

*“The Ladies,
God Bless Them”*

Women's Volunteerism
and Collections Development
at the AGW (1950s–70s)





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Sponsored by the AGW Volunteer Committee



President's Foreword

It is with pleasure that I author this foreword for the exhibition publication, *"The Ladies, God Bless Them" Women's Volunteerism and Collections Development at the AGW (1950s–70s)*. Today, volunteerism in the public sector continues to be an important component of the continuity and viability of non-profit charities. As Gallery Director Catharine Mastin's essay details, the Art Gallery of Windsor began as a volunteer movement and the imprint of women's contributions was significant. Although volunteerism continues to undergo much change in a rapid world of global technologies and ever-competing demands for people's time, the AGW has maintained many forms of volunteerism and the Board of Directors has long maintained volunteer committees in addition to its own unpaid efforts. This essay provides not only an important chapter of the Gallery's history, but underscores the significant contributions made by the Women's and Junior Women's Committees, respectively formed in 1950 and 1956.

The Gallery has sustained a practice of Director's composing the foreword remarks to our publication program. However, in this instance, the governance and registration documents supporting this project led to discussions on the Board's role in sharing records which are normally internal ones. In order to assemble this history and show its gendered history, such documents provided much insight into how institutions have played a part in dominant social systems, and it is important that such histories are made public in order for institutions to understand their roles.

I thank Catharine for her research on this engaging topic which forms one of the most detailed accounts of both the Gallery's history and its collection formation yet published by the AGW. While we have many publications about specific artworks and artists whose works are in the collection, this publication differs from these in its efforts to address questions of how the collection came to be formed. I also thank Kathy Leal, our current Volunteer Committee chair, for her chronology of the Chairs of the Women's and Junior Women's Committees such that we can begin to craft more detailed identities for women whose lives are of value to the historical record. It has been a pleasure to see the Gallery attend to these important histories and I also thank the Volunteer Committee, including Molly Briggs, a past chair, for their enthusiasm about this project.

Finally, all of the Gallery's work in exhibition, collections and publications development requires the support of many agencies and stakeholders. The AGW is indebted to the ongoing commitment from The Canada Council for the Arts and the Ontario Arts Council in bringing this project to fruition. The City of Windsor continues to support the AGW on a new operating model, taking on full responsibilities for the maintenance and long-term care of our purpose-built home. The stable funding and support from these organizations has ensured that we are able to deliver a strong program of exhibitions and corresponding publications for our audiences to enjoy. Thanks are also extended to the AGW staff and membership which has made so many contributions to the exhibition and publication. Finally, I would like to recognize Kenneth Saltmarche for his vision for the Gallery's collection which emerges through this publication as an also important chapter of the Gallery's yet-to-be written histories.

Peter Wasylyk, AGW President

(left) 16. **George Heriot**; *La danse ronde à l'intérieur*, ca. 1801 (detail)
(previous) 15. **Frederick Verner**; *Untitled (River Scene, Sunset)*, 1891 (detail)



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Public art collections are important repositories of cultural memory, knowledge, heritage and identity. Their formation results from the efforts of stakeholders who share the belief that there is a social responsibility to preserve and avail them for public enjoyment. Such collections are often assembled through a combination of professional staff expertise, private collector interest, artists, donors, granting agencies, foundations, benefactors, legacy planners and volunteers. At the Art Gallery of Windsor (AGW), the last-listed of these groups — the Women’s and Junior Women’s Volunteer Committees formed respectively in 1950 and 1956 — made significant financial contributions to developing the Gallery’s Canadian art collection between the 1950s and 1970s. Working with the Gallery’s professional staff, the fundraising initiatives of these two committees supported the purchase of works by such noted Canadian artists as William Kurelek, David Milne, Arthur Lismer, George Heriot, Prudence Heward, Homer Watson and Jean-Paul Riopelle, among others. This essay profiles how the Gallery’s collection grew through the fundraising efforts of these two women’s committees to explore an important collection-building history and provide insights into some of its gendered histories of waged and unwaged work in the postwar decades.

This narrative has been constructed from the Gallery’s institutional archives including annual reports, minutes of the Board of Directors and acquisitions records. Given the male-dominated context in which these records were created, it remains challenging to hear women’s experiences and, in some instances, even to know their given female names through these sources: Mrs. Wallace R. Campbell, for example, is known only through her married identity. These facts invite female-driven archives and oral history memories to join the historical record should they still be extant such that these voices can be heard more in future writing.¹ This essay thus profiles and identifies *some* of the key women who are known to have been involved and profiles women’s contributions generally in the Gallery’s collection movement, specifically their help to advance purchase mechanisms for its growth. The essay is not, however, concerned to address the separate thesis of collection donations also facilitated by the Gallery’s women’s movement. In order to address women’s financial contributions to the acquisitions project, it has also been necessary to explore the vision of the Galley’s professional staff, notably its long-term employee, director and curator Kenneth Saltmarche (1920–2003) as a parallel narrative since their efforts supported his vision. The essay leaves for future writing the relationship of this collection-building history to the much larger topic of women’s committees supporting the development of public art collections across other galleries in Canada and the United States.²

