canadian Group of Painters and the C.A.S. was discussed earlier in the chapter. Brittain was elected to the Canadian Society of Graphic Art in 1936 and exhibited with it in 1936, 1937, 1942 and 1947. Likewise, Humphrey belonged to the Canadian Society of Graphic Art and for the years 1946, 1956 and 1959 was a regional representative. His memberships were more extensive than

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New Brunswick Museum, Art Department. Brittain File. Robert Percival, "Condition Report on Miller Brittain Cartoons for Mural in T.B. Hospital", n.d.

Brittain's, which suggests his greater need for participating at the centre. In 1940 Humphrey was elected to the Canadian Society of Painters in Water Colour and served as director in 1944, and as vice-president in 1945. In addition, both Humphrey and Brittain attended the first Conference of Canadian Artists at Queen's University in June 1941. The conference was a watershed event that signaled an acknowledgement by the centre that artists working from the margin should be more involved with each other and with the centre.

Although Humphrey painted in Saint John, he invested much of his energy in seeking recognition from outside as the preeminent painter in that city deserving praise as a Canadian artist rather than a Maritime one. As described earlier in the chapter, Humphrey found a champion of his talents in Graham McInnes in 1937. Correspondence between them through the 1940s documents Humphrey's sensitivity to remarks written by McInnes about the state of art in the Maritimes, as well as his jealousy of Miller Brittain. McInnes' article "Painter of Saint John" was printed in the spring-summer 1948 issue of Canadian Art. In a letter dated March 23, 1948, McInnes notified Humphrey that this article was in the hands of Canadian Art editor Donald Buchanan, summarizing it as

less an appreciation of your work than an attempt to place you in the perspective of your unique surroundings.¹³⁹

McInnes wrote that in the twelve years since Walter Abell first brought a selection of Humphrey's charcoal drawings and watercoulors to Toronto, the artist had become known as one of the outstanding painters in Canada.¹⁴⁰ Several other statements that McInnes made raise a number of issues about which Humphrey expressed strong opinions in assorted letters and artist's statements. One excerpt from Canadian Art raises the issue of regionalism, mentions Humphrey in the context of contemporary painters in Saint John, and his position in the Maritimes:

[Humphrey] has never succumbed to the temptation to be regional for regionalism's sake. To compare his approach with the strong social sense of Miller Brittain, the intellectual brilliance of Avery Shaw¹⁴¹, the unaffected gaiety of Julia Crawford¹⁴² or the firm, but as yet undeveloped, talent of

139 NGC Archives, Private papers: Jack Humphrey. File: McInnes, Graham. McInnes to Humphrey, 23 March 1948.

140 McInnes, "Painter of Saint John", Canadian Art 5, 4 (spring-summer 1948): 170.

141 New Brunswick Museum, Artists File: Avery Shaw. Avery Shaw: A Memorial Exhibition, 17 Oct. 1957. Avery Shaw, 1905-1957, was Curator of the New Brunswick Museum's Art Department from 1946-1957. He was born in the Dutch West Indies of a father who was a native of Halifax and an English mother. Shaw was educated in England, the United States and Halifax and became an architect after six years of study at the Beaux Arts Atelier in New York. He worked as a draughtsman and architectural designer but the Depression put his architectural career on hold while he taught art at Lower Canada College for three years. From there Shaw moved to Halifax and then in 1942 relocated to Saint John, accepting a civilian appointment with the Canadian army as a draughting instructor in the Army Trade School until the end of the war. He was an accomplished watercolourist and became Curator of the Art Department of the N.B. Museum in 1946. His interests spanned art, music, history and natural sciences. Under his leadership, a highly successful series of lectures on art and music appreciation was initiated at the Museum and the general awareness of the fine and applied arts was promoted. Shaw was very supportive of New Brunswick artists, served one term as president of the Maritime Art Association, and in a broader context, in 1949 was elected a councillor of the Canadian Museum Association. In February 1957, Shaw committed suicide in his office at the Museum.

142 Julia Crawford was born in Kingston, New Brunswick, graduated from the Pratt Institute in New York in 1928 and did post-graduate study at the Cape School of Art, Provincetown and the Berkshire Summer School of Art. In the summer of 1934 she travelled in Europe. She played an important role as art instructor at Saint John Vocational School from 1928 - 1944. Her work is described as revealing "freedom and spontaneity within

young Fred Ross¹⁴³ is really beside the point. For by sheer integrity and consistency of achievement, Humphrey remains the dean of Maritime painters.¹⁴⁴

Despite this declaration by McInnes in 1948, Humphrey's quest for recognition as a Canadian artist rather than a Maritime, regionalist one began in 1943. His distaste for regional labels and for being lumped with and compared to Miller Brittain are affirmed in assorted correspondence.

As early as 1943 Humphrey asked his cousin John Humphrey, who lived in Montreal, to send him information on the Dominion Gallery and to ask the gallery if they would be interested in taking some of his works. His disappointment at the lack of sales of any of his sixty watercolours at the Montreal Art Association show that year, and his perception of Arthur Lismer's lack of interest, led him to direct his attention to the Dominion Gallery which he had heard was successful in making sales.¹⁴⁵ His cousin, John, made an effort to get

limitations of a strongly developed sense of design...and her somewhat impressionistic manner is allied to a deep affection for nature", see Pinsky, "Painting in New Brunswick", 158.

Crawford was on the Exhibitions Committee of the Saint John Branch of the Maritime Art Association and was President of the Saint John Art Club for several years, beginning in 1936. Her papers are deposited at Saint John in the New Brunswick Museum and are of particular interest in revealing the concerns and activities of the Saint John Art Club and relationships between the Maritime Art Association and the National Gallery as recorded in her correspondence with Walter Abell, Vice-President of the Maritime Art Association, and editor of Maritime Art and Canadian Art from 1940 - 1944.

143 Fred Ross was a student of Ted Campbell's at Saint John Vocational School in the late 1940s and considered by Campbell to be his most promising student.

144 McInnes, "Painter of Saint John", 170.

145 NGC Archives, 7.1-Humphrey, Jack W. (File 3). Humphrey to John Humphrey, 2 June 1943.

Jack a show at the Dominion Gallery but to no avail. Later Jack expressed his bitterness in a letter to John:

Apparently Mr. Stern [owner of the Dominion Gallery] doesn't want to give me an exhibition. After all [Goodridge] Roberts is a local boy in Montreal. I suppose Stern wants me to exhibit in a group of Maritime artists. When will they get it through their thick heads or petty jealousies that I do not group with them but with the all-Canada crowd. I conclude that Montreal is a welter of jealous hostilities. The effort on the part of Muhlstock [Louis Muhlstock] to knock me down with Miller Brittain is an example...It seems too bad that there is a dealer's gallery which has standards and manages to sell Canadian work and not be in on it.¹⁴⁶

Although Humphrey respected Brittain's work, it is clear from this letter that Humphrey was anxious to gain respect and recognition in Montreal as a Canadian artist, independent of Miller Brittain and other associations linking him to a regionalist sentiment. A year later Humphrey continued to express dismay at his treatment in Montreal. He wrote to Harry McCurry at the NGC that he had not heard whether any of his paintings had gone to Brazil as part of the 1944 Exhibition of Canadian Art. He feared that the Montreal group would not have found any of his work suitable and attributed this to a regionalist bias saying:

Lately, this group seems to be a clannish lot. What is recognized or accepted or sought after in Toronto is not therefore valued in Montreal. This applies likewise to the Montreal Art Association Gallery. It seems to me that there is little room in Canadian Art for regional pettiness.¹⁴⁷

In fact Humphrey was included in the 1944 exhibition in Brazil.

¹⁴⁶ Ibid., Humphrey to John Humphrey, 19 Sept. 1943.

¹⁴⁷ NGC Archives, 7.1-Humphrey, Jack W. (File 1). Humphrey to McCurry, 28 Oct. 1944.

Humphrey's concern with regional versus national art was not only focussed on Montreal but also was an issue for him at home. He confessed to McCurry that he was distrustful of Violet Gillett¹⁴⁸, who was in charge of the Saint John Vocational School art department, and her potential control of expansion plans for art in Saint John. Despite her training in Toronto Humphrey characterized her as a vehement regionalist, noting

As far as a national art is concerned [in Saint John] Miss Gillett seems to me to be a proponent of a state within a state - Maritime art (controlled by her and those she influences) against the rest of Canada. She seems also eager to upset the reputé gained by artists in the national field and to substitute her own judgements and estimations.¹⁴⁹

Humphrey's evaluation of the situation may have reflected his own jealousies and insecurity about his place at the centre.

Correspondence between Humphrey and McCurry through the late 1940s continued to refer to the subject of regional isolationism. Humphrey persisted in his belief that "certain circles in Montreal had little sympathy for work in Canada

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In 1990 the New Brunswick Museum held a retrospective exhibition of Gillett's work. Colin MacDonald's A Dictionary of Canadian Artists includes her biography. She was born in 1898 in Liverpool, England and came with her family to settle in Andover, N.B. in 1908. She attended the Ontario College of Art where she studied under Arthur Liemer, J.E.H. MacDonald, Emanuel Hahn, Robert Reed, J.W. Beatty, and Robert Holmes. For four years she executed coloured illustrations of specimens in the U.of T.'s Pathological Museum. In 1925 she was appointed art instructor at Toronto Central Technical School and in 1926 moved to Saint John Vocational School as Head of the Art Department. She retained that position until retiring in 1947, when she was succeeded by Ted Campbell. Humphrey must have felt that her twenty-one year tenure was excessive and exerted a controlling influence over changes in the teaching of art and the local art scene.

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NGC Archives, 7.1-Humphrey, Jack W. (File 1). Humphrey to McCurry, 18 July 1944.

done beyond Quebec borders."¹⁵⁰ On the subject of isolationism he pointed out that:

I would be one of the very last to succumb to isolationism and regional antagonism and I have always upheld the idea that all of Canada is the field for Canadian artists and that highly competitive regional ambitions do not make for peace and harmony.¹⁵¹

Despite Humphrey's professing to be the last to succumb to isolationism, he feared that

sometimes there is a feeling that it is a distinct disadvantage to live and work elsewhere in Canada than the central provinces and that artists who are essentially no better are occasionally pushed forward by these central advantages.¹⁵²

This was written with reference to the selection committee which arranged for the 1948 Exhibition of Canadian Art at the Canadian Club in New York. The committee consisted of A.J. Casson, President of the Royal Canadian Academy; A.Y. Jackson, former President of the Canadian Group of Painters; Anne Savage of Montreal, and Henri Masson. Although Humphrey was included in the exhibition, the restrictive membership of the selection committee exacerbated his distaste for the influence of Montreal artists upon the selection process. In attempting to placate Humphrey, McCurry placed some of the onus on artists in the east and west to keep in touch with the National Gallery. He concluded:

¹⁵⁰ NGC Archives, 7.1-Humphrey, Jack W. (File 2). Humphrey to McCurry, 13 May 1948.

¹⁵¹ Ibid.

¹⁵² Ibid., Humphrey to McCurry, 29 Jan. 1949.

No doubt artists who live in the far east and the far west are under a certain disadvantage in that communication is not so easy, but I do not believe that minor artists who reside in the central provinces are pushed forward to the disadvantage of more important artists who live farther away, but it does take a little more effort on the part of those of you who are farther off to keep in touch with us.¹⁵³

Humphrey had again raised the issue of Montreal being a "clannish lot" with a central Canadian bias.

Humphrey's anxiety over proper acknowledgement of his contribution to Canadian art extended to his friendship with Miller Brittain. Despite the fact that Brittain was still away from Saint John in 1945, Humphrey perceived their relationship as a struggle for recognition of his preeminent place in the local and national art scene. Humphrey continually protested his being "lumped together with Miller Brittain and in the minor position."¹⁵⁴ He vehemently denounced Paul Duval's lack of knowledge of Canadian art as the reason for Duval's having given greater prominence to Brittain than to him. He stressed to McInnes that he had been painting and exhibiting frequently in Canada since 1931 and Brittain had only begun to paint seriously in 1938. To further disassociate himself from Brittain in an artistic sense, Humphrey insisted:

I am not of Miller's generation, but began to exhibit at about the time Schaefer, Roberts, Muhlstock, Pepper, Masson,

153 Ibid., McCurry to Humphrey, 2 Feb. 1949.

154 NGC Archives, Private papers: Jack Humphrey. File: McInnes, Graham. Humphrey to McInnes, 19 Nov. 1945. This was written to McInnes to protest an article by Paul Duval on figure painting in Canada, published in New World. McInnes was Editorial Associate to New World.

McKague, etc. began their careers. I have been painting and exhibiting during the last three years, during which Miller has been in the armed forces. That makes eleven years for me, to four for Miller.¹⁵⁵

Humphrey desired

to be conceded the dignity of a place of my own in Canadian art without unfavorable relation to my juniors in age, experience, or achievement....Miller is a good friend of mine and I have a high regard for his work, but I do not feel that he should be placed so that his shadow falls upon me.¹⁵⁶

McInnes' reply assured Humphrey that he was under no illusion as to the place Humphrey held in Canadian art.¹⁵⁷ Humphrey continued to seek reassurance after Brittain had returned to Saint John. Such assurance was given by Bertram Tate, editor of Mayfair Magazine:

There is no doubt in my mind about your preeminence in your field...I don't know of another painter in Canada to whom you must take second place....Your work speaks for itself, and relieves you of the necessity of waging any personal campaign in defence of your out-standing position as a Canadian painter.¹⁵⁸

Indeed, despite Humphrey's dissatisfaction with the exposure his work was receiving in Canada in the late 1930s and during the 1940s, he had a number of one-man shows across Canada as

155 *ibid.*

156 *ibid.*

157 NGC Archives, Private papers: Jack Humphrey. File: McInnes, Graham. McInnes to Humphrey, 23 Nov. 1945.

158 NGC Archives. Private papers: Jack Humphrey. File: Mayfair magazine. Bertram Tate to Humphrey, 31 July 1947. This letter was apparently written in reply to Humphrey's complaint about the layout of an article in Mayfair Magazine on New Brunswick art.

well as in various centres in New Brunswick.¹⁵⁹ In addition, between 1939 and 1949 Humphrey participated in seventeen international exhibitions.¹⁶⁰ He also participated in Canadian exhibitions other than annual ones.¹⁶¹

It is interesting to note that much of Humphrey's complaining about the favorable critical response to Brittain's work was voiced while Brittain was overseas and absent from Saint John.

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Humphrey's one-man exhibitions from 1938 to 1949 include:

- 1938 - Water Colors. Picture Loan Society, Toronto
- 1939 - Water Colors. Picture Loan Society, Toronto
- 1943 - Water Colors. Montreal Art Association
- 1945 - Oils and Water Colors. Art Gallery of Vancouver
- 1946 - Oils and Water Colors. Yacht Club, St. Andrews, N.B.
- 1946 - Oils and Water Colors. Norman R. Cody Art Centre, Saint John, N.B.
- 1946 - Oils and Water Colors. University of New Brunswick Art Center, Fredericton, N.B.
- 1947 - Water Colors. Cody Art Gallery, Saint John, N.B.
- 1948 - Oils and Water Colors. Commodore Hotel, St. Andrews, N.B.
- 1949 - Oils and Water Colors. New Brunswick Museum, Saint John, N.B.
- 1949 - Oils and Water Colors. Mt. Allison University, Sackville, N.B.

Note: It was not until 1986 that a retrospective exhibition was organized by the Beaverbrook Art Gallery, Fredericton, and circulated by the National Gallery of Canada. The exhibition opened at the National Gallery October 27, 1986 - November 20, 1986 and then toured in Canada until the Fall of 1987. It travelled to the Winnipeg Art Gallery; Mendel Art Gallery, Saskatoon; The University of Sherbrooke; The Confederation Art Gallery, Charlottetown; The New Brunswick Museum; Beaverbrook Art Gallery. Humphrey died in March 1987.

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International exhibitions Humphrey participated in include:

- 1939 - Century of Canadian Art, Tate Gallery, London, England
- 1942 - Contemporary Painting in Canada, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
- 1945 - I.B.M. Corporation Canadian Water Colors, Grand Central Galleries, New York City
- 1947 - UNESCO International Exhibition of Modern Art, Paris
- 1948 - Exhibition of Canadian Art, Canadian Club, New York City
- 1949 - Exhibition of Canadian Art, London, England
- 1949 - Forty Years of Canadian Painting, Museum of Fine Arts, Boston, Massachusetts

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Canadian exhibitions other than annual ones participated in by Humphrey, 1940-1949:

- 1940 - Four-man exhibition. Art Gallery of Toronto
- 1942 - Five-man show of prints. Picture Loan Society, Toronto
- 1944 - T. Eaton Co. exhibition, Living Art, Toronto
- 1945 - The Development of Painting in Canada, National Gallery, Ottawa
- 1946 - Maritime Art Association's Western Art Circuit exhibition
- 1949 - Fifty Years of Painting in Canada, Art Gallery of Toronto
- 1949 - Federation of Canadian Artists exhibition, Canadian Art Now, Western Art Circuit

2

MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS
STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

At this time Brittain was obviously not concerned with how his work was being compared to Humphrey's. However, he was intent on keeping in contact with his friends at home. Both the Humphrey papers and the Gregg-Deichmann papers contain letters from Brittain written during his aircrew training and later, while on bombing missions over Germany. Brittain's need to feel connected to Saint John and to share his overseas experiences is apparent from the six letters he wrote to Humphrey between October 1942 and October 1944. In conjunction with those written to Kjeld and Erica Deichmann¹⁶² one learns of Brittain's military training, his overseas missions, his continued interest in the contemporary art scene and contacts with fellow artists, as well as his own artistic endeavours during those years.¹⁶³

News contained in some of the letters caused Humphrey considerable distress. Of particular concern to Humphrey was Brittain's being appointed an official war artist in April 1945. An undated letter to the Deichmanns from Brittain informed them that he had received a letter from H. O. McCurry, Director National Gallery, telling him that

my name was on a panel of artists chosen to immortalize the R.C.A.F. I haven't answered him yet and don't intend to unless I wash out of aircrew. I can't see myself interpreting the Air Force to please the authorities. To do it on my own at

¹⁶² New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 7, no. 23. Restricted access. There are ten letters spanning the period from the fall of 1942 to Nov. 1945.