Women’s volunteer support of the art gallery movement in Windsor dates to its very origins in the 1930s. In 1935, the Local Council of Women was formed under the leadership of Mrs. Wallace R. Campbell who served as its first president and whose female and maiden names are not presently known. Campbell was the wife of Windsor-born and first Canadian president of Ford Motor Company, Mr. Wallace R. Campbell. In her role as Gallery volunteer, Mrs. Campbell remained a champion for the Gallery until her passing in 1963. The Local Council of Women began fundraising initiatives for the visual arts by supporting the costs of touring exhibitions coming to Windsor and, as their vision expanded, it led to the formation of the Windsor Art

1. **David Milne**; *Monkey and Tiger Lilies*, 1924

Association (WAA) on April 7, 1936. The WAA was an outgrowth of the work of the Education Committee of the Local Council of Women. Mrs. Campbell had a pivotal role as its vice-president and that same year she was given a family membership in the WAA in recognition of her cumulative volunteer efforts on behalf of the art gallery movement. When the WAA's Women's Committee was also formed under her auspices as honorary chair its objectives were dedicated to the two core functions of membership campaigns and fundraising for art purchases. These initiatives were prior to the official formation of the Willistead Art Gallery of Windsor (WAGW) on October 1, 1943 and the collection was officially begun in the year of the Gallery's formation.³

The Gallery's first acquisitions were made under the leadership of its inaugural paid employee, part-time curator Daphne Hein. They included a Carrera marble carving of the mythological figure Venus modelled after 17th century Italian artist Giovanni da Bologna's original in the Boboli Gardens in Florence, Italy, two bronze figurative sculptures by Marc-Aurèle de Foy Suzor-Côté entitled *The Pioneer* and *The Pioneer's Companion*, and Homer Watson's oil painting, *Hardwood Bush*. Acquisition records for these works support that they came to the Gallery via its parent organization (the WAA) and with the support of the Arts and Letters Club of Windsor as well as two private collectors.⁴ Although collections growth was slow through 1945, these acquisitions set the stage for the Gallery's collection focus which grew to concentrate on art in Canada alongside selected works by artists from other nations including Europe and the United States.⁵

Following the hiring of the Gallery's first full-time employee, curator Kenneth Saltmarche in 1946, the collection became an increasingly important activity for the WAGW. Both his and Hein's legacies demonstrate that the collection was, from the outset, shaped by its nascent professional staff complement to become a director-curator-built collection. Equally, however, its growth was dependent on the fundraising activities of the Gallery's volunteer core in the WAA in which women were a central driving force and that practice continued well into the 1970s, even after the WAA's dissolution.⁶

Although Hein's legacy was a brief four years, the first acquisitions she oversaw set the stage for the Gallery's collection scope as a dominantly "Canadian Art" collection with international breadth and Kenneth Saltmarche continued that work throughout his subsequent 40-year tenure first as curator and then director of the Gallery. Saltmarche was committed to promoting collections growth by publishing his views on it including what would be its focus, how he would go about developing it, and what the role of women was to be in its emergence. In 1957 he observed:

To assemble a permanent collection of the work of Canadian artists at the Willistead Public Library and Art Gallery is now a major product of the Windsor Art Association; it is perhaps the most effective way in which we can meet the challenge. Detroit does not offer such a collection; art lovers in the United States on the whole know nothing about painting in Canada, and in Windsor, which is visited by many thousands of tourists annually, they should have the chance to introduce themselves to Canadian art.... Our women's committee, now four years old, with its newborn junior committee, is just as lively here as are similar committees in other Canadian galleries.⁷

Saltmarche was of the mind that "collecting is an art museum's primary function" and that what made it so important was the fact that, unlike the transitory travelling exhibition, a permanent collection "is always there."⁸ For him, establishing a collection was crucial to creating the Gallery's larger reputation and identity as a major public art gallery in southwestern Ontario that would be nationally recognized. Saltmarche was a 1946 graduate of Toronto's Ontario College of Art where he studied under modernist artists Franklin Carmichael, Yvonne McKague Housser and John Alfsen. These early experiences shaped the expertise in modern art in Canada which he would bring to his vision for the Gallery's collection, including eventually having works by all three of his core teachers represented in the Gallery's holdings.⁹ In his new post, Saltmarche

moved slowly on acquisitions between 1946 and 1949. By 1950, though, it is clear that he had laid the groundwork for a new plan for acquisitions with the WAA and the two women's committees whose role it would be to support his vision that strategic purchasing was a crucial mechanism for developing an art collection.

In an article appearing in *The Windsor Star* on January 28, 1950, Saltmarche announced the Gallery's new policy for acquisitions noting that "to date, and largely because of an undernourished budget, acquisitions have been slight and made mainly through the generosity of members or friends."¹⁰ He continued: "It has been long felt that some systematic policy of purchase was needed, most of all, by the Art Association itself." They set the bar at "a minimum of \$100 annually be expended for the purchase of artworks from the Canadian exhibitions."¹¹ Their processes and goals were as follows:

To carry out its purchase plan, a committee of four will be appointed by the executive Board each season with full power to select paintings, prints, drawings or other works for the collection... It may be some time before Windsor can be proud of anything even remotely resembling a representative collection of Canadian art at Willistead Art Gallery. However, with community support, with careful budgeting, and with selective taste of an authoritative committee, that time will come.¹²