¹⁶³ See Appendix B.

some future date might be a good idea, but that is another matter entirely. The reason I mention it is that I had a letter from Humphrey yesterday in which he said he had heard about it.¹⁶⁴

Possibly Brittain suspected that Humphrey would not take this news well.

A few months after learning of McCurry's announcement that Brittain had been chosen as part of a panel of artists for the R.C.A.F, Humphrey began corresponding with McCurry about "obtaining authority to draw or paint at scenes of scenes of the war effort."¹⁶⁵ In January 1944 Humphrey wrote to McCurry at Walter Abell's suggestion that there was a possibility of recording some aspect of the war effort in or near Saint John. He requested that McCurry arrange with local authorities for permission for him to have access to the water-front and the ship-building companies. He felt that ship-building and water-front activities such as loading ships would be appropriate subject matter.

...I am interested in the humanity of crowds and it might require quite a search to find the right setting and a grouping that is worth painting. As anyone may know, I have been interested in painting crowds for several years but it

164 New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 7, no. 23. Brittain to Kjeld and Erica Deichmann, March 1943.

165 NGC Archives, 7 1 - Humphrey, Jack W. (File 1). Humphrey to McCurry, 14 June 1943. In this letter he outlines his proposal and the importance of being commissioned to do the work.

"What I propose is to have some sort of permission to explore the scenes of ship-building or other work where groups of men are in action. Besides space and colour I am interested in developing interpretation of the character of human activity...

Unless one is commissioned so to do, or works with well-founded hope of being commissioned, I think it is futile to embark on a project of purely illustrative record, which can have no great essential value..."

perhaps is not generally known or admitted that I had been interested before anyone else in this part of the country [for example Miller Brittain] had taken it up, but it was only one interest and I did not push it.¹⁶⁶

By March 12, 1944, Humphrey was writing to McCurry on the progress he was making working almost daily at the local ship-building plant. McCurry had recommended to the authorities that Humphrey be given permission to draw around the waterfront. Humphrey described his work as follows:

I try to make studies of the most impressive operations in the various shops such as the plate-shop, the blacksmith shop, the pipe shop, the machine shop, and make numerous quick sketches of groups of men or single figures in action. When the weather warms up I will be drawing outside where the actual hulls of ships are taking shape. I am not drawing for effect or exhibition so much as examination and study for future reference and present practice.¹⁶⁷

It seems that an agreement had been made at Humphrey's suggestion that rather than work on a commission basis it would be better to consider the merit of the work. In this way Humphrey would be free to abandon the work if suitable subject matter did not present itself, and McCurry would be under no obligation if he was not pleased with the work.¹⁶⁸

Perhaps, because Humphrey had himself suggested that the merit of his work be considered before McCurry made a commitment to him, he felt diminished by the announcement that Brittain had

¹⁶⁶ Ibid., Humphrey to McCurry, 3 Jan. 1944.

¹⁶⁷ Ibid., 12 Mar. 1944.

¹⁶⁸ Ibid., 3 Jan. 1944.

been appointed an official war artist in April 1945. On learning of it, Humphrey was unable to contain his bitterness. In a letter to McCurry he wrote:

I suppose that you are about swamped with the war-records works of the artists who had important work to do. No doubt the commissioning of my friend Miller Brittain as a war artist has made anything I may have or may do of little or no importance. Thus the Maritime quota is attended to by him, is it not? Which I imagine was the original intention of Messrs. Holgate and company.

It went hard for me after sweating with paint for 14 years, 6 years in art school and 8 in Saint John and at a very high price as regards personal life, to have some of the locals give me a place in the shadow of Miller who began serious painting in 1938. This was in spite of the fact that five or six important sales of my work were made to art Galleries at that period, and it was given a good place in the art reviews of various journals.

There is and has been a local clique in more or less official positions who agree on denigrating our national art and substituting their local judgement. Partly perhaps a case of sour grapes or the big toad in the small puddle.¹⁶⁹

Although Humphrey was dismayed at Brittain's appointment, depicting war subject matter did not come easily to Brittain. As Robert Percival, Curator of the New Brunswick Museum Art Department, stated

war subjects failed to inspire the artist despite the tragedy and horror he was exposed to. The involvement was possibly on too large a scale to perceive as a personal experience.¹⁷⁰

¹⁶⁹ NGC Archives, 7.1 - Humphrey, Jack W. (File 2). Humphrey to McCurry, 29 Feb. 1945. The dating is problematic because this author's research indicates that Brittain flew his last bombing mission on February 23, 1945 and was appointed official war artist and stationed in London in April 1945. In fact, it may be that his final bombing mission coincided with his war artist appointment and he was not stationed in London until a few months later.

¹⁷⁰ New Brunswick Museum Art Department. File: Miller Brittain. Typed notes by Robert Percival, "Miller Brittain Retrospect - Toronto", [1975].

Percival's perception is verified in a letter Brittain wrote to the Deichmanns in July 1945 while stationed in London, England. Brittain pointed out that

the work I am doing is by no means startling but I am building slowly and the progress is sound...As soon as I can get the Air Force out of my system in pictures I think I shall apply for a discharge.¹⁷¹

Brittain was already beginning to think about returning home.

Before receiving his discharge in June 1946, Brittain was sent from London to Toronto in October 1945 where he continued to work as a war artist. In a November letter to the Deichmanns Brittain described the drawings he was doing, his impressions of Toronto, the studio facilities available to him, and the various get-togethers with other artists.¹⁷² In July 1946 Brittain returned to Saint John.

Brittain's rootedness to Saint John and his friends has been confirmed by the overseas correspondence he maintained with Jack Humphrey and Kjeld and Erica Deichmann. The war presented Brittain with an opportunity to deal with his feelings of being divided, and he took advantage of the opportunity to search for answers outside the region. However, there was never any thought of living elsewhere than

¹⁷¹ New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 7, no. 23. Brittain to Kjeld and Erica Deichmann, 11/7/45.

¹⁷² Ibid., Brittain to Kjeld and Erica Deichmann, 22/11/45, Toronto. For details of the content of this letter see Appendix B.

Saint John after he received his discharge from the R.C.A.F. Brittain said

Art is something I must do. If it is true art it must be expressive of the country. For me it would be impossible to be transplanted; one must have roots.¹⁷³

Brittain documented the importance of these roots in a self-portrait (fig. 14) painted about 1939 to 1941, in which he set himself against a cityscape of Saint John.¹⁷⁴

Humphrey wrote to McCurry of feeling disadvantaged by living in Saint John away from the centre. He did travel to Montreal, Toronto and Vancouver, but made no serious effort to relocate. Indeed he turned down an offer to teach at the Vancouver School of Art in 1946 because of the prohibitive costs of moving and accommodation.¹⁷⁵ Like Brittain, his family had long-standing ties to the city and he felt at home there. The fact that he invested so much energy in seeking support from the centre did not diminish his commitment to making Saint John a richer city in a cultural sense. From the mid-1940s he argued strongly that Saint John needed a proper community centre, which would provide, encourage, and support both cultural and recreational activities. His involvement at different times on the executive of the Canadian Society of

173 As quoted in National Gallery of Canada, Six East Coast Painters, (Ottawa, 1981), n.p. The six painters included Miller Brittain, Alexander Colville, Lawren P. Harris, Jack Humphrey, Frederick Ross, and Ruth Wainwright.

174 For a study of self-portraits by Canadian artists see Robert Stacey, The Hand Holding the Brush: Self-Portraits by Canadian Artists (London, 1983).

175 NGC Archives, 7.1-Humphrey, Jack W. Humphrey to McCurry, 18 July 1946.

Painters in Water Colour and the Canadian Society of Graphic Art enabled him to relate to the centre while working from the margin.

The Depression presented artists across Canada, who were trying to earn a living through their art, with the same challenges. During the war years support for the arts continued to wane. In different ways these years took their toll on Humphrey and Brittain. The difficulties Humphrey encountered created a bitterness which stayed with him. Brittain's search for self-understanding took him on a personal journey which saw him first embrace the Oxford Group and then enlist in the R.C.A.F. Each was affected by circumstances of the 1930s and 40s. Above all it was how they chose to work through these years that has been examined in this chapter. Humphrey and Brittain had different agendas, and in spite of their dynamic search outside the region, they had always to come back to their roots.

Throughout the 1930s and 40s Humphrey and Brittain negotiated their way between the margin and the centre, defining a place for themselves and being placed by the critics. Ted Campbell and his studio also had an impact on the artists' lives. Chapter Three will document the role of Campbell's studio as a centre for local practice. The studio provided an informal centre in a physical and intellectual sense for Humphrey,

Brittain and many others, that was both regional and national
in scope.

Chapter Three

Nourishing Others: Ted Campbell and his Studio

Of the frames, envelopes, and limits - usually not perceived and certainly never questioned - which enclose and constitute the work of art (picture frame, niche, pedestal, palace, church, gallery, museum, art history, economics, power, etc.), there is one rarely even mentioned today that remains of primary importance: the artist's studio.¹⁷⁶

Throughout the 1930s and 40s Ted Campbell's studio at 147 Prince William Street in Saint John was the gathering place for artists and those interested in the arts. In this sense the studio provided the frame within which its habituées were nurtured and encouraged. The result was an enriched and vital art scene.

The foregoing chapter focussed on the careers of Jack Humphrey and Miller Brittain and how each chose to invest his energies in seeking recognition beyond local and regional boundaries. They were used as a case study of how two Saint John artists negotiated between the margin and the centre. In this chapter it will be shown that Ted Campbell's studio offered a centre

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Daniel Buren (trans. Thomas Repensek), "The Function of the Studio", October 10 (fall 1979): 51.

for the margin, and provided the sense of continuity and rootedness needed by Humphrey and Brittain. Campbell found satisfaction through an involvement in local practice. His contribution to the vitality of the art scene in Saint John was acknowledged by one writer in 1967, who noted that Campbell's

talents include a remarkable ability in developing the talents of others, and the local vitality in the visual arts cannot be explained without considering his large contribution.¹⁷⁷

Visitors from Canada's larger centres noted the invigorating rapport at Campbell's studio where there was interaction between different art forms, unlike other locales where each art was isolated.¹⁷⁸ These remarks invite us to examine Campbell's role as catalyst, not only from within his studio as host to artists, writers, musicians, performers, and patrons of the arts, both local and visiting, for more than twenty years, but also outside it in his capacity as an art teacher.

In the first section of this chapter it will be argued that Campbell's studio created a unique environment where artists nourished one another during the Depression and the war years when they had to struggle for recognition and support. Frequent references to the isolation of artists in Atlantic

¹⁷⁷ Mary W. Hashey, Maritime Artists, 1. (The Maritime Art Association, 1967): 21.

¹⁷⁸ Jean Sweet, "Ted Campbell's Studio", The Atlantic Advocate (March 1969): 31.

Canada, from the centres of artistic production like Montreal and Toronto, and from the broad community of other artists, largely ignore the impact of an artist's studio as a social milieu and place of stimulation, exchange, and dissemination of artistic, social, or political ideas. The invigorating rapport and interaction between different art forms nurtured at Campbell's studio encouraged a sense of community among the artists that was unique to Saint John in the 1930s and 40s. By the 1960s, for example, no such community existed in any Maritime centre.

In 1966, Donald F.P. Andrus, at that time Curator of the Beaverbrook Art Gallery in Fredericton wrote:

It might be expected that...in the face of an art public [in the Maritimes] that is not so much indifferent as it is hostile to contemporary trends, that the artists would tend to band together. In fact, in the various pockets of activity such as Saint John, Fredericton and Halifax, one can discover artists living in the same urban community but with few social contacts among themselves and even fewer contacts from a stylistic point of view.¹⁷⁹

That the situation was considerably different from the Saint John of the 1930s and 40s can be demonstrated by looking at Campbell's studio and its role in the social production of art. Charles Hill in Canadian Painting in the Thirties points out that the proximity between the studios of Jack Humphrey and Miller Brittain, (both located at 108 Prince William Street) resulted in certain parallels in their work around

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Donald Andrus, Artists in Atlantic Canada (Ottawa, 1967), 2.

1940.¹⁸⁰ Hill's recognition that the location of studios could influence subject matter and technique becomes more significant in light of the fact that Campbell's studio at 147 Prince William Street, was also within two blocks of the other two. Both Humphrey and Brittain were frequent visitors, and Brittain is known to have drawn his friends while attending parties there.¹⁸¹ One may speculate that Brittain's cartoon published in Saturday Night, 6 August 1938 (fig. 15) captures such an evening at Campbell's studio. Similarly Ian Lumsden has identified Humphrey's Studio Musicale, 1942 (fig. 16) as a document of another gathering at the studio.¹⁸²

Campbell's eclectic interests and his own artistic training suggest that an air of excitement must have permeated his studio. No artist works in a vacuum and it is my contention that the environment of the studio itself and the coming together of a number of artists would have generated a heightened awareness of what was going on not only in the province, but in other parts of Canada and the United States.

The second portion of the chapter will address the contribution Campbell made as an art teacher. While a full-

180 Charles Hill, Canadian Painting in the Thirties (Ottawa, 1975), 98.

181 J. Russell Harper, "The Paintings of Miller Brittain," in Miller Brittain - Painter (Sackville, 1981): 8.

182 Ian Lumsden, Drawings by Jack Weldon Humphrey (Fredericton, 1977-1979), 21.

time student at the Art Institute of Chicago from 1925 to 1929, he studied drawing, painting, and illustration, and was exposed to modern art through his teachers and the Institute's collections. The Helen Birch Bartlett Memorial Collection¹⁸³ of Modern European art was acquired by the Institute in 1926, and was readily accessible to him. Campbell remarked on its significance as follows:

It was the first really good collection of Modern European art in any U.S. museum at that time. Helen Gardner (one of his teachers) was very keen about this collection - keen on students being aware of Cézanne, Matisse, Lhote and various others.¹⁸⁴

On returning to Saint John during the Depression, Campbell shared his awareness of modern art, and his passion for the Renaissance with other artists. Later, this knowledge enriched his teaching career which spanned the period from 1937 to the mid 1960s. He is remembered by one student as

a really fine artist - highly trained, did excellent portraits - he drifted into teaching due to the Depression. He enjoyed life. He was a natural teacher. If fate was different he could have been a first-rate portrait painter.¹⁸⁵

This description sheds light upon Campbell's talents and how circumstance shaped the course of his life. To set Campbell's

¹⁸³ Art Institute of Chicago. Annual Report 1926, 16. A group of twenty-four modern paintings was given to the AIC by Frederic C. Bartlett. The collection included four works by van Gogh, three by Holder, three by Derain, two by Matisse, as well as work by Emile Othon Friesz, André Lhote, Amadeo Modigliani, Maurice Utrillo, and Dunoyer de Segonzac. Works mentioned by title included Seurat's Sunday Afternoon on La Grande Jatte, Gauguin's Mahana no Atua, Henri Rousseau's La Cascade, Picasso's The Guitarist, van Gogh's La Berceuse, and The Yellow Room, and a Cézanne Still Life.

¹⁸⁴ NGC Archives, Interview with Ted Campbell, 29 Oct. 1973.

¹⁸⁵ Author's interview with Fred Ross, 19 May 1990.

career in the context of what was happening in Humphrey's and Brittain's lives, it is essential to note that what set him apart from them, was the fulfillment he gained through investing himself in local practice.

Although the Depression did not allow him to earn a living through painting, he maintained a studio in Saint John, was a member of the Saint John Art Club where he exhibited, was involved with the Maritime Art Association, and also exhibited at the New Brunswick Museum, and the Observatory Art Centre in Fredericton. There is no indication that he lamented his circumstances. Indeed, a friend describes Campbell as being

dedicated to the belief that he had a message to impart to his students. He was dedicated to the idea at Saint John Vocational that he had a mission to train these people with hopes that they would be part of the art community in Canada.¹⁸⁶

Fred Ross recalls that:

He told us it's possible to make a living through art - you can gain things through art. It was wonderful to be told these things. It gave us such hope and encouragement.¹⁸⁷

The breadth of Campbell's knowledge of different periods of art and his dedication to teaching and his desire to inspire his students to pursue art careers will be focussed upon in the second part of this chapter.

¹⁸⁶ Author's telephone conversation with Eric Gaskell, Ottawa, 17 August 1990. Mr. Gaskell is a writer and was National Secretary of the Canadian Authors Association in the 1940s.

¹⁸⁷ Author's interview with Fred Ross, 19 May 1990.

Section I: Campbell From Within His Studio

The fact that Campbell occupied the largest and most dramatically situated studio in what has been called "a distinctive artists' quarter"¹⁸⁸, and was himself a consummate showman, in part accounted for its becoming the gathering place. The Globe Building at 147 Prince William Street in which Campbell rented a room fifty feet long and twenty-five feet wide, served as his living and studio space from 1935 to the late 1950s. Prince William Street runs parallel to the harbour and is two streets uphill from the waterfront. Campbell's studio was one floor up from Prince William Street, but four floors up from Water Street at the rear. A wall of windows at one end of the room afforded a view of the harbour at a time when shipping still flourished and the lights of ferry boats crossing back and forth could be seen at night. Sara Johnson, one of Campbell's students, described the studio as it was on her first visit in 1942.

We entered [the building] through a double entrance and went along the hall and up the stairs beside the open cage of the elevator...At the top of the stair we turned left and went along the hall which had a sloping place in the floor at one spot and went into a kind of vestibule hallway and the door on the left was Ted's....Monk's cloth drapes hung across the end with the windows...On the left of the door as we entered was the puppet theatre [surrounded by a baroque gold leaf frame from a mirror before the stage with red curtains], on the right the Franklin stove with brass and copper pans hanging on the wall behind it and a narrow cupboard for Ted's clothes behind that. There were chairs around the stove which was very seldom lit, and on the same corner was the partition that

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"Coast to Coast in Art", Canadian Art 5, 2 (Christmas 1947): 85.

cut off the kitchen from the rest of the room. The main action took place at the table in front of the kitchen, with a hotplate inside the open doorway on a shelf whereon the coffee was forever boiling over.

Near the table along the wall was the studio couch on which he slept and in front of it was a big round table, cut down from a dining room table, with an assortment of magazines strewn over it and surrounded by comfortable chairs, where various combinations of artists, students, and friends gathered to talk.

Two [baby] grand pianos [a Heintzman and a Steinway] stood in front of the windows. Ted was not a pianist¹⁸⁹ but musicians often came there and played.

The big easel that his father had made for him was off to one side and the Chinese table ran along the south wall beside the cupboard that held his collection of art books. There were paintings on the walls by himself and his friends and Deichmann pottery everywhere. The floor was painted grey and so were the walls.¹⁹⁰

This studio became Johnson's "second home".

I could not count the hours I spent there and the amount of information I picked up there on art, music and literature cannot be measured. I found it in books and I found it in people and talk, the endless talk that went around that oak table as the cigarettes piled up in the ashtrays and the coffeepot went round.¹⁹¹

Johnson's description captures the essential elements of the studio: the marionette theatre stage, the pianos, the eclectic assortment of furnishings and objets d'art, the art books and magazines, the easel, the comfortable chairs, and conversation among artists, students and friends.

Campbell often invited students back to his studio after school where they mingled with the older artists. Johnson,

189 According to this author's father and Erica Deichmann Gregg, Campbell did play the piano.

190 Quoted from "The Artists of Saint John", with permission from author Sara Johnson.

191 Ibid., p.7.

Fred Ross, and Marianne (McDowell) Wiesel were among those students. Ross has said that

we were never isolated in Saint John. Jack and Miller were working here and they were people you could talk to...They really showed you that it was possible to make art a career.¹⁹²

This mixing of generations at the studio was one way in which Campbell wove the thread which connected promising art students with those dedicated to earning their living through art.

Campbell's talent was not limited to bringing different generations together. He created an inclusive environment at his studio where no single art form was specifically promoted, only a dedication to quality. Campbell's strength was to encourage the individual, whether he be a painter, a graphic artist, a craftsperson, a performing artist, a writer, or a musician. Art patrons, those interested in the arts, or people in whom Campbell took a personal interest, were all invited to the studio. All who frequented the studio remember the parties for which Campbell became well known. However, Campbell was more than an entertaining host. He cared enough to promote those starting their careers or who had experienced disappointment and needed encouragement. His studio was used in a variety of ways to accomplish these ends.

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Ross quoted by Mark Tunney, "Fred Ross: Drawing a Dynasty", The Telegraph-Journal, Saint John, 9 June 1990, 39.

The exposure Campbell gave to the work of potters Kjeld and Erica Deichmann in the 1930s and 40s is the best example of his helping artists to gain recognition. By the time the Deichmanns were included in the "Art in Action" session of the Seventh Annual Maritime Art Association meeting in Fredericton in 1942, their friendship with Campbell had existed almost a decade.¹⁹³

Stephen Inglis, the Canadian Museum of Civilization, Ottawa, acknowledges the significance of the contacts the Deichmanns made with the circle of artists in Saint John and Fredericton, as well as the role which Dr. J. Clarence Webster and his wife Alice, both very involved with the New Brunswick Museum, played in promoting their work by purchasing for the Museum and for themselves.¹⁹⁴ How the Deichmanns came into contact with all these people was unclear but Campbell's wife indicates that:

When they [the Deichmanns] first came to New Brunswick Ted introduced them to everyone and encouraged people to buy their work, bought a big collection himself, and in the early days when the Deichmanns lived at Moss Glen, he used to stay with them and help with the laborious job of carting wood from one drying place to another for the wood firing. He continued to collect young potter's work and we ended up with a big collection of pottery.¹⁹⁵

193 For a recent account of the Deichmann's and Dykelands Pottery see: Stephen Inglis, The Turning Point: The Deichmann Pottery, 1935-1983 (Hull, 1991). The Deichmanns were married in Saint John in 1932 and settled on their farm at Moss Glen on the Kingston Peninsula, a few miles from Saint John. In 1933 they left for a year of travel and study in Denmark, France and Great Britain. Upon returning to Moss Glen in 1934, they set up their pottery studio. In 1935 Dykelands Pottery began, and their contacts with New Brunswick artists increased.

194 Ibid., p.14.

195 Letter to author from Rosamond Campbell, San Miguel de Allende, 23 March 1989.

Sara Johnson's mention of "Deichmann pottery everywhere" displayed at Campbell's studio confirms the extent of his collection and the support given to them.

Erica Deichmann Gregg recalls the ambience of the studio.

He [Campbell] loved parties and to give parties at his studio with its wonderful view over the Saint John Harbour. The parties generally had a special flavour, and he gathered together people of all ages and of many kinds of talents and gifts. He was a good cook and had a real knack of getting friends to help with food, drinks and entertainment. He was an original teacher, and a bit of a Renaissance man: He drew (and painted), played the piano, was a sensitive actor and stage designer etc.¹⁹⁶

Another testament to their friendship is an apparent draft letter in Erica Deichmann's handwriting recommending Campbell for a Canada Council Fellowship.¹⁹⁷ The opening sentences read:

The first time my husband and I met Ted Campbell, in the mid-30s, we were struck by his artistic awareness and his original approach to life. We quickly realized that one of his special gifts was in inspiring the talents of others.

It seems clear that Campbell was one of those who brought the Deichmanns to the attention of the others. Mrs. Webster frequently visited his studio where she may have seen Deichmann pottery for the first time. While author Joan Murray states that it was Pegi Nicol MacLeod who told Madge

¹⁹⁶ Letter to author from Erica Deichmann Gregg, Fredericton, 24 April 1990.

¹⁹⁷ New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 10b, no. 384. Deichmann goes on to describe Campbell's contribution as an art teacher and his ability as an artist. There is also a similar note recommending Rosamond Campbell for a Fellowship. Both are undated.

Smith about the Deichmanns in 1940,¹⁹⁸ it seems more likely that Campbell would have introduced them a few years earlier. From 1937 Campbell became involved in teaching in Fredericton. There he met photographer Madge Smith who opened a studio, art and craft shop at 610 Queen Street in the late 1930s. MacLeod did not meet Madge Smith and the Deichmanns until her first visit to Fredericton in 1940. She was visiting from New York City with her New Brunswick-born husband, Norman MacLeod. For the next eight years MacLeod returned each year, usually in the summer. A very close friendship developed with Smith, who became MacLeod's dealer, with the Deichmanns, and with Campbell.

Of the artists in Saint John, Campbell was the one most intensely involved with the Fredericton art circle between 1939 and 1945 when he was teaching art at Provincial Normal School in that city. During these years he maintained his Prince William Street studio in Saint John to which he returned on weekends. In this way Campbell kept Saint John and Fredericton artists informed of each other's activities. Madge Smith's Queen Street shop in Fredericton displayed and sold the work of New Brunswick artists including Campbell, Humphrey, Brittain, and the Deichmanns.

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Murray, Daffodils in Winter, 45.

Campbell and MacLeod were good friends. On one occasion, possibly in 1947, Campbell held an exhibition of her work at his studio in Saint John, and in August 1947 MacLeod and her daughter Jane stayed in his studio while he was out of town. Whether MacLeod was in New York or Fredericton, her path crossed with Campbell. In January 1941 the Observatory Art Centre on the University of New Brunswick campus in Fredericton opened. MacLeod taught classes there in the summers while Campbell taught part-time, and Humphrey and Brittain were invited to lecture. Campbell and Brittain spent Easter Sunday, 1946 in New York at the MacLeods, and again in April 1947 Campbell visited them on his own.

The inclusiveness at Campbell's studio stemmed not only from his varied interests, but from his early training and work experience. Commercial art had been a means of earning a living for a number of Saint John artists. In 1925 Campbell had moved from Saint John to Ashville, North Carolina, where he worked on theatrical posters before enrolling as a full-time student at the Art Institute of Chicago. Later, in Saint John he was a free-lance artist for newspaper advertising and did store window displays. Similarly, his contemporary, Norman Cody worked at Zellers where he began trimming windows and doing displays. Although he had intended to complete one extra year of art at SJVS, Cody accepted the job at Zellers

because it was the Depression and money was hard to come by.¹⁹⁹ Likewise Miller Brittain's intention had been to become a magazine illustrator until he came under Harry Wickey's influence at the Art Students League in New York where he was encouraged to become an painter. Brittain's earliest recognition, in fact, came from publication of his cartoons in Saturday Night. As John (Jack) Bishop, a commercial artist and watercolourist who had an apartment next door to Campbell's studio, pleaded in the December 1943 issue of the Maritime Art Association Bulletin

an artist is an artist, whether he produces murals or wallpaper, and in the last analysis the quality of his work is not in the least enhanced by the assumption of a superior dignity of one type of work over another.²⁰⁰

His belief that commercial art should be taken out of the doghouse encapsulates Campbell's philosophy.

Campbell's interest in theatre was shared by a number of people in the circle that gathered at the studio. Cody recalls the Depression when no one had any money as the time when they started putting on plays in a small theatre on Main Street. Campbell directed some of them as well as doing the stage sets and Cody acted in several of the plays.²⁰¹ This interest in theatre included puppetry with Campbell making his

199 Author's interview with Norman Cody, Fredericton, 15 May 1990.

200 John Bishop, "Take Commercial Art out of the Doghouse", Maritime Art Association Bulletin 1, 2 (Dec. 1943): 5-7.

201 Letter to author from Norman Cody, 24 March 1990.

own marionettes and constructing an elaborate stage that was the focal point in the studio. In 1942, The Standard, in Montreal printed a photograph of Campbell manipulating his marionettes while Humphrey and Brittain looked on (fig. 11).

The accompanying caption read:

Manipulating puppet-show he made himself, artist and art teacher Ted Campbell helps Brittain and Humphrey relax. Campbell's spacious studio, is social centre of Saint John's art colony. Miller and Jack differ from most young Canadian artists in that they interpret people and scenes of their native city.²⁰²

Not only were friends entertained with puppet shows, but on one occasion he produced and wrote the script for a play titled "The Oriental Rug". It was presented at the Saint John Exhibition and proved to be so popular that Campbell took it to Halifax.²⁰³ Another opportunity to present a show arose in May 1941 when the Saint John Art Club hosted the Sixth Annual Meeting of the Maritime Art Association. The opening session was held at Campbell's studio where the business meeting was followed by a marionette variety show. He also taught a group of young people to work the marionettes and may have taught them how to make their own. Canadian actor Donald Sutherland was one of the participants.

202 Lawrence Earl, The Standard, Montreal, 28 March 1942, 3. "Hometown Artists".

203 As recounted to this author by Kay Smith, Saint John, in an interview on 8 July 1991. Smith and one other woman read the parts while Campbell operated the marionettes.

Although Campbell does not mention studying puppetry, the Art Institute of Chicago offered courses in puppetry and stage-craft.²⁰⁴ Jean Sweet asserts that "he had studied puppetry at Chicago, with a sister of the great Tony Sarg, who revived the art in this century."²⁰⁵ Assuming that Campbell's interest can be traced back to his student days in Chicago, it may be that the Theatre Guild of Saint John, founded in 1931, provided the outlet for him to write and produce his puppet plays. The Guild encouraged play-writing among its members.²⁰⁶ In fact, poet Kay Smith first met Campbell through the Guild when she was in a play and he was helping with the set.²⁰⁷ Later in the 1940s when both Smith and Campbell were teaching at SJVS, Smith put on a Shakespearian play each year and Campbell did the staging.

Campbell used his expertise with stage sets to create appropriate backdrops for each artist featured in the "Art in Action" session which was part of the MAA's Seventh Annual

204 Canadian painter Rody Kenny Courice studied puppets and stage-craft at the Art Institute of Chicago. She studied at the Ontario College of Art from 1920-25 and it is after this that she attended classes at the AIC. Campbell was a full-time student at the AIC from 1925-29. It may be that these courses were offered while Campbell was attending the Institute and although not registered in them, would have been aware of them as part of the Art School's curriculum. In a resumé prepared by Campbell he mentions only courses in drawing, painting and illustration. The resumé is on file in the New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 10b, no. 384.

205 Sweet, "Ted Campbell's Studio", 34.

206 Tippett, Making Culture, 16.

207 A charcoal drawing by Miller Brittain titled "Little Theatre Rehearsal" (fig. 17) was published in Saturday Night, 17 July 1937. Although the cast is not identified in the cartoon, the female figure seated on the couch is not unlike Kay Smith. The cartoon does document theatrical activity in Saint John.

Meeting held in Fredericton in May 1942. "Art in Action" gave the public an opportunity to observe Jack Humphrey executing a portrait of Mrs. Della Cody²⁰⁸; Miller Brittain working on cartoons for the Tuberculosis Hospital in Saint John; and potters Kjeld and Erica Deichmann at work. Campbell's backdrops set the stage for each "performance" by artists who were accustomed to coming together at the theatre which was Campbell's studio.

Jean Humphrey, wife of Jack Humphrey, described the activity at Campbell's studio on a typical Saturday:

We all used to get together there - usually on Saturdays - and sketch from a model. Edith Hudson modelled occasionally; she became the first curator of the Museum's Art Department. Kay Smith (the teacher and poet) used to model for us too, and other times, we'd take turns ourselves.²⁰⁹

In the winter of 1942 there were sketching classes at Campbell's studio which Johnson recollects.

Once my sister posed for the class. Once I posed. The sketchers included Jack Humphrey, Miller Brittain, Jack Bishop, Ted of course, Betty Sutherland and several other young students. I found it interesting to watch them all working the night that I posed...I noticed that the better the artist, the harder they worked at their drawing. The poorest were dilatory and talked to each other, the hardest worker was Miller. The energy that he poured into his drawing! I wondered that he didn't tear the paper to pieces. He sweated and swore and ended the evening exhausted.²¹⁰

208 Norman Cody was introduced to Della at Campbell's studio in 1939. She was interested in early childhood education and was teaching at Provincial Normal School in Fredericton at the same time as Campbell. Mrs. Cody was inducted posthumously into the New Brunswick Hall of Fame on 2 June 1990 for her work with the synchronized swim team. Information from author's interview with Norman Cody, 15 May 1990.

209 Jean Humphrey, quoted by Halawozos, "Prince William Street", 44.

210 Johnson, "The Artists of Saint John", 9.

It is known that they all came together socially but the sketching sessions, as described by Jean Humphrey and Johnson, are indicative of the frequency and regularity of the group's working together.

Tributes to Campbell and memories of him are always animated and vivid. When asked about the effect of the social interaction at the studio on the production of art in Saint John, Kay Smith responded:

Ted's studio was very active, and as you can imagine we stimulated each other. And we got not only nourishment, but a kind of moral support in the days when people looked down their noses sometimes. Not exactly down their noses, but were skeptical about people who were interested in the arts. Everyone knew that Ted had wonderful parties, but what went on at those parties? During the Depression we spent many evenings at Ted's listening to music.²¹¹

It was in the context of his parties that Campbell's studio was described as "the social centre of Saint John's art colony",²¹² "the first 'happening' [in Saint John]".²¹³ However, there were quieter moments. Norman Cody, who opened the first commercial art gallery in Saint John on July 4th, 1946, recalls that he spent many evenings after work at the studio listening to Campbell's extensive collection of classical records on a stereo system he had rigged up, and

²¹¹ Interview by author with Kay Smith, 8 July 1991.

²¹² Earl, "Hometown Artists", 3.

²¹³ Sweet, "Ted Campbell's Studio", 31.

many times would pose for him when he had nothing else to draw.²¹⁴ In later years when Campbell was teaching at the Saint John Vocational School, he would come home at night, and if he had nothing else to draw he would do studies of his own hands as an exercise.²¹⁵

Campbell's involvement in local theatre brought him into contact with the festival movement in Canada. In Making Culture, Maria Tippet discusses this movement as "one vehicle for the encouragement of an informed interest in art, music, and drama among members of the public."²¹⁶ Saint John was very much a beneficiary of this movement and Campbell's studio generated a heightened awareness of festival events held in Saint John. In 1932 local and provincial amateur drama groups in Canada were brought together under the umbrella of the Dominion Drama Festival. The best productions were selected from regional competitions to compete in an annual final held each year in a different city. Saint John held the Festival once and Campbell hosted a reception to which people from all

²¹⁴ Today Cody has a pencil portrait of himself drawn by Campbell in 1937, hanging over his bed beside an oil painting of his wife Della, by Jack Humphrey. In another 1937 portrait of Cody, Campbell used deep pastels for the head and knot of his tie, with the shoulders and hands done in pencil. A small self-portrait of Campbell shows a very young, sensitive man. He has used a sensuous, flowing line which gives the portrait a very tactile quality.