Soon thereafter eight works were acquired in 1950 including the Gallery's first work by Tom Thomson, the sketch *Algonquin Park*. Four works by landscape painter Thomas Roach were acquired from the recent memorial exhibition Saltmarche had curated with the artist's widow and these were given to the WAGW by her and the WAA.¹³ On the occasion of its 20th anniversary in 1957 under the chairmanship of Pearce L.S. Lettner, a future Gallery president (1957–59) and subsequent collection benefactor, the WAA had succeeded for the first time to formalize a Permanent Collection Committee "for the purpose of building a permanent collection of works of art for the people of the City of Windsor."¹⁴

Throughout these policy changes, volunteerism from the Women's Committee and the Junior Women's Committee continued to buttress this female-dominated Gallery movement including collections development. The historical records for the 1950s and 1960s indicate that the functions of the two women's committees differed in certain respects and that their roles also morphed over time to reflect gender hierarchies within the two women's committees, the latter supporting the work of the former. The report of the umbrella Women's Committee in 1967, for example, explained that their work supported the activities of a docent program, the Anne Hume Memorial Library, the Gift Shop, the Fall Sale of Canadian Art, the New Year's Ball, House Committee, Flower Committee, Placement Committee and Membership Committee.¹⁵ Additionally, Saltmarche gave due credit to the "unprecedented success of the Women's Committee whose campaign it was to bring people into the gallery and to the membership of the WAA."¹⁶

The Junior Women's Committee Report explained that their responsibilities included staffing the Gallery on Sunday afternoons, serving refreshments at openings, adding revenue to the Gallery by sponsoring the presentation of the *Spring Thaw* fundraiser, launching a successful loan collection, and generally supporting the Women's Committee's activities.¹⁷ The Junior Women's Committee was also to eventually take the lead on the legendary *Art in the Park* annual sale and festival from 1970 through 1977.¹⁸ Socio-economic distinctions between the two women's groups pointed to a need to address the scheduling challenges of female working parents who were juggling home, family and public lives. The Junior Women's Committee noted that theirs "is a group of volunteers who are not free during the weekdays, but who can and want to give evening and weekend time to Willistead Art Gallery. There are sixty-five members, and there is an open invitation to anyone who wishes to join."¹⁹ As early as 1957, the Women's Committee of the WAA had made it clear that "its efforts have been spent in support of the Art Gallery and the Curator."²⁰



Significant strides on acquisitions were made when the Junior Women's Committee was formed in 1956 and Saltmarche's wife, Judith Saltmarche (née Davies), became the Committee's first chairperson. Joining him as travel companion, her role was to take notes, make post-trip typescripts, record their journeys together, and provide social prowess to his negotiations with donors. One family, for example, described her as "his charming wife."²¹ Enlisting Judith to lead the Junior Women's Committee hinged his and her personal private lives to the cause of the Gallery, and she was the linch-pin behind him realizing some of the AGW's most important acquisitions, including the Gallery's first two works by David Milne in 1957.

In his essay "The Arts Come of Age in Windsor," Kenneth Saltmarche proudly noted that: "This committee recently presented two oil paintings by David Milne...to our collection." Those were the works *Monkey and Tiger Lilies* and *Dominion Square, Montreal* (cats. 1, 2).²² The noted modernist painter who exhibited in the acclaimed *International Exhibition of Modern Art* held in New York in 1913 which came to be known as the "Armory Show" was known to Ontarians thanks largely to the efforts of art dealer Douglas M. Duncan who had already been a strong advocate of the painter's works for several decades. Duncan was the figurehead behind the artist's eventual cross-Canada representation in major public art collections and the source from whom the two works were purchased.²³ Working in support of the umbrella Women's Group, Saltmarche explained in a letter to Duncan that, "I am very pleased to tell you that the Women's Committee decided to purchase two of the Milnes: *Dominion Square, Montreal* and *Monkeys and Tiger Lilies*. We shall be proud to have these pictures in the permanent collection....I enclose the Women's Committee's cheque."²⁴

Carnival, Dominion Square depicts downtown Montreal during winter carnival season in January and is one of several versions he painted of this subject²⁵ and *Monkey and Tiger Lilies* depicts a still life subject. Taking these subjects as points of departure, both paintings were in keeping with Milne's formalist aesthetic strategies of emphasising colour, texture and line as primary concerns over subject matter. During their time at the AGW, the two paintings have accrued significant exhibition and scholarship histories and are testimony to both a judicious collecting vision of the Gallery's curator and the collaborative support of the Women's and Junior Women's Committees.²⁶ In her role as chair of the Junior Women's Committee, Judith Saltmarche provided a bridge between her husband's vision for the collection and the Women's Committee which footed the bill and would be given final credit for the purchase. The acquired works turned out to be strategically important for future acquisitions since they brought Duncan's attention to the WAGW and led to two subsequent gifts in 1980 and 1985, rounding out the Gallery's Milne collection to 22 prints and paintings in watercolours and oil.²⁷

For the next few years, Saltmarche continued to solicit gifts from numerous sources and to look to the Women's and Junior Women's Committees to raise money for acquisitions. Bruno Bobak's *Rocks in a Stream* (cat. 4) was presented by the Women's Committee to the



(left) 2. **David Milne**; *Carnival, Dominion Square, Montreal*, 1924
(right) 4. **Bruno Bobak**; *Rocks in a Stream*, 1952