²¹⁵ Letter to author from Norman Cody, 24 March 1990.

²¹⁶ Tippet, Making Culture, 58. Refer to index headings: Community Concert Service, Dominion Drama Festival, Federation of Canadian Music Festivals, and MacMillan, Ernest.

over Canada were invited, including Tommy Douglas and his wife, whose daughter was in one of the plays.²¹⁷

Campbell hosted many other after-theatre parties. In the 1940s community concerts and music festivals were enthusiastically attended. Many fine artists were brought to Saint John through the Community Concert Service, a New York booking agency. Among them were pianist Rudolf Serkin and contralto Kathleen Ferrier. Campbell entertained a number of performers at receptions in his studio. He was fond of saying that "even if the concert wasn't up to scratch, the intermissions were always a success".²¹⁸ Most of the circle of artists attended the concerts held in the auditorium of Saint John High School, and would congregate at intermission for a lively comparison of their impressions. Discussions continued back at the studio later in the evening.

Sara Johnson, Campbell's student, remembers that when the Music Festival was held, crowds of people went day and night. She notes that Sir Ernest MacMillan was present as adjudicator, and that

there always seemed to be a surprise miracle each year. One was the first time the St. Joseph's choir came; the other was the year a whole raft of band musicians, all children, came from Moncton. They were trained by two retired circus band performers and proceeded to astound the old bandmen in the

217 As recounted to author by Kay Smith, 8 July 1991.

218 Johnson, "The Artists of Saint John", 45.

place with triple-tonguing and I don't know what other advanced techniques. It was typical of Saint John that the bandmen were there to hear them. It wasn't only the excellence of the entrants that made the Music Festival memorable, it was the knowledgeable audience as well.²¹⁹

Campbell contributed to the Music Festival by allowing teachers to bring students to the studio to practice pieces requiring two pianos.²²⁰

Larger gatherings of studio guests were entertained by Canadian flautist Mario Duschenes, pianist Kelsey Jones who was the first conductor of the Saint John Symphony, and English pianist Ivor E. Keyes.²²¹ Avery Shaw who became Curator of the New Brunswick Museum Art Department in 1946 was an accomplished pianist and played at Campbell's. Amateur musicians among the regular circle who frequented the studio formed "The Globe Symphony" and played there informally. Jack Humphrey and Ray Buckle played the violin (Humphrey had played with the Saint John Symphony), Jack Bishop played the banjo, Eldon Rathburn, who later did music scores for the National Film Board, played piano, and Norman Cody sang tenor.

In addition to encouraging a heightened awareness of drama and music, Campbell made his studio available for meetings of local writers. Canadian authors and publishers were

219 *Ibid.*, pp. 44-45.

220 Sweet, "Ted Campbell's Studio", 33.

221 *Ibid.*, p. 34.

discussed. Theodore Roberts shared stories of his family, and in particular, his brother Sir Charles G. D. Roberts. Presidents of the Canadian Authors Association and the Canadian Women's Press Club, touring eastern branches, met with local members at the studio.²²²

Similar generosity was extended to servicemen while in Saint John during the War. Campbell left his name with the Civic Hospitality Centre and many took advantage of the opportunity to stop by the studio. He also gave his key to artists who were in town for more than a day and allowed free use of his art materials.²²³

On a more personal level, Campbell's compassion for his friends is revealed in a story related to Charles Hill in an interview in 1973. In discussing Miller Brittain's cartoons for murals to be painted at the Tuberculosis Hospital in Saint John, Campbell said it was a terrible blow to Brittain when the hospital board dropped the project after he had spent months preparing eleven separate cartoons depicting the causes and cures for T.B. Dr. Collins, Director of the Hospital, engaged Brittain with the idea and Brittain expected to be compensated for the work he had put into the project. Though

222 *Ibid.*, p. 34.

223 *Ibid.*, p. 34.

nothing officially came from the hospital, Dr. Collins, Mrs. Webster, and Campbell each gave \$50 towards an anonymous gift to Brittain as a token for all the work he had done. Campbell surely was the one who could least afford such a donation, but it demonstrates the concern and empathy he felt for Brittain.²²⁴

Support for artist friends was evident, too, when Campbell's studio functioned occasionally as an exhibition space. At the opening session of the Sixth Annual MAA meeting the walls of his studio were hung with paintings by Saint John artists. Avery Shaw's watercolours were exhibited once and in 1947 Campbell held an exhibition of Pegi Nicol MacLeod's work. Despite the fact that there was little purchasing activity during these exhibitions, Campbell's attempt to increase public awareness of the artists' work was significant at a time when exhibition space was limited to a few local furniture stores and the Church of England Institute where the Saint John Art Club met.

There was no commercial gallery in Saint John until July 1946 when Norman Cody used his war service veteran's gratuities of \$200 to set up the Norman R. Cody Art Centre at 20 Germain Street. Cody held a solo exhibition of Miller Brittain's

²²⁴

NGC Archives, Interview with Ted Campbell, 29 Oct. 1973.

pastels after his return from overseas. In November 1946 and again in October 1947 Jack Humphrey's oils and watercolours were featured. When the Centre closed its doors after only a few years of operation Saint John artists lost their commercial outlet.²²⁵

The evidence presented to this point, clearly illustrates Campbell's contribution to a unique studio environment which encouraged and enriched an interaction among a diverse and vital artistic community in Saint John in the 1930s and 40s. But his commitment to local practice also needs to be explored in the context of his own artistic production. As previously mentioned, sketching classes and informal drawing sessions took place at the studio. A look at available information on Campbell's exhibition history confirms his active participation in the production and exhibition of art. Campbell recorded only two entries under exhibitions in a resumé he prepared sometime between 1958 and 1967. He listed a one-man exhibition of paintings at the New Brunswick Museum (incorrectly dating it to 1945 instead of 1949), and Maritime Art Association Annual Exhibitions for several seasons.²²⁶ However, exhibition reviews and notices reveal that Campbell

225 Interview by author with Norman Cody, 15 May 1990.

226 New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 10b, no. 364. Although the biography is undated, the last date referred to is 1958 when he was President of the MAA. He does not mention his appointment in 1966 as Art Curator at the New Brunswick Museum which leads one to conclude that the biography was prepared prior to this significant event.

was exhibiting in Saint John as early as 1931. A newspaper review of a group exhibition at the Saint John Art Club (SJAC) in 1931 praised his work.

Outstanding among the pictures by Ted Campbell exhibited are two portraits, one of Peter Warming and one of Jack Bishop. Ted Campbell is destined to make a name for himself in the world of art, the critics have agreed, and in his two portraits there is seen a very decided advance upon his former excellent work. His boldly executed commercial work in black and white also commands hearty approval.²²⁷

As Fred Ross has pointed out, Campbell could have made a living as a portrait painter had the Depression not interfered, and his experience as a commercial artist has already been noted. Campbell exhibited again with the SJAC in 1933. This time both portraits and still life studies in oil and water colour were included. A reviewer noted that

he knows well how to treat the different mediums. His portraits in oils are surely executed. He handles color dexterously, and simplicity and richness are characteristics of his pictures.²²⁸

During this author's interview with Norman Cody he repeatedly remarked on how beautifully Campbell could draw. The artist continued to exhibit at the SJAC in November 1936, but in the broader context of a Maritime Art Exhibition sponsored by the Club.

227 Social Personal, "Noteworthy Pieces on Display at Saint John Art Club Show", dated by Humphrey, 2/6/31. NGC Archives, Jack Humphrey Clippings, 1925-1949.

228 "Saint John Artist Group Will Display Canvases Tonight", Evening Times-Globe, Saint John, 2 February 1933, 6 and 12.

During the 1940s Campbell exhibited locally and outside Saint John. One can assume that he included his own work among those displayed at his studio during the opening session of the Sixth Annual Meeting of the MAA in May 1941. On two occasions in 1942 his work was shown in Fredericton. In May Campbell was among the artists exhibited at the opening session of the MAA's Seventh Annual Meeting held at Madge Smith's studio.²²⁹ That summer a group show at the Observatory Art Centre on the University of New Brunswick campus featured Campbell, Humphrey, Brittain, Lucy Jarvis, Stanley Royle, Violet Gillett, and Julia Crawford. The Saint John Telegraph-Journal reported in 1942 that recent accessions to the loan collection of the New Brunswick Museum's Art Department, including work by Miller Brittain, Violet Gillett, Ted Campbell, and Lucy Jarvis were on display at the Museum.²³⁰ Today the New Brunswick Museum Art Department owns eleven of Campbell's drawings and paintings.²³¹

229 Campbell's association with the MAA began in 1935. From 1956-57, and 1957-58 he served as President of the MAA. New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 10b, no. 364.

230 "Sailor's Portrait on Display in Museum", Saint John Telegraph-Journal, 22 September 1942.

231 Regina Martin, Curator of the New Brunswick Museum Art Department, provided a computer list of Campbell's work in the collection. They include:
The Caves, St. Martins watercolour, n.d.
Still Life with Pears oil, n.d.
Girl Posing pastel, n.d.
Fraser? pencil, 1952.
Sara Seated pastel, chalk, end date c.1950
Eric Loughery n.d.
Self-Portrait crayon?, conte, n.d.
New River Farm watercolour, 1941.
West Saint John watercolour, 1939.
Stone Quarry watercolour, end date 1944.
Jean Humphrey watercolour, end date 1943.

Campbell participated only once in an exhibition outside New Brunswick. He was included along with Humphrey, John Bishop and Julia Crawford, in the Sixteenth Annual Exhibition of the Canadian Society of Painters in Water Colour at Toronto. From an exhibition standpoint his greatest recognition was given at home in 1949 - a solo exhibition at the New Brunswick Museum. Thirty-two of his portraits and landscapes in watercolour and oil, dating from 1939-48, were exhibited as part of the "Know Your Own Artists" Series organized by the Museum Art Department to familiarize the public with work of local artists.²³² Campbell's exhibition was the second in the series of five which featured Miller Brittain, Julia Crawford, Violet Gillett and Jack Humphrey.

Chapter Two outlined the exhibition histories of Humphrey and Brittain. A comparison of the appended chronologies for Campbell, Humphrey and Brittain reveals that what set Campbell apart from the others was the groups with which they exhibited, as well as the frequency of their participation in exhibitions. Campbell and Brittain share the fact that they each exhibited for the first time in Saint John at the Saint John Art Club. Humphrey first exhibited in the United States with the Philadelphia Water Color Society and the New York

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The handout which accompanied the exhibition includes a brief biography and lists the works exhibited. Those available for purchase ranged in price from \$10.00 to \$40.00. A copy of the handout is in Campbell's file at the New Brunswick Museum, Art Department.

Water Colour Club. Although there were occasions when two of the three or all three exhibited in the same group show, a pattern emerges in which Campbell exhibited locally, either in Saint John or Fredericton, whereas Brittain, and to a greater extent Humphrey, participated in exhibitions at the centre, in Toronto and Montreal. Humphrey's search for national recognition is inherent in the intensity of his participation in non-local exhibitions during the 1930s and 40s. Brittain was of course absent from the art scene during his war service from July 1942 to July 1946, and after his return to Saint John he exhibited more often in the United States.

Memberships in art groups situate Campbell within the Maritime region; he belonged only to the Saint John Art Club and the Maritime Art Association. Humphrey and Brittain, on the other hand, though active in these groups, also joined or were elected to a variety of other art societies outside the region. Both Humphrey and Brittain were members of the Contemporary Arts Society and the Canadian Society of Graphic Art. In addition, Humphrey belonged to the Canadian Group of Painters, the Eastern Group, and the Canadian Society of Painters in Water Colour. Campbell not only nourished but gained nourishment and fulfillment from his local and regional involvement. Although Humphrey and Brittain felt a rootedness to Saint John, as discussed in Chapter Two, and were nourished by "the group" at Campbell's studio, it was not enough. They

needed recognition from the broader community, be it national or international.

On looking more closely at the chronologies it becomes readily apparent that Campbell's teaching experience vastly exceeded his exhibition history. His greater accomplishment and the one for which he is better remembered is his significant and extensive contribution as an art teacher.

Section II: Ted Campbell: Teacher

As noted in Chapter One, Julia Crawford complained to Walter Abell in the winter of 1941 about the monopoly Campbell had over the teaching positions in Fredericton and Saint John. This was indeed the case. Campbell divided his time and teaching between Saint John and Fredericton from 1939 to 1945. It is difficult to chronicle with certainty which days of the week were spent in each city, but Sara Johnson states that when she met Campbell in Fredericton in 1940, he was teaching art at Provincial Normal School (Teachers College) in Fredericton Monday to Wednesday, then caught the bus to Saint John in order to teach evening classes at Saint John Vocational School on Wednesdays and Thursdays. He returned to Fredericton on Sundays.

Regardless of whether Campbell was in Fredericton or Saint John, the schedule was demanding and the number of different institutions considerable. In a diary Campbell recorded being very tired from teaching in two cities and travelling to and fro by bus. He wrote that he hated to leave Saint John and had been seeing a lot of Miller and Jack Bishop. At the time he was also working on a commissioned portrait and had done a couple of sittings during the days in Saint John. Puppetry was not forgotten and Stephen Branch helped him put on a show for the "whole group".²³³

From Campbell's earliest teaching experience in 1937 he had been in contact with teachers and young people in both Saint John and Fredericton. Campbell published an article on "Child Art and the School" in the October-November 1942 issue of Maritime Art where he explained the motivation behind the New Brunswick Department of Education's move to incorporate creative art into the curriculum for public schools in 1937. The Department acted in response to a concern about the quality of art instruction for students in rural schools. It was noted that trained art instructors in urban schools left a mark on the work their students produced. In an attempt to eliminate the inequity in art instruction between urban and

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As related in a letter to this author from Rosamond Campbell, San Miguel de Allende, 11 August 1989. The diary was kept up for only five days and because he mentions seeing a lot of Miller, must date to before Britain left Saint John in July 1942. Campbell began teaching full-time in Saint John in 1945.

rural schools, a course on how to teach art to children was set up for teachers to attend at Summer Schools for Art and Education in Saint John and Fredericton.

Campbell became involved as an assistant teacher to Violet Gillett, who directed the first Summer School programme given in Saint John in 1937. As a consequence of its success, other art courses, demonstrations, exhibitions, teacher conferences, and school festivals followed. One example Campbell cited was the New Brunswick Exhibition of Child Art held in Saint John in 1940, which elicited quality examples of original pictures, puppet shows, and three dimensional projects. However, it was the New Brunswick School Festivals in the Spring, where art figured most prominently, which enabled Campbell to evaluate the success of the Summer Schools for Art and Education programmes, and allowed rural school teachers to compare the work of their students with that of children working under similar conditions elsewhere. Campbell noted that these festivals stimulated a desire in the teachers to present more creative examples the following year.²³⁴

It is interesting to note the importance Campbell placed on personal experience and local subject matter in creating the most exciting work. He wrote:

²³⁴ D. Edwin Campbell, "Child Art and The School", Maritime Art 3, 1 (Oct.-Nov. 1942): 16-17, 32.

Naturally the most successful pictures have been those closely related to the child's own experiences. Seasonal and, at the present time, war topics seem to be the most popular with the youngsters. Whenever possible, we have tried to correlate the art programme with other school subjects. This has resulted in a certain amount of copied work which has been rather dull and uninspired but in some cases, especially where the topic is of local interest, the pictures have been full of life and color.²³⁵

In this Maritime Art article Campbell reiterated statements he had made in May 1941 at the Sixth Annual Maritime Art Association Meeting held in Saint John. Sharing his experience in teaching creative art for children, Campbell had pointed out that teachers who felt they could not draw, were taught a method to encourage their students to "observe nature for themselves and to express what they see in their own way".²³⁶

Campbell's association with the summer school in Saint John led to his teaching "Design and Colour" in the provincial Youth Training Project in Fredericton from 1937 to 1939. His skill in developing other people's talent through this project was observed by Erica Deichmann.

From seeming-ordinary classes of cross-sections of New Brunswickers, he was able to uncover qualities of creative imagination and inventiveness which the students themselves probably did not realize they possessed. This gift as a teacher has been a key-note through his whole professional life.²³⁷

235 *Ibid.*, p. 32.

236 "Association News: Sixth Annual Meeting of the Maritime Art Association", Maritime Art 1, 5 (June 1941): 29.

237 Draft recommending Campbell receive a Canada Council Fellowship, n.d. New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 10b, no. 364.

He was also involved in Remedial Teaching throughout New Brunswick.

In the summer of 1939 Campbell taught two art education courses at the New Brunswick Summer School of Education and Fine Arts in Saint John. He led "Creative Art in the Intermediate School," and assisted Violet Gillett with "Creative Art in the Primary and Elementary Grades." He co-taught woodworking, construction and design. Humphrey and Brittain had also become involved in the programme with Humphrey teaching landscape, figure and still life drawing and painting, and Brittain teaching painting, drawing and composition.

Campbell's ties to Fredericton continued. More than once Madge Smith's studio was given over to classes taught by Campbell. During the winter of 1941, evening drawing classes were conducted,²³⁸ and in the [spring] of 1943 Smith opened her studio to any artists in the armed forces wishing to join Campbell's Monday night art classes.²³⁹ In the spring of 1942 Campbell conducted Saturday morning children's classes in Fredericton, in addition to teaching at Netherwood School for

²³⁸ May Lister, "Fredericton, N.B.", Maritime Art 2, 5, (July 1942): 164. Lister reported that Campbell's evening class in drawing was moved to Madge Smith's studio for the winter...18 enrolled.

²³⁹ As reported by Helen Beals, "Maritime Provinces", Maritime Art 3, 4 (April-May 1943): 123.