5. **Niviaksak**; *Man Hunting at a Seal Hole in the Ice*, 1959

notion of a director-curator-built collection without the cumbersome logistics of formal acquisitions committee administration needed for higher priced items.³⁰ Nonetheless, Saltmarche continued to require support from the Women's Committees. The next major acquisition purchased with support of the two committees transpired in 1962 and they realized Saltmarche's goal to develop a collection of works by members of the Group of Seven and their contemporaries. As it turned out, 1962 was a robust year of activity for Saltmarche and the Women's and Junior Women's Committees, and acquisitions purchased with their support included two works by Arthur Lismer from his Vancouver years (a drawing and a related oil painting depicting tide pools on the ocean,) Prudence Heward's acclaimed *Sisters of Rural Quebec*, and Homer Watson's *Near Twilight, B.C.* (cats. 6, 9).

As part of his initial orientation to the job of curator in 1946, Saltmarche had enjoyed the privilege of a significant apprenticeship in arts administration in Ottawa. The trip gave him ten days of leadership under National Gallery of Canada director Harry Orr McCurry and a trip afterwards to Montreal to meet Arthur Lismer, then director of the Art Association in Montreal, where he would become familiar with Lismer's work on art education in public galleries.³¹ These formative experiences left an intellectual imprint on the young curator as he developed ongoing education programs for the WAGW throughout his tenure as curator and director. Likewise, Saltmarche admired him as painter

collection "as a souvenir of the 1957 *Seventh Annual Sale of Canadian Art* exhibition."²⁸ As outlined earlier, his vision was to form a strong collection of Canadian art which would garner national and international attention and that vision included the long-term formation of an important collection of work by artists of Inuit heritage. He participated in James and Alma Houston's initiative to promote work by Inuit artists from Cape Dorset and other locations in the Arctic. With the Women's Committee funds raised in 1957 and 1960, two works were acquired — a soapstone and wood carving by an unknown carver from Povungnituk, *Hunter with Spy Glass* (cat. 3) and one of Niviaksak's most important images, *Man Hunting at a Sea Hole in the Ice* (cat. 5).

The 1959 Cape Dorset print releases have since become much-coveted works on the commercial market and Saltmarche's commitment to early participation in their print releases positioned the Gallery well for future purchases through the Director's Fund.²⁹ Through this new purchase mechanism established in 1961 he could more actively pursue the



3. **Unknown** (Inuit; Puvirnituq, formerly Povungnituk); *Hunter with Spyglass*, date unknown



7. **Arthur Lismer**; *Tide Pools, Vancouver Island*, 1960



8. **Arthur Lismer**; *Tide Pools, Vancouver Island*, 1960

and, in 1962, realized two acquisitions by Lismer both supported by the efforts of the Junior Women's Committee (cats. 7, 8). He wrote enthusiastically to Lismer about the works: "Here is a cheque... from our Junior Women's Committee. This covers the purchase for our permanent collection of the painting *Tide Pools*... and the drawing *Tide Pools*... I hope this pleases you as much as it pleases me and the girls of the Committee who were thrilled to be able to acquire these two things of yours for the Gallery."³² The works were both from Lismer's time spent on Long Beach, Vancouver Island, where he spent many summers sketching beginning in 1951.

Since the WAGW had hosted the National Gallery of Canada's *Memorial Exhibition: Prudence Heward (1896–1947)* in 1949, Saltmarche had been interested in pursuing a Heward acquisition.³³ He recounted that: "A dozen years later, the Gallery's Women's Committee had raised funds to purchase an important painting by a Canadian artist and asked me to seek out such a painting. I immediately thought of Prudence Heward."³⁴ Saltmarche reached out to the artist's family and made arrangements for him and his Junior Women's Committee ally, Judith Saltmarche, to travel to Montreal where the artist's relatives lived to review possibilities. It was on May 11th that he saw the painting then known as "Two French Girls." His enthusiasm for the work was conveyed in a letter to the seller: "I am still elated at the thought of the painting and hope the ladies of the committee will share my enthusiasm — if they don't I'll fire the lot of them!"³⁵ On showing the work to the Women's Committee Saltmarche found no obstacle. With cheque enclosed he wrote back to the family that: As I expected they would be the ladies are completely thrilled with their purchase of the Prudence Heward painting."³⁶

Heward was an artist whom A.Y. Jackson considered "the very best painter we ever had in Canada," and whom he thought "never got the recognition she deserved during her lifetime."³⁷ Following suit with this line of thought, Saltmarche considered the Gallery's new Heward acquisition "unquestionably one of the most successful and important of her early figure compositions."³⁸ In preparation for his transformative exhibition *Canadian Painting in the Thirties*, which recast the decade as a pluralist one beyond the concerns of landscape imagery, Charles C. Hill wrote to Saltmarche on his findings about the Heward. Reference was made to the fact of its inclusion in the 1931 *First Baltimore Pan American Exhibition*



6. **Prudence Heward**; *Sisters of Rural Quebec*, 1930



9. **Homer Watson**; *Near Twilight, B.C.*, ca. 1934

of *Contemporary Paintings*, where the title for the work was confirmed to be *Portrait of Rolande and Pierrette*, the subjects being Prudence Heward's two nieces who were sisters.³⁹ At Saltmarche's recommendation, Hill used the title by which the work has become commonly known, *Sisters of Rural Quebec*.⁴⁰ Since Hill's exhibition, the painting has been included in several major exhibitions, including the artist's retrospective curated by Natalie Luckyj, and most recently in *100 Masters: Only in Canada*, organized by the Winnipeg Art Gallery (2013). Additionally, it is planned for inclusion in the forthcoming survey exhibition, *The Beaver Hall Hill Group*, organized by the Montreal Museum of Fine Arts for 2015.⁴¹ These examples demonstrate the continued significance of the painting's important place within Heward's *oeuvre*, and to its direct and powerful focus on diversifying female subjectivity at a time when women's experiences were not commonplace subjects in Canadian painting. While the foreground sitter gazes off into the distance deep in thought and seemingly unaware of being painted, the background sitter directly engages the viewer. Her stern and direct expression shows a self-conscious subject confident about being worthy of representation.

The fourth important work of 1962 which was made possible for acquisition thanks to the work of the Women's Committee was Homer Watson's *Near Twilight, B.C.* (cat. 9) a work which had been on indefinite loan at the WAGW since 1945. The painting was a late-career nocturne of western Canadian mountain scenery and the second work by him to be added to the Gallery's collection at that time. Significantly different from the earlier *Hardwood Bush*, this panorama spoke

more convincingly of Watson's legacy as a major painter of Canadian scenery following his two trips to the Canadian Rockies in 1921 and 1929. As he observed of the impetus behind the picture: "Those mountains really bowled me over. I hope my age and creaking heart don't throw the ideas out when I start these pictures."⁴² Watson had been dubbed the "Canadian Constable" by Oscar Wilde for his pastoral scenes of the Ontario countryside and his career was elevated to the attention of colonial royalty when the Governor General of Canada purchased one of his works in 1880 for Queen Victoria's art collection. By 1900 Watson was showing solo in Scotland and England as well as in major group-artist exhibitions in Canada. In 1901 he secured two gold medals for his paintings at the Chicago World's Fair and the *Pan American Exhibition* in Buffalo, New York. The artist eventually settled in Doon, Ontario between 1881 and 1883 in the historic Ferrie House where the Homer Watson Gallery was formed in his memory, and where he remained until his passing in 1936.⁴³

Near Twilight, B.C. had first been proposed as an outright donation, but Saltmarche eventually settled on a purchase after prolonged negotiations regarding its provenance. He wrote: "I do have a high regard for the painting and have always felt it would be a major acquisition. Nothing could please me more than to have it for the benefit of the people of this community. In any case, I do feel the future of the picture should be settled and will be grateful for whatever advice or assistance you may be able to give."⁴⁴ By December 1962, Saltmarche had garnered the support of the Women's Committee for the acquisition and wrote with pleasure to the seller: "As promised in my letter of a week ago, here is our Women's Committee's cheque...covering the purchase of the Homer Watson picture. The ladies are quite pleased with their acquisition and so am I. At long last!"⁴⁵ Then Acquisitions Committee Chair Pearce Lettner, extolled the merits of this arrangement and its spinoff for other acquisitions and Gallery projects. To the Women's Committee Chairperson, Joan Hatch, he penned the following note of gratitude:

I wish to add my personal thanks for the generosity of the Women's Committee gift to the Acquisitions Committee at the Art Gallery. As you mentioned one day I certainly am a "squeaky wheel," however, as you know my personal feelings as I am certain are yours and the Women's Committee, [it is]...the lectures, exhibitions and the permanent collection are really the life-blood of the gallery, and the larger and more important we can make our collection of Canadian art, the larger and more important our Gallery becomes. I certainly did not expect the gift of \$600.00 from the Women's Committee after their generosity in seeing that were able to obtain the Homer Watson this year, but it is only through such donors as yourself and through the Women's Committee that we must rely on such people to build our collection. Please extend my personal thanks, the thanks of the entire Acquisitions Committee and certainly the thanks of the Board of Directors of Willistead Art Gallery of Windsor for this wonderful gift, and thank them for the donation from what I know is their hard-earned money. All I can do is present a toast to the Women's Committee — "The Ladies, God Bless Them." Thank you again.⁴⁶

Soon after its creation, Watson had presented the work in the 1934 exhibition of the *Royal Canadian Academy of Arts* and the *53rd Spring Exhibition of the Art Association of Montreal*. These were among the last exhibitions in which he participated before his passing.⁴⁷ Both were major exhibitions in which artists could submit their finest recent achievements. Within less than a year following the work's formal accession to the WAGW collection, *Near Twilight, B.C.* was then selected by noted Canadian art curator J. Russell Harper for inclusion in the artist's retrospective in 1963 organized by the National Gallery of Canada.⁴⁸