Girls in Rothesay, outside Saint John. During the summer his expertise in art teaching methods for teachers was called upon at Normal School in Fredericton.²⁴⁰

Just as Campbell encouraged teachers to have students draw upon their own experiences and surroundings to inspire the best art, he followed this advice himself. Norman Cody stated that whether "the group" went on painting excursions or painted together at Campbell's studio, a subject was always at hand - they never worked from imagination or a photograph. On occasion, he, Campbell, Humphrey, Jack Bishop, and Avery Shaw took the streetcar to the end of the line at Coldbrook where there were rock quarries to sketch and paint. When they painted together at the studio,

it was usually Avery Shaw who went out on the street and brought in a model or got a bum from the Salvation Army - we'd all scrape together some money to pay the model a small amount.²⁴¹

As mentioned above, Miller Brittain is also known to have sketched his friends at Campbell's studio.²⁴²

Cody appreciated any suggestions Campbell had for improving his work and praised his teaching ability:

²⁴⁰ Helen Beals, "Maritime Provinces", Maritime Art 3, 1 (Oct.-Nov. 1971): 27.

²⁴¹ Author's interview with Norman Cody, 15 May 1990.

²⁴² Letter from Brian Foss to author, 2 June 1990, in which he writes that this information came to him from Kay (Smith) and Erica D-G (Deichmann-Gregg).

Ted was a great teacher, he would put his finger right on the problem - would make a few suggestions to me...ie: "You have a great color sense, forget the burnt umber", or "Why don't you repeat your red here?"²⁴³

Fred Ross's description of Campbell's approach to teaching is invaluable in explaining the long lasting impact he had on talented young people. Ross attended SJVS where he received his first art training at between ages seventeen and eighteen under Campbell, who immediately recognized his talent. When asked to describe Campbell's strongest trait Ross answered:

He was a first rate art teacher - he had a wonderful way with young people. He always had a great number of young people around him. His students became his friends.²⁴⁴

Ross learned a great deal from Campbell's belief that students should have a rigorous foundation on which to draw.

He taught drawing in the old master Renaissance tradition from model and observation, then you could go on to do whatever you wanted. From his studies at the Art Institute of Chicago, Campbell gained an early awareness of Picasso - he was not blind to contemporary art.²⁴⁵

This description allows us to see Campbell as teacher through the eyes of one of his most accomplished students. Cody has said that Campbell felt that bringing out Ross's abilities through encouragement and training was probably his greatest achievement.²⁴⁶ In a 1990 article Ross explained to author Mark Tunney that because he came from a working class family

²⁴³ Author's interview with Norman Cody, 15 May 1990.

²⁴⁴ Author's interview with Fred Ross, 19 May 1990.

²⁴⁵ Ibid.

²⁴⁶ Author's interview with Norman Cody, 15 May 1990.

he did not grow up thinking that art could be more than a hobby. It was Campbell who opened up a whole new world to him.²⁴⁷ Campbell told his students that they could make a living from art and encouraged them to do so.

As a result of Campbell's teaching and encouragement, Ross, who paints full-time and earns his living from art, credits Campbell with the fact that he never works from photographs or imagination; rather, he has always needed a subject or model from which to work. His use of family as models has been "out of convenience" and he still uses friends because "they suit".²⁴⁸

The teacher/student relationship between Campbell and Ross developed into a two-way exchange and flow of ideas and experiences from which each benefitted. Ross acknowledges his indebtedness to Campbell for opening up a whole world to him, saying that he would not have gone to Mexico, Europe, Boston and New York if Campbell hadn't "talked it up." He was, however, anxious to correct the misconception that Campbell had taken him to Mexico for the first time. In fact Ross's visit to Mexico in 1949 preceded Campbell's first trip in 1950 when Campbell accompanied Ross. The motivation behind Ross's

²⁴⁷ Turney, "Fred Ross: Drawing a Dynasty", 39.

²⁴⁸ Author's interview with Fred Ross, 19 May 1980.

trip was Campbell's suggestions about visiting Mexico in his classes, and his own keen interest in mural painting. In school Campbell had shown reproductions of Mexican mural painters, because he said "they were the best thing that's ever happened since the Renaissance. He said get there if you can and go to Europe etc." At that time Campbell had not yet visited Mexico.²⁴⁹ Asked whether Humphrey's 1938 Mexican trip had influenced Ross's decision he replied: "the fact that Jack Humphrey had been there in 1938 had been forgotten or at least wasn't a consideration".

Campbell, like other Canadian artists including Humphrey, Brittain, and Crawford, who attended the Kingston Conference in June 1941, had heard Edward Rowan's lecture on the American Renaissance in the context of the Public Works of Art Project (PWAP), which funded mural painting to decorate the walls of public buildings. The American project was created in 1933 as

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The fact that Campbell did not visit Mexico until 1950 does not preclude the possibility that earlier he may have seen exhibitions of Rivera's work in New York. Campbell travelled to New York and Boston regularly. Rivera's work was included in the following New York and Boston exhibitions in the 1930s and 40s:

1930-31 New York, The American Federation of the Arts circulated Mexican Art to cities including Boston.

December 23, 1931 - January 27, 1932 New York, The Museum of Modern Art (MOMA). Diego Rivera: A Retrospective.

1933 New York, College Art Association of America, Mexican Art.

October 1940 New York, MOMA, Twenty Centuries of Mexican Art.

1941 Boston, The Institute of Modern Art, Modern Mexican Painters.

1942 New York, MOMA, Twentieth-Century Portraits.

1942 Cambridge, Massachusetts, Fogg Museum of Art, Drawings and Prints by Mexican Artists and by Pablo Picasso.

Orozco began work on a mural at Dartmouth College in Hanover, New Hampshire, in May/June 1932, and completed it in February 1934. Saint John artists may have been aware of it because of its being executed in New England.

For further information on Rivera's life, career and exhibition history see: Helms, Cynthia Newman. (ed.) Diego Rivera: A Retrospective. Detroit: Founders Society Detroit Institute of Arts, 1986.

a result of muralist George Biddle's suggestion to President Roosevelt that a project modeled on a similar one in Mexico where "Mexican artists have produced the greatest national school of mural painting since the Renaissance" would give work to American artists and possibly create a "vital national expression".²⁵⁰ Campbell echoed Biddle's sentiment by promoting an awareness among his students of contemporary Mexican mural painters, and inviting them to see parallels between their work and his much loved Renaissance masters.

While Ross was in Mexico for the first time, Campbell was teaching summer school at SJVS. Ross and a group of art students met in Mexico and spent two months under the guidance of Pablo (Paul) O'Higgins, an American mural painter who had assisted Rivera on murals for the walls of the Secretaría de Educación Pública in 1924. Ross had the good fortune to watch Rivera working on murals in the Palacio de Bellas Artes. He described the scene in this way:

Rivera was up on a low scaffolding and his entourage was all around. I introduced myself as a Canadian art student. Rivera took a keen interest in my drawings and allowed me to sketch him at work. I did a series of drawings of him at work on the murals. Rivera was very impressed with them and signed them with an encouraging phrase. It was a great thrill.²⁵¹

250 Barbara Rose, American Painting (New York, 1960), 34.

251 Author's interview with Fred Ross, 19 May 1990.

On receiving a postcard from Ross, Campbell vowed he would never teach during the summer again. The next summer he and Ross went together to Mexico.

Whether Campbell was in the classroom or spending time with a friend touring a museum, he was always generous and eager to share his knowledge. Kay Smith and Campbell went together to New York on several occasions to visit Jack and Edith Bishop. Smith fondly remembers that:

it was wonderful going to New York with Ted because he loved that city and he knew it so well. With Ted we would go to all the museums, all the art galleries, even the Synagogue once. And then we'd be out all day. One time we were in New York for ten days and we saw fifteen plays. Imagine! We walked the Brooklyn Bridge etc. in a heat wave. We saw everything. He was as keen on theatre as I was.

To go to a gallery with Ted was marvelous. Well I didn't know anything about painting really. But he would never, never give me a lecture. I'd say, "Ted isn't that marvelous?" and he'd say, "Yes, do you see this or that?" But he never, you never felt, you know with some people you'd feel a bit repressed. You wouldn't dare say anything. But you could to Ted.²⁵²

Norman Cody also described Campbell's personable nature and talent as follows:

Ted had the ability to draw out the best of a person whether it was his art ability or just bringing out the best of you. When you were in his presence he made you feel that you were the most important person at that moment in time. He was able to draw beautifully.he could put his finger immediately on what you were doing wrong. He had that special inner sense that raised him above other teachers. He had an almost - a God given, almost spiritual feeling for the person with whom he was associated whether it was teaching or just being neighborly.²⁵³

252 Author's interview with Kay Smith, 8 July 1991.

253 Author's interview with Norman Cody, 15 May 1990.

Campbell was rewarded for his teaching success by an appointment to succeed Violet Gillett as Head of the Art Department of Saint John Vocational School in 1947. He retired from the school in 1965 but continued to contribute to the Saint John art scene. In September 1966, he was named Curator of the Art Department at the New Brunswick Museum, a position he filled through 1969. From 1972 to 1973 Campbell and his wife worked together in the Museum's Design Department. On retiring in 1974, they moved to San Miguel de Allende, Mexico. Campbell died there on May 28th, 1985.

Erica Deichmann best summed up Campbell's abilities this way:

Ted Campbell's skill in developing others perhaps overshadows the fact that he is an accomplished painter in his own right. Along with his other qualities, his deep spontaneous generosity and lively sense of humour have given his career much more colour and vitality than that of any other art teacher whose instructions I have observed.²⁵⁴

Campbell's success as a teacher is without question, nor can his role as catalyst be denied. Unlike Humphrey and Brittain, Campbell chose to define himself through teaching and providing a unique stimulating and nurturing environment for local artists. While Humphrey and Brittain negotiated their way between the margin and the centre, Campbell's studio generated a sense of connection for them. Campbell centered the margin by facilitating an exchange of ideas spanning local, regional, national and international art issues. His

²⁵⁴

New Brunswick Provincial Archives, Gregg-Deichmann Papers, MC 497, box 10b, no. 364. Draft recommending Campbell for a Canada Council Fellowship, n.d.

studio was the particular place created by one man whose talents and interests were multifarious, that enriched and nourished the Saint John art scene in the 1930s and 40s.

Conclusion

In the 1930s and 40s Saint John artists worked in close proximity to each other and interacted on a regular basis at Ted Campbell's studio. This interaction kept them informed of what was being produced in art both regionally and nationally. This thesis has shown that Ted Campbell's studio was the vehicle through which local artists, art students, writers, craftsmen, art patrons and others interested in the arts were kept abreast of the local, regional, and national art scenes. The interdisciplinary nature of the studio, where Campbell mixed fine arts with applied and performing arts, and where discussions on art, music and theatre unfolded, placed the group that gathered there in a dynamic environment where the potential for involvement in the art scene at various levels was opened to them.

Campbell's studio is therefore central to a discussion of the interaction between the margin, defined for the purpose of this thesis as Saint John and the Maritimes, and the centre, Toronto and Montreal. The dialogue between the margin and the centre was kept at the forefront at the studio by the presence of Jack Humphrey and Miller Brittain. The fact that Humphrey

and Brittain chose to partake of the centre while working from the margin had ramifications for Saint John artists who gathered at Campbell's studio. Though Humphrey and Brittain joined and exhibited with a number of art societies centered in Montreal and Toronto, they practiced locally and continued to seek the stimulation Campbell's studio provided. In this way the studio facilitated the flow of information from the centre to the margin, filtered through Humphrey's and Brittain's first-hand knowledge of art produced at the centre. Saint John artists enjoyed an increased awareness of new currents in Canadian art as a result of Humphrey's and Brittain's continuing involvement with Campbell's studio. In addition, studio habituées could evaluate their own work vis-à-vis that produced at the centre. Ultimately, Humphrey, Brittain, and Campbell were responsible for maintaining the dialogue between local, regional, and national art practice.

Humphrey and Brittain played important roles in bringing the centre to the margin, but the potential for the centre to be informed by the margin should not be overlooked. This thesis has shown that in the 1930s and 40s, Saint John and the Maritimes played a significant role in informing the centre. Campbell's studio was very much in step with ideas that were unfolding at the centre in the early 1930s. The parameters of the studio, whereby fine arts were mixed with applied and performing arts, signaled the change in central Canada toward

a more inclusive art. The Group of Seven that had exerted such a pervasive stronghold on Canadian art disbanded in 1931, and from it, the Canadian Group of Painters was formed in 1933. The new group shifted the focus away from the Group of Seven's concentration on landscape painting and recognized "the right of Canadian artists to find beauty and character in all things," including "figures and portraits...strengthening and occupying the background of landscape."²⁵⁵ Canadian artists were encouraged to embrace a wider subject matter in the same way that Campbell included assorted art forms at his studio.

The greatest contribution the margin made in terms of informing the centre was the production of Maritime Art by the Maritime Art Association in 1940. By creating the first journal of Canadian art, the margin was placed in the spotlight. Maritime Art brought the region national attention and praise for recognizing the artists' need to be informed of what was happening beyond their immediate environs, and for undertaking to do so before any of the larger centres had.

Walter Abell's role in founding the Maritime Art Association and in editing Maritime Art and Canadian Art was explored as part of the discussion of how the Maritimes centered the

margin. It was recognized that Abell was principally responsible for the shift from a regional focus in Maritime Art toward a greater national focus in Canadian Art. When the editorial offices moved from Wolfville, Nova Scotia, to Ottawa, and the National Gallery took over the administration of Canadian Art, the production of a journal, that had once been a source of regional pride, had been usurped by the centre. Leading out of this is the question of the impact that moving a part of the margin to the centre has on those left behind. This is a topic for further exploration.

The thesis situated Campbell and his studio, and Jack Humphrey and Miller Brittain in the context of regional versus national issues. In focussing on the particular qualities of Campbell from within his studio and as an art teacher, his uniqueness was established vis-à-vis the region and the centre. The thesis first documented the vitality of the Maritime, New Brunswick and Saint John art scenes in order to give a sense of the extensive cultural background from which Campbell's studio emerged. The ensuing discussion of the careers of Jack Humphrey and Miller Brittain addressed questions of regional versus national art and the margin in relation to the centre.

Saint John in the 1930s and 40s can be viewed as a microcosm of issues facing artists who live and work away from the centre. One is reminded of Northrop Frye's question, "where

is here?",²⁵⁶ when exploring the options available to Campbell, Humphrey, and Brittain. Frye proposed that every Canadian writer and artist was faced with answering this question. For Campbell, Humphrey, and Brittain "here" was clearly Saint John. However, acknowledging rootedness to their hometown challenged each to determine how and to what extent he would participate and practice "here". Humphrey's career became the focus for the discussion of the margin vis-à-vis the centre because, of the three artists, he was most preoccupied with seeking a place at the centre.

In one way Campbell was the most fortunate of the three in realizing that all he needed to feel satisfied, was available to him in New Brunswick, and more specifically in and near Saint John. For him the centre was his studio and because of his genuine interest in people, he created an environment that encouraged a sense of place and belonging among its habitués. Although Humphrey and Brittain benefitted from the support and camaraderie provided at Campbell's studio, for them the true centre was Toronto and Montreal, where they believed opportunities to exhibit and gain national exposure would validate their work beyond the region.

²⁵⁶ Northrop Frye, "Conclusion to a Literary History of Canada", in The Bush Garden: Essays on the Canadian Imagination (Toronto, 1971), 220.

Underlying this discussion is the question of how the centre and margin come to be defined as such. Do those working from the margin perceive themselves to be marginalized? What factors come into play when an artist working from the margin deems it desirable to seek recognition at the centre? The notion of what constitutes the centre therefore operates on more than one level. One man may create his own centre, as Ted Campbell chose to do, or the centre may evolve from a group ethos. In the 1930s and 40s Toronto and Montreal were defined as being the centre due to the presence of a number of active art societies and groups that ensured exhibition opportunities for their members and attracted the attention of art critics. Self-promotion and critical response created their placement at the centre.

In Saint John the stimulus to creativity came via less formal channels. Campbell created his own centre that was inclusive of a number of different art forms practiced by a variety of people who shared their expertise with the group. Campbell was content and fulfilled by the recognition he received locally. He defined himself and did not need to be "placed" by the critics. The presence of Humphrey and Brittain suggests that the studio was a central base from which a wide range of reactions to the question of regional versus national participation was accepted. For Humphrey and Brittain,

Campbell's studio can be seen as a springboard for their larger aspirations to participate outside the region.

There are no personal papers, exhibition catalogues, or biographies from which a mythology has been created to situate Campbell in a local, regional or national context. How then does one evaluate the legacy that came out of his studio and teaching career? Personal tributes to Campbell which were shared in interviews and correspondence with this author consistently refer to the difference he made in each person's life, not to the contribution he made on a national level. The "healthy eclecticism" and dynamic interaction that were an integral part of the studio are credited by those who remember the gatherings that took place during the 1930s and 40s, as having nourished them during the decades when artists faced a struggle for recognition, whether it was local, regional or national.

Campbell's legacy as a teacher is best reflected in the success Fred Ross is experiencing as a full-time painter. Ross is also carrying on the tradition of maintaining a studio on Prince William Street. He says that Campbell had an unlimited effect over generations and that his daughter, Cathy Ross, who is gaining recognition for her watercolors and prints, remembers the wonderful smell of paints in Campbell's studio and her early exposure to art and says she might not

have been an artist if she had not had these experiences.²⁵⁷ Another student, Sara Johnson, was so touched by Campbell's studio and teaching that she recorded her memories in a manuscript describing the richness of the Saint John art scene in the 1940s.

Campbell's enthusiasm for Mexican mural painting was shared with his students and inspired Ross to travel to Mexico. One area open for future study is the interest in the 1930s and 40s among Saint John artists in Mexican art. Humphrey was the first to visit Mexico in 1938. Ross went to Mexico in 1949 and returned with Campbell in 1950. Campbell eventually retired, made his home, and died in Mexico.

Detailing the careers of Brittain and Humphrey and their decisions with regard to regional and national participation was a means of exploring the different levels of interaction at work in one particular "distinctive artists' quarter", and to contrast the role and impact that Ted Campbell had on the group through local practice. Today a visitor to the National Gallery of Canada sees works by Jack Humphrey and Miller Brittain exhibited in the Canadian Galleries. The national recognition for which Humphrey and Brittain strove is assured. One has to visit the New Brunswick Museum to see Ted

²⁵⁷

Author's interview with Fred Ross, 19 May 1990.

Campbell's work along side that of Humphrey and Brittain. It is at home that Campbell's contribution to local practice is readily acknowledged.

Jack Humphrey paid tribute to Campbell's commitment to the local art scene in a painting that for Stuart Smith recalled Brittain's statement that "art ought to emerge from the midst of life and to be in no way divorced from it...and I think artists should be rooted in their native heath..."²⁵⁸

The scene was set in a loft studio. A group sits around [sic] a low table lit by candles in bottles with the high loft ceiling disappearing in the gloom. In the background a young woman, bathed in a glow of light, plays the piano. There they are: the Starr girls (I assume Connie at the piano), Jack, Miller, Ted Campbell, Julia [Crawford], the Deichmanns - all bound together forever.²⁵⁹

Echoes of Sara Johnson's description of Campbell's studio unquestionably place the assembled group at 147 Prince William Street. Those who remember, still remark on the uniqueness of those studio days.

²⁵⁸ Smith, "Saint John Painting", 83. Quoted from Pegi Nicol, "Miller Brittain", Maritime Art (Apr. 1941): 18.

²⁵⁹ Ibid.

APPENDIX A. CHRONOLOGIES

Chronology 1. The Maritime and Canadian Art Scenes to 1950

- 1842 The first museum in Saint John is opened by Dr. Abraham Gesner and is known as Gesner's Museum of Natural History. Though short-lived, it serves as the foundation for the "Provincial Museum" which is incorporated on 27 March 1929 and becomes the "New Brunswick Museum" in 1930.
- 1854 Wesleyan Female Academy opens as the complement to the Wesleyan Male Academy in Sackville, N.B. Fine Arts are part of the curriculum.
- 1862 The Natural History Society of New Brunswick founded in Saint John. By 1907 Dr. William MacIntosh is named Curator of its collection and by 1930 is the Director of the newly incorporated New Brunswick Museum.
- 1867 John Owens, a Saint John shipbuilder dies and bequeaths money for the establishment of an art gallery or art school. After considerable delay the Owens Art Institute opens in Saint John in 1885. In 1895 the Owens Art Institute collection is moved from Saint John to Sackville and the new Owens Museum of Fine Arts opens on Mount Allison University campus.
- 1875 The Ontario School of Art is established, Toronto. In 1890 is renamed the Central Ontario School of Art and Design. In 1912 becomes the Ontario College of Art.
- 1878 The Saint John Academy of Art opens under director John C. Miles. It closes in 1896.
- 1880 The Royal Canadian Academy of Arts is created.
- October. The Art Association of Montreal sets up advanced classes.
- 1881 Halifax Art School opens.
- 1882 May. National Gallery opens, Ottawa.

- 1885** Owens Art Institute opens in Saint John.
- 1886** Toronto Art Students League founded.
- 1887** Victoria School of Art and Design founded, Halifax.
- 1895** Owens Art Institute collection moves to Sackville. The Owens Museum of Fine Arts opens at Mount Allison University campus.
- 1896** The Saint John Branch of the Women's Art Association of Canada is founded.
- 1908** The Saint John Art Club is incorporated.
- 1911** Carnegie Corporation is established and from the mid-1920s funds a number of cultural activities in Canada. In 1928 Walter Abell receives the first Carnegie-sponsored appointment in fine arts to teach Art and Aesthetics at Acadia University, Wolfville, N.S. The Carnegie Corporation sponsors the 1937 Conference of Canadian-American Affairs where André Biéler speaks on "National Aspects of Contemporary American and Canadian Painting." They co-sponsor the Conference of Canadian Artists, Queen's University, June 1941.
- 1912** 11 March. The Saint John Art Club's art school is opened. It closes in 1934.
- 1912-34** Miss Elizabeth Russell Holt teaches art to junior classes at the Saint John Art School. Students include Ted Campbell and Miller Brittain.
- c.1913** Eric Brown is named Director of National Gallery.
- 1913** Winnipeg School of Art founded.
- 1917** Canadian Society of Painters-Etchers and Engravers is formed, Toronto.
- 1919** Dr. J. Clarence Webster and wife, Mrs. Alice Lusk Webster settle in Shediac, N.B. They become important art patrons and play a significant role in the 1930s and 40s in expanding the New Brunswick Museum's collections. Dr. Webster presents his collection of Canadiana to the Museum, 1932. By 1945 he is President. Mrs. Webster sets up the Museum Art Department and is named Honorary Curator, 1935.

- 1921** The Ecole des Beaux-Arts, Quebec City, opens.
- 1922-30** Jack Humphrey studies in Boston, New York, Provincetown, Massachusetts, and travels in Europe. Returns to Saint John beginning of the Depression.
- 1923** The Ecole des Beaux-Arts, Montreal, opens.
- Canadian Society of Graphic Art founded, Toronto. Holds annual exhibitions until 1976. Miller Brittain and Jack Humphrey exhibit periodically in the 1930s and 40s.
- 1925-29** Ted Campbell moves to Ashville, North Carolina, to work and then attends the Art Institute of Chicago. Returns to Saint John 1929/30.
- 1925** Nova Scotia College of Art, Halifax, succeeds the former Victoria School of Art and Design founded in 1887.
- 1925** Vancouver School of Decorative and Applied Arts opens.
- November.** Canadian Society of Painters in Water Colour is founded, Toronto.
- 1926** **September.** Saint John Vocational School opens. Violet Gillett is Head of Art Department .
- 1928** Walter Abell takes teaching position at Acadia University, Wolfville, Nova Scotia as instructor of Art and Aesthetics. Abell introduces courses in Art Appreciation and Criticism, Canadian Art, and Art Education. Offers studio classes to his students and Wolfville residents.
- 1928-44** Julia Crawford of Kingston, N.B., graduates from the Pratt Institute, New York, and teaches art at Saint John Vocational School, 1928-44.
- 1929** **27 March.** The Provincial Museum, Saint John, is incorporated.
- October.** Stock Market crash.
- 1930-32** Miller Brittain in New York at Art Students League. Returns to Saint John in 1932.

- 1930** The Provincial Museum is renamed the New Brunswick Museum. Dr. William MacIntosh is named Director and holds that position until 1940. He continues as Curator until 1932. On 16 August 1934 the Museum's present Douglas Avenue location officially opens.
- 1931** October. Vancouver Art Gallery opens.
- 1932** Kjeld and Erica Deichmann settle at Moss Glen on the Kingston Peninsula, N.B. In 1934 they set up their pottery studio and in 1935 Dykelands Pottery begins.
- 1933** Canadian Group of Painters founded in Toronto. Is disbanded in 1969.
- Queen's University's Department of Fine Arts founded, Kingston, Ontario.
- 11 September. British Columbia College of Art opens. Closes in June 1935.
- November. First Canadian showing of Canadian Group of Painters at Art Gallery of Toronto. Jack Humphrey exhibits with group as an invited contributor.
- 1933 December-April 1934. The Public Works Art Project in the U.S. employs 2500 artists.
- 1934** Walter Abell receives Carnegie Grant to survey needs of potential members of a maritime art association.
- 1934-35** Carnegie Corporation, New York, organizes the Exhibition of Contemporary Paintings by Artists of the United States for circulation in Canada by the National Gallery. In the Maritimes, only Saint John and Sackville, N.B., receive the exhibition.
- 1935** Ted Campbell leases studio at 147 Prince William Street, Saint John.
- Graham McInnes begins writing for Saturday Night.
- 29-30 March. Maritime Art Association (MAA) comes out of a meeting in Saint John of representatives of ten art groups.
- 1935-37** Walter Abell is President of the MAA.

- 1935-39** Federal Art Project (FAP) of the Works Progress Administration (WPA) is in place in the U.S. This program sparks interest of Canadian artists and is part of the impetus behind André Biéler's invitation to Edward Rowan, Thomas Hart Benton and the Painters' Workshop to speak at the Conference of Canadian Artists, Queen's University, June 1941.
- 1936** 14 November. Picture Loan Society opens gallery, Toronto. Douglas Duncan gives Humphrey solo exhibitions of water colours at the gallery in 1938 and 1939.
- 1937 summer. New Brunswick Department of Education introduces creative art into its program of studies for public schools.
- 1937-38** Abell takes leave of absence to study at Harvard. John N. Meagher named President of MAA.
- 1937-42** Julia Crawford, President, Saint John Art Club.
- 1938** Mount Allison grants its first Certificate in Fine Arts.
- spring. Eastern Group of Painters formed, Montreal. Jack Humphrey is an original member.
- spring. Miller Brittain sets up studio at 108 Prince William Street.
- fall. Jack Humphrey moves into studio at 102 Prince William. By 1942 his studio address is 108 Prince William.
- November. First exhibition of Eastern Group of Painters at Wm. Scott and Sons Galleries, Montreal. Jack Humphrey participates but drops out in 1939 due to disadvantage of being so far removed from Montreal.
- 1939** January. Contemporary Arts Society (C.A.S.) founded, Montreal. Jack Humphrey is a founding member and the only artist not from Montreal.
- Eric Brown dies. Harry McCurry is appointed Director, National Gallery and holds this position until retirement in 1955.
- Exhibition Association opens at 288 Sydney Street, Saint John. It survives until 1944.

1939 May. C.A.S.' first exhibition titled Art of Our Day shows contemporary foreign art from Montreal collections.

November. Jack Humphrey is elected a member of the Canadian Group of Painters.

15-30 December. C.A.S.' first exhibition of paintings by members, Stephens Gallery, Montreal.

late '30s Photographer Edith Marjorie (Madge) Smith opens studio, art and craft shop at 610 Queen Street, Fredericton. She promotes the work of N.B. artists including Campbell, Humphrey, Brittain, Kjeld and Erica Deichmann. She and Pegi Nicol MacLeod are very close friends.

1940 Dr. Norman (Larry) MacKenzie is named President of University of New Brunswick. He is replaced by the Honourable Milton Gregg in 1944-47.

Jack Humphrey and Julia Crawford are elected to the Canadian Society of Painters in Water Colour.

May. Idea of publishing a monthly MAA bulletin is proposed at its Fifth Annual Meeting. Receives approval.

June. André Biéler teaches painting at Banff Summer School for first time. He does so again in 1947, 1949 and 1952.

October. André Biéler formulates plan to bring artists from western and eastern Canada together to discuss mutual concerns and to learn about new techniques in painting.

October. First issue of the MAA's Maritime Art is published. Walter Abell is editor.

22 November-15 December. Art of Our Day in Canada, Art Association of Montreal. Humphrey and Brittain exhibit.

1940-48 Pegi Nicol MacLeod visits Fredericton usually in summer. Assists in setting up the Observatory Art Centre, University of New Brunswick.

1941

January. Observatory Art Centre, University of New Brunswick, Fredericton, opens. Ted Campbell teaches, and Jack Humphrey and Miller Brittain lecture here. They each participate in group shows.

26-29 June. First Conference of Canadian Artists held at Queen's University, Kingston, Ontario. Carnegie Corporation grants allow Ted Campbell, Jack Humphrey and Miller Brittain to attend.

Mount Allison becomes the first university in Canada to grant a Bachelor of Fine Arts degree.

1942

24 January-4 February. André Biéler, at invitation of National Gallery, gives series of lectures in the Maritimes. His tour includes Fredericton, Sackville, Charlottetown, Halifax, Wolfville and Saint John.

1-2 May. First annual meeting of the Federation of Canadian Artists held in Toronto. André Biéler is President until 1944 when Lawren Harris succeeds him for a three-year term.

summer. Summer School of Fine Art at Queen's University, Kingston, Ontario, is initiated and continues for over twenty years. Jack Humphrey is invited to teach in 1945.

July. Miller Brittain leaves Saint John for aircrew training with the R.C.A.F. Sent overseas in 1943, is appointed official war artist in 1945. Is discharged and returns to Saint John in July 1946.

August. Miss Edith Hudson appointed Curator of Art Department of New Brunswick Museum.

September. Violet Gillett starts slide collection of Maritime artists for the MAA.

1943

January. Canadian War Art Programme is authorized.

October. Maritime Art is renamed Canadian Art.

Walter Abell moves to Ottawa to work in extension services of the National Gallery. Acadia University Fine Arts Department folds.

1944 Walter Abell leaves Canada permanently, returns to U.S. and teaches at Michigan State University. He had been editor of Maritime Art, and Canadian Art from 1940-44.

June. "Brief Concerning the Cultural Aspects of Canadian Reconstruction" or "the Artist's Brief" is presented by various cultural societies to the Special Parliamentary Committee on Reconstruction and Re-establishment (The Turgeon Committee). The Federation of Canadian Artists presents own brief, "A National Plan for the Arts", addressing the question of setting up and servicing cultural community centres across Canada. The Saint John Art Club sends a letter to the House of Commons Committee endorsing the Federation's proposals and stressing the need for a community center in Saint John.

1945 Fall. Mrs. John Bishop (nee Edith Hudson) resigns as Curator of Art, New Brunswick Museum and moves to New York. Ted Campbell is interim curator. Avery Shaw is named curator 31 October 1946.

5 December. Canadian Arts Council (now the Canadian Conference of the Arts) formed.

1946 by February. The Saint John Community Centre Association has held three general meetings on need for such a centre.

July. Miller Brittain returns to Saint John. Sets up new studio at 42 Princess Street.

4 July. Norman R. Cody Art Centre opens at 20 Germain Street. It is the first commercial gallery in Saint John.

November. Avery Shaw is named Curator of Art, New Brunswick Museum, until his death in 1957.

1947 Ted Campbell succeeds Violet Gillett as Head, Art Department, Saint John Vocational School.

Canadian Museums Association formed. Avery Shaw attends the organizational meeting in Quebec City.

1948 8 April. Royal Commission on National Development in the Arts, Letters and Sciences (the Massey Commission), chaired by Vincent Massey, is appointed.

1949 Federation of Canadian Artists submits brief to the Massey Commission. The Maritime Art Association presents a brief to the Commission dated 15 December.

February. Pegi Nicol MacLeod dies in New York City.

1951 1 June. The Massey Report is tabled in the House of Commons.

Chronology 2. Ted Campbell

- 1904** Born Daniel Edwin Campbell, Fairville, New Brunswick, February.
- no dates** Attends school in Fairville and at Saint John High School.
- 1922-24** Attends Saint John Art School under instructor Miss Elizabeth Russell Holt.
- c.1924-25** Works in display and advertising gaining experience in printing and layout.
- 1925** Moves to Ashville, North Carolina; works on theatrical posters.
- 1925-29** Enrolls at the Art Institute of Chicago as a full time day student in drawing, painting and illustration. Studies history of art under Helen Gardner, author of Art Through the Ages. Graduates in 1929.
- 1926** Meets Jack Humphrey for first time while on a visit to Saint John.
- c.1929** Returns to Saint John. Does free lance art work, advertising layout for the New System Laundry Company, writes and produces puppet plays. Joins the Saint John Art Club.
- 1931** Exhibits at the Saint John Art Club with Jack Humphrey, Julia Crawford, Violet Gillett, Ruth Starr, John Bishop. Campbell's work includes two pastel portraits, one of Peter Warming, the other of John Bishop, as well as some commercial work.
- 1933** 2 February. Exhibits at Saint John Art Club with Miller Brittain, Jack Humphrey, John Bishop, Julia Crawford, Frank Allison, Ruth Starr. Campbell exhibits portraits and still life studies in oil and water colour.

- 1935** Leases studio at 147 Prince William Street in the Globe Building (one floor up from Prince William Street and fourth floor up from Water Street at the rear).
- Begins long association with the Maritime Art Association.
- 1936** **November.** Exhibits in Maritime Art Exhibition sponsored by the Saint John Art Club.
- 1937** **summer.** In 1937 the New Brunswick Department of Education introduces creative art into its program of studies for public schools. A summer course in creative art for teachers is set up in Saint John. Violet Gillett directs the course, assisted by Campbell.
- 1937-39** Works in the provincial Youth Training Project in Fredericton, teaching "Design and Colour". This project is brought to an end by the War. He is also involved in remedial teaching throughout New Brunswick, and in Saint John and Fredericton.
- 1938** Miller Brittain uses Campbell's studio while Campbell is teaching in Fredericton. Brittain sets up his own studio in 1938 at 108 Prince William Street.
- 1939** **10 July-11 August.** Teaches two art education courses at the New Brunswick Summer School of Education and Fine Arts, Saint John. Leads "Creative Art in the Intermediate School," and assists Violet Gillett with "Creative Art in the Primary and Elementary Grades." Also co-teaches woodworking, construction and design. Humphrey teaches landscape, figure and still life drawing and painting. Brittain teaches painting, drawing and composition.
- 1939-45** Instructor of Art at Provincial Normal School (teacher's college) in Fredericton while maintaining studio in Saint John.
- Part-time instructor of Art at Rothesay Collegiate School and Netherwood School for Girls and the Saint John Vocational School night classes.