10. **Albert Franck**; *McMurrich Street, Toronto*, 1963



12. **Goodridge Roberts**; *Still Life with Detail from Velasquez Print*, 1963



13. **James Edward Hervey MacDonald**; *Cabin in the Northland*, date unknown



17. **James Edward Hervey MacDonald**; *Logs on the Gatineau*, 1914

For the next five years, the Women's and Junior Women's Committee's support of acquisitions slowed in comparison to the dynamism of accomplishments in 1962. Nonetheless, between 1964 and 1968 important works were acquired, including two by Albert Franck and Goodridge Roberts. The matter of Mrs. Wallace R. Campbell's continuing legacy as a driving force during this time is noteworthy for its significance to the Women's Committees since two works were acquired in her memory. The first of these was Toronto painter Albert Franck's *McMurrich Street, Toronto* (cat. 10), a scene consistent with his interest in the theme of disappearing houses of historical importance in domestic Toronto neighbourhoods. In the context of the work's purchase in her memory, Mrs. Campbell was described as "an outstanding Canadian whose services to her country and to her community were widely recognized. She was, apart from other things, one of the Founders and a devoted member of this Gallery."⁴⁹

In 1965, a second tribute was made to Mrs. Campbell with the acquisition of the important painting by Montreal modernist painter Goodridge Roberts, an artist known for his interest in landscape, still life and figurative subjects. At the asking price of \$1,000, *Still Life with Detail from Velasquez Print* (cat. 12) was the most expensive acquisition to date to be supported by the Women's Committee. The two committees were not entirely content with this acquisition and its memorial designation. Saltmarche explained his side of the matter to Barbara Wood, the Junior Women's Committee chair:

I would like to record my own thanks, along with those of the Art Gallery Board of Directors, to the Junior Women's Committee for the extremely generous gift you have just made to our collection. I am convinced that the Goodridge Roberts painting is a worthy tribute to the memory of Mrs. Wallace Campbell. There can be no question that the painting will be a significant accession. I am sure that all — underline all — of the members in time will appreciate this. In the meantime I am grateful for the confidence you have extended to me in this matter.⁵⁰

No written records of the volunteer committee are known to elaborate on their concerns, although Molly Briggs, one-time president of the AGW, remembers that it had been "the tilted plane of the foreground table that set them off."⁵¹

Despite tensions between the parties, the painting soon began to accrue an exhibition history in its new home, notably the artist's retrospective and a major survey exhibition of Ontario public art collections, clear testimony to both Roberts as artist and this still life as a quality acquisition choice endorsed by Saltmarche's peers.⁵²

During the 1970s, the Women's Committees continued their support to grow the collection with strategic acquisitions under Saltmarche's tutelage. These included works by Québécois artist Jean-Paul Riopelle, Group of Seven painter J.E.H. MacDonald, 18th and 19th-century landscape painters George Heriot, Otto Jacobi and Frederick Verner, the work of his director-curator colleague

at London Public Library, Clare Bice (cats. 20, 21), and finally Ukrainian-Canadian painter William Kurelek. With these acquisitions Saltmarche worked on further addressing the formation of a Canadian art collection, including works by the Group of Seven and now also with additions to the 19th-century collection and more contemporary art.

A total of four works by MacDonald were acquired during Saltmarche's tenure, and *Cabin in the Northland* and *Logs on the Gatineau* (cats. 13, 17) were the first two of these. With these acquisitions, MacDonald's career as painter-designer and member of the Group of Seven could be shown and the Women's Committee provided support for both. *Logs on the Gatineau* was one of four known sketches MacDonald made while at the Gatineau River north of Ottawa. This sketch served as a preparatory one for the enlarged version in oil-on-canvas in the collection of the Mendel Art Gallery, painted the following year in 1915.⁵³ MacDonald painted the powerful spring rapids on which the felled logs were transported downstream after winter harvesting for industrial export and manufacturing.

The acquisitions of work by Heriot, Jacobi and Verner reflected a growing engagement with 19th-century art. They were also the result of Saltmarche's investment in colonial Canadian history exhibition projects organized by the WAGW during Canada's Centennial year. In October 1967, Saltmarche had opened the exhibition *Nine Watercolours by George Heriot*, a project which profiled the works he has purchased for the collection in that year through a repatriation grant realized with the support of The Canada Council for the Arts.⁵⁴ Three years hence, colleague J. Russell Harper appears to have tipped him to the availability of a new Heriot work at auction, *Dance Round the Interior* (cat. 15).⁵⁵ Heriot was a student of British draughtsman Paul Sandby from whom he embraced the aesthetics of the Picturesque — gentle and tame landscapes of cloud-filled skies, rolling hills and valleys and rural countryside. Following his appointment as head of the Canadian Post Office in 1799, Heriot's travels took him far and wide across Canada and the subjects he encountered, including



15. **George Heriot**; *La danse ronde à l'intérieur*, ca. 1801



18. **Otto R. Jacobi**; *Laurentian Mountains (On the Gatineau)*, 1867

representations of Canada's First Peoples, were realized in accordance with the precepts of his formal art training. For this addition to the growing Heriot collection of British-Canadian art, Saltmarche gave due credit to the Women's Committee in a feature article on the topic he authored for *The Windsor Star*.⁵⁶

In 1972, Otto Jacobi's *Laurentian Mountains (On the Gatineau)* (cat. 18) was the Gallery's first acquisition by this artist, and its purchase was supported by the Junior Women's Committee. The work presented an opportunity to collect an important Canadian subject and one which was painted during the very year of Canada's official Confederation. A former court painter to the Grand Duke of Nassau at Weisbaden, the Prussian-born artist came to Canada in 1860 on the invitation of the Prince of Wales. He chose to remain in Canada for sufficient enough time to become a charter member of the Royal Canadian Academy of Arts and serve as its president from 1890 to 1893. It was only a short time following the acquisition of this classical Canadian subject that the painting would be included in curator-historian Dennis Reid's major survey of later 19th-century landscape art in Montreal and Toronto.⁵⁷