1939-45 Part-time instructor at the Observatory Art Centre of the University of New Brunswick, Fredericton; and Saturday morning classes for children, and night classes for adults at the Fredericton High School.

1941 **22-24 May.** First session of the Maritime Art Association's Sixth Annual Meeting held in Campbell's studio in Saint John. Business meeting followed by Saint John Art Club Marionettes and exhibition of work by Saint John artists. Third session at the New Brunswick Museum with a talk by Campbell on "Child Art" and illustrated by exhibition of work by children of New Brunswick.

26-28 June. Attends Conference of Canadian Artists, Queen's University, Kingston, Ontario. Jack Humphrey, Miller Brittain, Julia Crawford and Lucy Jarvis also attend.

winter. Teaches evening drawing classes at Edith Marjorie (Madge) Smith's studio in Fredericton.

1942 **spring.** Teaches Saturday morning children's classes in Fredericton.

Teaches at Netherwood School for Girls, Rothesay, N.B. Brings in three exhibitions for viewing and discussion: the National Gallery Exhibit of Canadian Painters, the Maritime exhibit, and Czechoslovakian Water Colors.

25-27 May. Maritime Art Association's Seventh Annual Meeting held in Fredericton. Campbell's work among those exhibited at the opening session at Madge Smith's studio where paintings by Pegi Nicol MacLeod, Helen Beals, Jack Humphrey, Miller Brittain and Lucy Jarvis, and wood carvings of birds and animals by John Bradford are displayed. Campbell is responsible for the backdrops for the "Art in Action" session where the public observes Jack Humphrey executing a portrait of Mrs. Della Cody; Miller Brittain working on his cartoons for the Tuberculosis Hospital in Saint John; and potters Kjeld and Erica Reichmann at work.

mid-August. Hosts farewell party at his studio for Miller Brittain as he leaves for R.C.A.F. training.

- 1942 [summer]. Exhibits at the Observatory Art Centre, University of New Brunswick, Fredericton. Other artists include Lucy Jarvis, Jack Humphrey, Stanley Royle, Miller Brittain, Violet Gillett and Julia Crawford.
- summer. Conducts class in art teaching methods for teachers in Normal School, Fredericton.
- October-November. Article "Child Art and the School" is published in Maritime Art 3, 1 (Oct.-Nov. 1942): 16-17, 32.
- 1943 Included in the 16th Annual Exhibition of the Canadian Society of Painters in Water Colour at Toronto. Jack Humphrey, John Bishop and Julia Crawford also exhibited.
- [spring]. Teaches Monday night art classes at Madge Smith's studio, Fredericton. Smith opens her studio to any artists in the armed forces wishing to join Campbell's class.
- 1945-47 Replaces Julia Crawford as full-time Instructor of Art at the Saint John Vocational School.
- 1946 Easter. Spends Easter Sunday at Pegi Nicol MacLeod's in New York city along with Miller Brittain, Jack and Edith (Hudson) Bishop and others from Montreal, Ottawa and Fredericton. Campbell stays a few days longer and tours New York with Pegi Nicol MacLeod.
- 1947 Succeeds Violet Gillett as Head of the Art Department of the Saint John Vocational School, also teaches two evening classes a week.
- April. Visits Pegi Nicol MacLeod in New York.
- August. Pegi Nicol MacLeod and daughter Jane spend a few days at Campbell's studio.
- Holds exhibition of Pegi Nicol MacLeod's work at his studio.
- 1948 Council member of Saint John Art Club.

- 1949** **February.** Solo exhibition of thirty-two works dating from 1939-48 at the New Brunswick Museum Art Department as part of its "Know Your Own Artists" Series, No.2. The first artist featured in this series of five was Miller Brittain in January 1949. Julia Crawford, Violet Gillett and Jack Humphrey were featured respectively.
- 1950** **summer.** To Mexico for first time with Fred Ross who had been there in 1949 for two months and had observed and sketched Diego Rivera at work.
- 1955** To Italy, joins an art colony in Positano and meets Rosamond Stokes, Australian artist and illustrator living in London.
- 1956** Rosamond Stokes visits Saint John.
- 1956-57** President of Maritime Art Association
- 1956** **3 October.** Marries Rosamond Sheila Stokes. They continue to live in studio at 147 Prince William Street. Note: Rosamond born 1925 in Bareilly, V.P., India, of Australian parents; studied at the School of Fine Arts, Adelaide, South Australia; Melbourne Gallery Painting School, Victoria, Australia; Central School of Art, London, England; Regent Street Polytechnic and summer schools in Positano, Italy, and San Miguel, Mexico. Met Campbell in Positano, Italy, came to Saint John in 1956, married Campbell. Before marriage earned living in London, England, as illustrator of children's books for nine years.
- Rosamond joins the Maritime Art Association and the Saint John Art Club.
- Kjeld and Erica Deichmann move from Moss Glen to Sussex, New Brunswick
- 1956-63** Rosamond teaches evening classes for adults at Saint John Vocational School.
- 1956-64** Rosamond is art instructor at Netherwood School for Girls.
- [1957]** Ted and Rosamond move out of studio to Moss Glen. (According to Jean Sweet they moved out of studio in 1959.)
- 1957-58** President of Maritime Art Association.

- 1964 1 April. Globe Building at 147 Prince William Street burns to the ground.
- [1965] Retires from Saint John Vocational School.
- 1966 September. Named Curator, Art Department, New Brunswick Museum. Is Curator through 1969.
- Rosamond does display work at New Brunswick Museum.
- 1968 Rosamond spends three weeks studying Museum Display Techniques in New York and Boston.
- 1972-73 Ted and Rosamond work in the Design Department, New Brunswick Museum.
- 1974 Retires and moves to Mexico.
- 1985 28 May. Dies in Mexico.

Chronology 3. Jack Humphrey

- 1901 Born Jack Weldon Humphrey, Saint John, New Brunswick.
- no dates Attends Saint John High.
- 1917-18 Studies Mount Allison University, Sackville, N.B.
- 1922-23 Begins art studies in academic cast and life drawing at the Boston Museum School under Philip Hale.
- 1924-29 Studies at the National Academy of Design, New York. From 1927 to 1929 studies under Charles W. Hawthorne (1872-1930).
- 1925-29 Spends five summers at the Cape Cod School of Art, Provincetown, Mass. Studies under Charles Hawthorne 1925-27 and 1929.
- 1928 4 September. Hawthorne writes Jack's father urging him to encourage Jack to go abroad to study "all the art that's gone before."
- 1929 Exhibits with the Philadelphia Water Color Society and the New York Water Color Club.
- October. To Europe for nine months.
- 1930 March-May. Studies under Hans Hofmann in Munich.
- c.1930 Returns to Saint John.
- 1930s Maintains a studio in the J.M. Humphrey building, King Street.
- 1931 Exhibits at Saint John Art Club with Ted Campbell, Julia Crawford, Violet Gillett, Ruth Starr and John Bishop. The White Pitcher is on display.

1931 21 February. Has published "A View of the Fine Arts" in World Wide, 31st year, no 8, Montreal.

1933 2 February. Exhibits at Saint John Art Club with Ted Campbell, Miller Brittain, John Bishop, Julia Crawford, Frank Allison, Ruth Starr.

16 February. Humphrey's "Present Day Art" is printed in The Evening-Times Globe, Saint John. Written to inform viewers of "Reproductions of Modern Masters" exhibited under auspices of the Saint John Art Club, held at the Admiral Beatty Hotel, 17-19 February.

To Vancouver for four months. Stops in Toronto, meets Lismer and is impressed with his childrens' art classes. Also spends time in Montreal, stays with Jori Smith and Jean Palardy, and meets John Lyman.

Returns to Saint John and sets up art classes for children in his studio.

November. Exhibits in the first Canadian showing of the Canadian Group of Painters at the Art Gallery of Toronto as an invited contributor. Is not elected a member until November 1939.

1934 Still life acquired for Vincent Massey collection.

spring. Solo exhibition at Mount Allison University, Sackville, N.B.

10-12 May. Solo exhibition at Saint John Art Club.

1936 June. "Jack Humphrey - Painter" by Walter Abell in The Canadian Forum, 16-18. Abell first saw Humphrey's work at an exhibition at Mount Allison University, Sackville, N.B., in the spring of 1934. He visited Humphrey at his King Street studio the following autumn.

19 October. Solo exhibition at his studio.

November. Exhibits in Maritime Art Exhibition sponsored by the Saint John Art Club.

1937

February. Exhibits at The Arts Club, Montreal, with Jori Smith, Prudence Heward, Sarah Robertson, Mabel Lockerby, Jean Palardy, Marion Scott, Goodridge Roberts, and Fritz Brandtner.

February. Solo exhibition at Macdonald Galleries, Toronto.

November. Exhibits at the National Produced in Canada Exhibition "Art Exhibition", Montreal, with Aleksandre Bercovitch, Sam Borenstein, Fritz Brandtner, Marion Scott, Allan Harrison, Prudence Heward, John Lyman, Carl Mangold, Louis Muhlstok, Goodridge Roberts, Sarah Robertson, Jori Smith, and Philip Surrey.

November. Exhibits Draped Head at Canadian Group of Painters third exhibition at the Art Gallery of Toronto, November 1937; the Art Association of Montreal, January 1938; and the National Gallery. Purchased for Hart House in 1937.

1938

Draped Head and Flowers exhibited in A Century of Canadian Art, Tate Gallery, London.

29 January-11 February. Solo exhibition of water colours at Picture Loan Society, Toronto. National Gallery acquires Houses and The Road.

c. March. To Mexico for two and a half months.

May. Visits Douglas Duncan on way back to Saint John from Mexico. Shows Duncan his Mexican work.

spring. An original member of the Eastern Group of Painters, Montreal. Other members are John Lyman, Eric Goldberg, Aleksandre Bercovitch, Goodridge Roberts and Jori Smith.

November. Participates in the Eastern Group's first show at Wm. Scott and Sons Galleries, Montreal.

1939

25 March-6 April. Second solo exhibition of water colours at Picture Loan Society, Toronto.

Drops out of the Eastern Group due to disadvantage of being so far removed from Montreal and is replaced by Philip Surrey.

1939 by May. Is a founding member of the Contemporary Arts Society and is the only member not from Montreal. Exhibits in 1940, '41, '42, '44, and '46. Continues as member until C.A.S. is dissolved November 1948.

10 July-11 August. Teaches landscape, figure and still life drawing and painting at the New Brunswick Summer School of Education and Fine Arts, Saint John. Brittain teaches painting, drawing and composition. Ted Campbell teaches two art education courses: leading Creative Art in the Intermediate School, and assisting Violet Gillett with Creative Art in the Primary and Elementary Grades. Campbell also co-teaches woodworking, construction, and design.

November. Is elected a member of the Canadian Group of Painters.

by 1940 Moves into studio at 108 Prince William Street, in the same building as Miller Brittain.

1940 Is elected to the Canadian Society of Painters in Water Colour. (elected director, 1944; vice-president, 1945).

January. Participates in four-man show, Art Gallery of Toronto. AGT purchases Charlotte and Blonde Head.

January. Exhibits with Canadian Society of Painters in Water Colour, Art Gallery of Toronto, and is selected to be included in the travelling portion shown throughout Canada by the National Gallery.

22 November-15 December. Included in Art of Our Day in Canada at the Art Association of Montreal. Brittain exhibits also.

December. Walter Abell's article "Jack Weldon Humphrey" is printed in Maritime Art 1, 2 (Dec. 1940): 12-16.

1941 April. Exhibits with Canadian Society of Painters in Water Colour, Art Gallery of Toronto. Is included in travelling portion across Canada.

1941 26-28 June. Attends the Conference of Canadian Artists, Queen's University, Kingston, Ontario. Ted Campbell, Miller Brittain, Julia Crawford and Lucy Jarvis also attend.

winter. Joint exhibition with Miller Brittain at the Observatory Art Centre, University of New Brunswick, Fredericton.

December. Reviews the Seventh Annual Maritime Art Exhibition sponsored by the Maritime Art Association, "Seventh Maritime Annual", Maritime Art 2, 2 (Dec. 1941): 40, 68.

1942 Marries Jean Fowler of Seymour, Connecticut.

Is included in Canadian Group of Painters Travelling Exhibition, circulated by the National Gallery.

Is included in five-man show of prints, Picture Loan Society, Toronto.

National Gallery of Canada is given A Canadian Sailor, 1942(?).

April. Saint John Art Club purchases oil Portrait of a Girl.

April. Exhibits with Canadian Society of Painters in Water Colour, Art Gallery of Toronto. Is included in travelling component across Canada.

April. Exhibits with Canadian Society of Graphic Art, Art Gallery of Toronto. Is included in travelling component across Canada. Miller Brittain exhibits also.

25-27 May. Attends Maritime Art Association's Seventh Annual Meeting held in Fredericton. Humphrey's work among those exhibited at the opening session at Madge Smith's studio where paintings by Ted Campbell, Miller Brittain, Helen Beals, Lucy Jarvis and Pegi Nicol MacLeod; Deichmann pottery; and wood carvings of birds and animals by John Bradford are displayed. Humphrey takes part in the "Art in Action" session where he completes a portrait of Mrs. Della Cody.

- 1942** **[summer]**. Exhibits at the Observatory Art Centre, University of New Brunswick, Fredericton. Other artists include Ted Campbell, Miller Brittain, Violet Gillett, Julia Crawford, Lucy Jarvis and Stanley Royle.
- September**. Is featured under "Canadian Artists" in World Affairs 8, 1, (Sept. 1942): 18-19.
- 26 October 1942-28 October 1944**. Receives correspondence from Miller Brittain while Brittain is on R.C.A.F. training and during bombing missions over Germany.
- 1943** Solo exhibition of water colours at the Montreal Art Association.
- Becomes aware of Miller Brittain's having been approached to be an official war artist.
- Exhibits with Canadian Society of Graphic Art Travelling Exhibition.
- 1944** Elected a director of the Canadian Society of Painters in Water Colour.
- Makes studies and sketches on the premises of the Saint John Dry Dock and Shipbuilding Company. H.O. McCurry, Director, National Gallery had arranged Humphrey's clearance and access to the docks.
- Exhibits at the T. Eaton Company's Living Art, Toronto.
- 1945** Elected Vice-President of the Canadian Society of Painters in Water Colour.
- Included in The Development of Painting in Canada exhibition, National Gallery, Ottawa.
- January**. Solo exhibition of fifty oils and water colours at Vancouver Art Gallery, arranged through the cooperation of Mrs. Lawrence Killam.
- summer**. Teaches art at Queen's University Summer School, Kingston, Ontario.
- 1945/49?** Retrospective exhibition at New Brunswick Museum, Saint John, with accompanying lecture on his art training, aims and methods.

- 1946** Solo exhibition of oils and water colours at Observatory Art Centre, University of New Brunswick, Fredericton.
- Elected Regional Representative, Canadian Society of Graphic Art (again in 1956, 1959).
- Turns down offer from Charles Scott to teach at Vancouver Art School due to prohibitive costs of moving and accommodation.
- 4-9 November. Exhibits oils and water colours at Norman R. Cody Art Centre, Saint John.
- 1947** 27 October-8 November. Exhibits water colours for second time at Norman R. Cody Art Centre.
- 1948** Council member of the Saint John Art Club.
- Included in Maritime Art Association's Western Art Circuit exhibition.
- 1949** One-man exhibition at the New Brunswick Museum, Saint John. Humphrey's show is the last of five exhibitions in the Museum's "Know Your Own Artists" series. Others featured respectively were Miller Brittain, Ted Campbell, Julia Crawford and Violet Gillett.
- Solo exhibition oils and water colours, Mount Allison University, Sackville, N.B.
- Federation of Canadian Artists exhibition, Canadian Art Now, - Western Art Circuit.
- April-May. Article on Humphrey with a one-page artist's statement in Northern Review 2, 5, (April-May 1949): 21-24.
- 1950** Declines nomination to the Royal Canadian Academy.
- 1951** Receives Honorary LL.D. from University of New Brunswick.
- Eastern Vice-president, Canadian Society of Graphic Art.
- 1952** Awarded a Canadian Government Royal Society Overseas Fellowship to paint in France for one year. Returns to Saint John in 1954.

- 1956 Regional Representative, Canadian Society of Graphic Art.
- 1958 Awarded a Canada Council short-term grant.
- 1959 Regional Representative, Canadian Society of Graphic Art.
- 1960 Awarded a Canada Council Senior Arts Fellowship.
- 1966-67 Retrospective exhibition mounted by Beaverbrook Art Gallery, Fredericton, and circulated by the National Gallery.
- 1967 March. Humphrey dies of heart seizure at Saint John General Hospital following surgery.

Chronology 4. Miller Brittain

- 1912** Born Miller Gore Brittain, Saint John, New Brunswick, November.
- 1923** At age eleven enrolls in junior class in drawing at the Saint John Art School under Miss Elizabeth Russell Holt. The Art School is administered by the Saint John Art Club.
- 1926** Enters Saint John High School.
- 1930** Graduates from Saint John High. At age eighteen goes to New York, enrolls in drawing classes at the Art Students League.
- 1930-31** At ASL studies "Illustration and Composition" under George Wright, Mahonri Young, and William C. McNulty. Is also registered in "Portrait Painting and Drawing" with Frank Vincent DuMond and "Etching and Composition" with Harry Wickey.
- 1931-32** Enrolls in two courses at ASL: "Illustration and Composition" under McNulty, and "Etching and Composition" with Wickey. Wickey has greatest impact on Brittain encouraging him to concentrate on fine art rather than his original intention to become a magazine illustrator. In New York is exposed to urban scene artists including Wickey, George Luks, John Sloan, and Kenneth Hayes Miller.
- 1932** The Depression brings an end to his formal studies. Returns to Saint John and works on the docks, as a time keeper, as a door-to-door salesman, for a home bakery shop and as a bill collector. Finds time to work on his art each day.
- from 1932** Begins experimenting with backgrounds and how light would shine through.

- 1933** **2 February.** Exhibits at Saint John Art Club with Ted Campbell, Jack Humphrey, John Bishop, Julia Crawford, Frank Allison, Ruth Starr.
- 1936** Exhibits with Canadian Society of Graphic Art - is elected a member. Drawings first published in **Saturday Night.**
- November.** Exhibits in Maritime Art Exhibition sponsored by the Saint John Art Club.
- 7 December.** Elected to Executive Council of Saint John Art Club.
- 1937** Exhibits with Canadian Society of Graphic Art, Art Gallery of Toronto. Graham McInnes reviews the show and calls Brittain "the Canadian Breughel".
- 17 July.** **Little Theatre Rehearsal,** charcoal drawing, published in **Saturday Night.**
- 1937-38** Teaches night course in fine art at Saint John Vocational School and art at Black's Harbour, N.B.
- Elected Second Vice-President, Saint John Art Club.
- 1938** Uses Ted Campbell's studio, in his absence, until moving into first studio at 108 Prince William Street, Saint John.
- Begins working in oil and tempera, and mixed media.
- 6 August.** Cartoon of group gathered around a piano singing, published in **Saturday Night.**
- 1938-39** Elected Third Vice-President, Saint John Art Club.
- 1939** Unsuccessful in first attempt to join R.C.A.F. Dr. J. Clarence Webster, President of the New Brunswick Museum, had written a letter of recommendation for him.
- 10 July-11 August.** Teaches painting, drawing and composition at the New Brunswick Summer School of Education and Fine Arts. Ted Campbell teaches two art education courses, woodworking, construction and design. Jack Humphrey teaches landscape, figure and still life drawing and painting.

- 1939-42** Commissioned by Dr. J. Clarence Webster to draw a number of portraits of friends and prominent New Brunswick citizens: Erica Deichmann, 1939; Kjeld Deichmann, 1939; William MacInktosh, 1939; John Babington Macaulay Baxter, 1941; Grace Helen Mowat, 1941; Howard P. Robinson,, 1941; Alice Lusk Webster (Mrs. J. Clarence Webster), 1941; Charles Hanford Blakeny, 1942; Norman Archibald MacRae MacKenzie, 1942; and John Babbitt McNair, 1942.
- late 30s** Does pencil drawing of Ted Campbell. (exhibited as #128 in Portraits by Miller Brittain, 20 March - 15 April 1977, New Brunswick Museum).
- c.1940** Joins the Contemporary Arts Society. Exhibits 1940, 1941 and 1948.
- 1940** Takes larger studio on third floor of 108 Prince William Street. Teaches small number of private students.
- 22 November-15 December.** Included in Art of Our Day in Canada at the Art Association in Montreal. Humphrey exhibits also.
- summer.** Training with the Home Defense Volunteers.
- 1941** Executes first biblical subject matter.
- Executes pastel portrait of Jack Humphrey (in New Brunswick Museum collection).
- April.** First painting ever sold is bought by a private collector at a four-man show in the Print Room at the Art Gallery of Toronto. Other artists include Bernard Middleton of Calgary, J.W.G. MacDonald of Vancouver, and Adrien Hebert of Montreal.
- April.** Pegi Nicol's article "Miller Brittain" is printed in Maritime Art 1, 4 (April 1941): 14-18.
- winter.** Lectures at the Observatory Art Centre, Fredericton, on 19th Century French painting.
- winter.** Joint exhibition with Jack Humphrey at the Observatory Art Centre.
- 13 January.** Is commissioned to execute two panels for the lobby of the University of New Brunswick Lady Beaverbrook Gymnasium.

1941 by 19 June. Completes Lady Beaverbrook Gymnasium panels.

26-28 June. Attends the Conference of Canadian Artists, Queens University, Kingston, Ontario. Ted Campbell, Jack Humphrey, Julia Crawford and Lucy Jarvis also attend.

July. Exhibits in the Contemporary Art of the Western Hemisphere show in Toronto. Brittain and Stanley Royle are the only two New Brunswick artists represented.

1941-42 Exhibits Entanglement, n.d. and Excursion, 1937 in the Maritime Art Association travelling exhibition.

Is working on eleven cartoons for murals depicting the causes and cures of tuberculosis to cover walls of corridors of the Tuberculosis Hospital in Saint John.

1942 28 February. The Longshoremen is published in Saturday Night.

April. Exhibits with Canadian Society of Graphic Art, Art Gallery of Toronto. Humphrey exhibits also.

25-27 May. Maritime Art Association's Seventh Annual Meeting held in Fredericton. Brittain's work among those exhibited at the opening session at Madge Smith's studio where paintings by Ted Campbell, Jack Humphrey, Helen Beals, Lucy Jarvis, and Pegi Nicol MacLeod; Deichmann pottery; and wood carvings of birds and animals by John Bradford are displayed. Brittain takes part in the "Art in Action" session, where the public can observe artists at work. Brittain is at work on his cartoons for the Tuberculosis Hospital in Saint John; Jack Humphrey is completing a portrait of Mrs. Della Cody; and potters Erica and Kjeld Deichmann are at work.

[summer]. Exhibits at the Observatory Art Centre, University of New Brunswick, Fredericton. Other artists include Ted Campbell, Jack Humphrey, Violet Gillett, Julia Crawford, Lucy Jarvis and Stanley Royle.

1942 8 July. Is accepted for aircrew training in R.C.A.F.

25 July. Moves out of studio at 108 Prince William. Leaves for Truro, Nova Scotia to begin a course in mathematics. Hopes to become a pilot.

mid-August. Is guest of honour at farewell party at Ted Campbell's studio.

September. Continues R.C.A.F. studies in Truro.

September 1942-November 1945. Corresponds with Kjeld and Erica Deichmann.

October 1942-October 1944. Corresponds with Jack Humphrey.

by mid-October. Arrives at R.C.A.F. base in Lachine, Quebec, where he expects to spend two or three months.

by December. Is sent to an equipment depot in Montreal East. Is able to spend some time in Montreal and sees Louis Muhlstock a few times.

1943 winter. Attends the Initial Training School for Air Crew in Victoriaville, Quebec, for a ten week course to determine whether he will go overseas as a pilot, navigator, observer of bomber. Takes in Jack Humphrey's one-man show of watercolours at the Montreal Art Association. Meets Goodridge Roberts at the show.

by March. Receives letter from Harry McCurry, Director, National Gallery, that his name is on a panel of artists for the R.C.A.F.

April. Writes final Air Crew exams.

September. Training as bomb-aimer near Fingal, Ontario.

October. Graduates as bomb-aimer.

1 December. Arrives in the U.K.

1944 winter. Visits Carl Schaefer's studio in London where they are joined by Goodridge Roberts, George Pepper and Orville Fisher. Also sees Will Olgivie.

1944

June. Attends a play in London with Carl Schaefer. Encounters Goodridge Roberts again.

August. Brittain and aircrew posted at No.78 Squadron base in Brighton, Yorkshire.

25 August. First bombing mission. Carries William Blake's Songs of Innocence with him on this and other missions.

by 2 October. Has participated in fourteen bombing missions over Germany.

2 October. Writes to Jack Humphrey that his current enthusiasm is Henry Moore.

by 28 November. Has completed twenty-one bombing missions. Is awarded the Distinguished Flying Cross.

1945

23 February. Flies final of thirty-seven bombing missions.

April. Appointed official war artist and is stationed in London.

October. Returns to Canada, lives on the R.C.A.F. station in Toronto and works on drawings of air crews and wartime experiences. Shares a room with Albert Cloutier who was Art Supervisor, Department of National War Services, Ottawa, 1940-43, and an official war artist for the R.C.A.F. from 1944-46. Is seeing Carl Schaefer, visits Paraskeva and Philip Clark, and meets A. Y. Jackson at the Clarks'. Attends party at Isabel McLaughlin's.

Christmas. Spends leave in Saint John.

1946

Executes mixed media portrait of Avery Shaw (in New Brunswick Museum collection).

Easter. Spends Easter Sunday at Pegi Nicol MacLeod's in New York city along with Ted Campbell, Jack and Edith (Hudson) Bishop and others from Montreal, Ottawa and Fredericton.

June. Receives discharge from R.C.A.F.

July. Returns to Saint John. Sets up studio at 42 Princess Street where Avery Shaw has his studio.

- 1946-50 Concentrates on subject matter drawn from William Blake and religious subjects.
- 1946-47 Rejoins Saint John Art Club.
- 1947 Exhibits with the Canadian Society of Graphic Art, wins the Rous and Mann Award for drawing.
- Exhibits with the Canadian Group of Painters as an invited contributor at Art Gallery of Toronto and the Art Association of Montreal.
- 1948 Meets Connie Starr of Saint John who has returned from studying piano in New York.
- First one-man exhibition at Dayton Art Institute, Dayton, Ohio.
- 1949 Begins exploration of man's relationship to nature as subject matter.
- Completes mural commission for Department of Veterans' Affairs Hospital in Lancaster, N.B.
- Executes pastel portrait of friend and poet Kay Smith (exhibited as #153 in Portraits by Miller Brittain, New Brunswick Museum, 20 March-15 April, 1977).
- January. Solo exhibition at the New Brunswick Museum, Saint John. Brittain's show is the first of five exhibitions in the Museum's "Know Your Own Artists" series. Others featured respectively were Ted Campbell, Julia Crawford, Violet Gillett and Jack Humphrey.
- 1950 Part of group show Art in Our World Today, at Florida Gulf Coast Art Centre, Clearwater, Florida and George Binet Gallery in New York.
- 25 September-13 October. First New York one-man show at the George Binet Gallery. Exhibits twenty egg-tempera paintings mainly of religious themes. Attends opening.
- 1951 Marries Connie Starr.
- 1952 Daughter Jennifer is born.
- 1953 Solo exhibition at l'Atelier, Ottawa.

- 1953 Solo exhibition Hartert Galleries, New York.
Exhibits in Second Biennial of Sao Paulo, Brazil.
- 1955 Second solo exhibition at Hartert Galleries, New York.
- 1957 Elected Eastern Section Representative, Canadian Society of Graphic Art.
- 1958 Connie Starr dies of cancer. Brittain enters long period of depression.
- 1963 Participates in Fifth Biennial of Canadian Painting.
- 1966 Retrospective exhibition, Dalhousie University, Halifax.
Retrospective at New Brunswick Museum.
- 1967 fall. Suffers a stroke.
- 1968 21 January. Brittain dies at Saint John General Hospital.
Awarded posthumously the Canada Centennial Medal for contribution to Canadian Art and distinguished war record.

APPENDIX B. MILLER BRITTAIN'S CORRESPONDENCE, 1939-1945

The following chronology documents Brittain's decision to join the R.C.A.F., the training he received, and some of his overseas experiences. It has been pieced together through correspondence located in various archival collections. All letters to Jack Humphrey are on deposit at the NGC Archives, Jack Humphrey Papers. File: Brittain, Miller. Letters to the Deichmanns are located in the New Brunswick Provincial Archives, Fredericton, Gregg-Deichmann Papers, MC 497, box 7, no. 23. Access is restricted and excerpts are quoted with the permission of Erica Deichmann Gregg. Correspondence with Dr. Webster is quoted courtesy of the New Brunswick Museum, Saint John, Alice Webster/John Clarence Webster Papers. The letter to Madge Smith is taken from the New Brunswick Provincial Archives, Madge Smith Papers, MC 168, no. 1/45. The letter to Dr. MacKenzie is located in the University of New Brunswick, Archives and Special Collections Department, Harriet Irving Library, Presidents' Papers (1930-1950).

- 1939 28 October. To Dr. Webster thanking him for "the excellent letter of recommendation for the Air Force."
- 1940 9 August. To Madge Smith informing her that he is training with the Home Defense Volunteers and enjoying it very much.
- 1941 July. To Dr. MacKenzie from Woodstock, N.B. where he is at camp.
- 1942 [summer]. To Dr. Webster (undated) informing him that he has enlisted in the Air Force and will be going to Truro, N.S., on July 25th [1942] to "begin a course in mathematics. I have been accepted for air crew and am hoping to be a pilot. It was all very sudden and as I made my decision about two weeks ago after a half days consideration it was not possible to let you know before this....the last people in the world I should want to let down are Mrs. Webster, yourself and Dr. Collins, but it seemed necessary to take the risk." At Dr. Collins' suggestion, Brittain had been preparing cartoons for future murals for the Saint John Tuberculosis Hospital.

1942

9 September. To the Deichmanns from Truro. He is attending classes six hours a day and sketching. He recounts that his room-mate "does not think my girls are beautiful and they are too sad."

26 October. To Humphrey from Lachine, Quebec, at R.C.A.F. base.

3 December. To Erica Deichmann, no location given. "There is always something doing in Montreal so this place has its compensations."

1943

24 February. To Humphrey from Victoriaville at Initial Training School for Air Crew (I.T.S.) undergoing a ten week course. Had spent the two weeks prior to arrival at I.T.S. at an equipment depot in East Montreal. Had been to see Humphrey's exhibition at the Montreal Gallery [the Montreal Art Association] where he had met Goodridge Roberts and his wife. He said that "it was nicely arranged, well received and well attended." The Humphrey show had been upstairs at the Gallery at the same time as a Canadian Group show of small paintings. Brittain wrote of the latter that "the standard was fairly high but there was nothing very exciting; there was a kind of dainty look about it."

Undated. To Deichmanns from Victoriaville with details of I.T.S. training and courses.

March. To Deichmanns that he had received a letter from McCurry informing him that "my name was on a panel of artists chosen to immortalize the R.C.A.F. I haven't answered him yet and don't intend to unless I wash out of aircrew. I can't see myself interpreting the Air Force to please the authorities. To do so on my own at some future date might be a good idea, but that is another matter entirely."

27 March. To Humphrey [from Victoriaville] "This venture of mine is certainly making up for any lack of incident my life may have had formerly, and that is a compensating thought when the remembrance of things past steals over me. This happens rarely enough thank God, as one's mind is full of other things." Also expressing regrets that Humphrey's sales in Montreal had been disappointing and hoped he had experienced better success in Toronto .

1943 27 April. To Humphrey from Cap de la Madeleine. Noted that Goodridge Roberts was shipped off overseas as a war artist, just as Holgate had been earlier in the spring of 1943.

1944 2 February. To Humphrey from R.C.A.F. Overseas. Recounts that he had been in London and visited Carl Schaefer's studio where he met Goodridge Roberts, George Pepper and Orville Fisher. Also saw Will Ogilvie.

2 October. To Humphrey. Writes of participating in fourteen bombing trips including the Duisburg raid in the Ruhr Valley. He wrote: "Some good friends have gone but fortunately it is hard to realize. It is as if they were on leave or posted away." He had attended a play with Carl Schaefer in London in June and was to see him again but "he left in a hurry for Ireland - sick leave for his nerves." He encountered Goodridge Roberts again in June and later in the summer. He was continuing to paint and described an "Art Club" on the squadron where anyone could use a certain amount of material. He had done "a couple of genre things in watercolour and two portrait drawings...My current enthusiasm is Henry Moore."

1945 22 November. To Deichmanns from Toronto. Describes the drawings he is doing, his impressions of Toronto, the studio facilities available to him, and the various get togethers with other artists. "I have just finished a drawing I have been working on for the last ten days...The picture is of a crew climbing out of a Halifax after a night trip. It has the feeling of weariness and the light seems to be successfully handled so I am a little pleased. My first effort was a dismal failure as I was defeated by my medium but I feel now I have got a technique that should see me through a few more drawings and then on to painting...Our studios are rather poor but we have all the equipment our little hearts desire without any question. I am still living on the station sharing a room with Albert Clouthier...Charlie Goldhamer brought me a magazine with an article about you...Friday evening we are going to the opening of the Canadian Group show and to a party at Isabel McLaughlin's afterwards. I hear her parties are very good."

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Fig. 1. Ted Campbell, 1956.

Fig. 2. Ted Campbell's studio, east and south corner, c.1956.

Fig. 3. Ted Campbell's studio, north wall, c.1956.

Fig. 4. Ted Campbell's studio, exhibition of work by Rosamond Campbell, c.1956

Fig. 5. The "group" at Campbell's studio, early 1940s. (From lower left clockwise: Miller Brittain, Ted Campbell, Norman Cody, Jack Humphrey and Jack Bishop).

Fig. 6. Jack Humphrey, Draped Head, 1931, oil on panel.

Fig. 7. Miller Brittain, The Runaway Sale, 1940,
oil on masonite.

Fig. 8. Jack Humphrey at work in his studio, c.1940.

Fig. 9. Miller Brittain sketching Kathleen Shackleton, 1942.

Fig. 10. Miller Brittain and Jack Humphreys
c.1942.

Fig. 11. Ted Campbell with marionettes at his studio in the company of Miller Brittain and Jack Humphrey, c.1942.

Fig. 12. Jack Humphrey, Night, 1933, oil on canvas glued to board.

Fig. 13. Jack Humphrey, The White Pitcher, 1931, oil.

Fig. 14. Miller Brittain, Self-portrait, c.1939-1941, oil on masonite.

Fig. 15. Miller Brittain, [A Party], 1938,
charcoal.

Fig. 16. Jack Humphrey, Studio Musicale, 1942, oil on masonite.

Fig. 17. Miller Brittain, Little Theatre Rehearsal, 1937, charcoal.

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