15. **Frederick Verner**; *Untitled (River Scene, Sunset)*, 1891

The 1970 purchase of Frederick A. Verner's *River Scene, Sunset* (cat. 16) enhanced the WAGW's collection of regionally-produced imagery of Windsor-Essex. Set on today's Riverside Drive West, just west of the AGW's current location, Verner's *River Scene, Sunset* offers a step back in time to view what the riverside residences and business landscape looked like at the turn of the 19th-20th century.⁵⁸ From left to right, the scene includes the John R. Campbell House, the Victor Janisse House, Janette Avenue, the Pacific Hotel (once run by proprietor John Unsworth), the Canadian Pacific Railway station and the John McGregor & Sons boiler and machine shops. The acquisition documents an important Windsor subject and was an important work by a significant contributor to later 19th-century painting in Canada. Consistent with other Saltmarche acquisitions as detailed above, it was not long after its purchase that this work too would be seen as an important painting, especially in Ontario history projects — the image appeared in the heritage exhibitions *The Ontario Community Collects, 1975–76* and *La Belle Epoque, Ontario, 1880–1910*.⁵⁹ The painting was also included in the artist's retrospective in 1976.⁶⁰ Verner was born in Windsor-Essex and his family's relationship to the region included his father, Arthur Cole Verner, having served as a grammar school teacher who came to Sandwich in the 1860s and subsequently served as mayor of Sandwich in 1878, 1884 and 1885.⁶¹ Verner's years spent in Windsor-Essex yielded some of the most detailed renderings of the region's 19th-century built environment.

A further direction Saltmarche gave to the AGW collection was the inclusion of works by his director-curator colleagues who, like him, juggled the role of artist outside their gallery work.⁶² Curator Clare Bice of the London Public Library and Art Gallery (now Museum London) was among these figures. With the support of the Women's Committee, Saltmarche acquired two oil-on-panel sketches related to the larger oil-on-canvas painting of *Monegan, Maine* (cats. 20, 21), gifted by the artist's widow in memory of her husband's work. The purchase and gift acquisitions went hand-in-hand, and their grouping at the time of acquisition informed their future exhibition as Saltmarche wrote about with enthusiasm to Marion Bice:

At a recent meeting of the Board of Directors, enthusiastic approval was given to your gift of Clare's large oil painting *Monegan, Maine* and I have been asked to convey the thanks of all the Board to you and your family for your generosity... The Board also approved as the gift of the Women's Committee, the purchase of the other two paintings and it pleases me very much that we will have the opportunity of displaying the three works together here. They are being installed here this week and will remain on view through the summer.⁶³

The acquisitions coincided with Saltmarche working with the artist for the exhibition *How a Book is Made: Jory's Cove* by Clare Bice featuring his book illustration.⁶⁴ Although these paintings were not in the exhibition, it was his work on the project that prompted discussions with the artist's widow about having additional works by him join the Gallery's holdings. *Monegan, Maine* enabled the Gallery to collect the work of an important painter, and this work Bice had shown in the 1951 Canadian National Exhibition in Toronto.⁶⁵

The Women's Committee supported one more major acquisition before the end of the 1970s, Jean-Paul Riopelle's *Untitled* (cat. 19). A leading member of the Montreal-based Automatistes movement concerned with expressionist approaches to abstraction, Riopelle's painting was a representative example of the artist's work and the first important painting by Riopelle to enter the WAGW's collection.⁶⁶ Riopelle's commitment to exposing the physical energy which he poured onto the canvas



20. **Clare Bice**; *Approaching Storm, Monhegan*, ca. 1950



21. **Clare Bice**; *Clearing Mist, Monhegan*, ca. 1950



19. **Jean-Paul Riopelle**; Untitled, 1960

is well-illustrated in this densely-constructed impasto surface. Like other Saltmarche selections, this painting came with an impressive exhibition history including presentation at the 1962 Seattle World's Fair Fine Art Pavilion and soon following its addition to the Gallery's collection it was also included in a solo exhibition.⁶⁷

In the years between the Riopelle and Bice acquisitions, it was proposed that the two women's committees be merged into one and that the Volunteer Committee (originally formed in 1968) be reactivated. At the September meeting of the Board of Directors, President of the Women's Committee Henrietta White, and Elizabeth Symons, President of The Gallery Guild (formed 1974 from the Junior Women's Committee), made the recommendation that:

The reason for originally establishing a Volunteer Committee (September 1968) was the possibility it provided of attracting the services of men. Because of the untimely demise of the committee, that opportunity was never fully explored and there still exists no organization within the Gallery to take advantage of that potential resource... It is important to remember that all volunteers work as members of committee which are sub-committees of the Board of Directors; that we are all working solely for the betterment of the Gallery and the services it provides to the public. The conditions which existed then... are not the condition of 1977... We therefore propose that all members of the Women's Committee and the Gallery Guild join together in a single organization to be known as the Volunteer Committee. Membership will be open to all persons, men and women, who are members of the Art Gallery of Windsor.⁶⁸

Formation of the Volunteer Committee through the merging of the two women's committees was an effort to recognize the gendering of volunteerism and raise awareness that volunteers could include men. They would not go so far as to "undo" gender to include the plurality of sex-gender identities beyond the binary social categories of men and women.⁶⁹ Nonetheless, this move at least underscored awareness of the gendered history of volunteerism within the Gallery and eventually exposed its relationship to waged and unwaged labour.

Under the rubric of the newly-formed Volunteer Committee, William Kurelek's *Ukrainian Farmer's Wife in Prairie Winter* (cat. 22) was among the last major acquisitions to be realized by the Gallery's women's movement — those who maintained their commitment to volunteerism for the Gallery who had occupied places on the Women's and Junior Women's Committees.⁷⁰ To be sure the Kurelek was an ambitious purchase proposal during a year of Gallery collections growth including over 100 acquisitions. The year's highlights included works by Fritz Brandtner, Paul-Emile Borduas, Bertram Brooker, and the Tabachnick Family Gift (including numerous works by Mexican artist José Luis Cuevas's from his *Letters from Paris* collection). Amidst this context, the Kurelek commanded that Saltmarche also secure a matching Wintario grant to realize the purchase. The monumental scale of the painting spoke powerfully of the artist's family experience as immigrant Prairie settlers. This expansive scene, while showing children at play, makes no fiction of winter's pervasiveness on the Prairies. Kurelek reflected on the experience of painting the Prairies after his move to Toronto where he worked for Avrom Isaacs as a picture framer and pursued his interest in painting.⁷¹ This acquisition brought an important painter and a recent contemporary work by Kurelek to Windsor, and also contributed a significant Prairie scene to the Gallery's collection.

In the context of the commercial art market, the 1970s had shown both Saltmarche and the Women's Committees that acquisition costs were climbing, especially for major works by prominent artists. Combined resources would be needed to continue on the track he had been navigating with his director-curator built collection once made possible regularly through the auspices of the Gallery's women's movement. Although the next decade's acquisitions are not the focus of this exhibition and essay, it is clear that the Kurelek purchase pushed the limits of women's volunteerism since the acquisitions



22. **William Kurelek**; *Ukrainian Farmer's Wife in Prairie Winter*, 1966

records for the 1980s did not include anywhere near the scope and importance of acquisitions secured in previous decades.⁷² Additionally, as Saltmarche was approaching retirement and the Women's Committee and Junior Women's Committee were working towards sex-gender parity, the times and committee momentum were indeed both changing.

The AGW's collection was from the outset a director-curator-built collection developed by the Gallery's professional staff, and that cause was chiefly led by long-term director Kenneth Saltmarche, but begun by Daphne Hein. Following Hein, Saltmarche kept several strategies in concurrent play to realize his goal. These included leveraging gift and purchase together, combining funding sources, maintaining a strong rapport with artists' families, and building from his collegial network. Crucial too was his establishment of the purchase mechanism as a key priority for a strong collections development, including his Director's Fund, and working to ensure active participation from the Women's and Junior Women's Committees to raise money for the cause. Saltmarche had proven his weight as a judicious aesthete working to establish a valuable cultural asset in Windsor-Essex and he was not alone in enlisting to the cause women's fundraising skills for collections growth as a public sector strategy to support professional staff.⁷³

In reviewing Saltmarche's correspondence as included here, it is clear though that the Gallery's collections activities during the 1950s through 1970s is also a story about the Gallery's gendered history of waged and unwaged employment, between paid staff and volunteerism. At this historical moment when public and private work remained deeply gendered, we recall that Daphne Hein left her post in 1946, that very same year when men were returning from wartime and women in paid positions were expected to vacate them and return to the home. Hein had vacated her position to marry and Saltmarche was appointed her successor almost instantly.⁷⁴ In the context of this social history, Saltmarche continued to build on the Gallery's history of it being a women's movement by enlisting them to support his vision as a professional paid staff member. By enlisting his wife Judith to lead the Junior Women's Committee, he had fused their personal and private lives to the cause of the WAGW and any serious history of the Gallery cannot justly exclude her unpaid contributions in this cause among others, regardless of the paucity of historical records pertaining to her legacy at the present time.

Over the next half century, women's roles in the Gallery movement continued to unfold along these gendered social divisions. Just as Ms. Hein had transitioned her role as part-time curator to paid work, her departure led to the Gallery's continued professionalization as a male-dominated enterprise. That practice continued through 1993 in the director's office⁷⁵ and also remained the case in the curatorial program ranks until 1989, when the present writer became the second female paid curatorial appointment, the AGW's Curator of Canadian Historical Art.⁷⁶ Following Hein's resignation in 1946, it would be another 43 years before female workers would again be paid for professional expertise related to the growth of the AGW collection. Women's efforts to transform unpaid work to paid work have a long historical record and the reality would be no surprise to this narrative.

Ann Shtier explores in her study of 18th and 19th-century women's writing the growth of botany as a profession that women were at the forefront of its establishment through their art, writing, teaching and journalism, professions which had grown to yield them both income and social profile from volunteer roots. Her study shows how women developed professional lives from their interests in botanical art, design and writing, and it explores the shift of this work to the male-dominated post-secondary academy. The campaign to "professionalize" botany had been, she argues, led by John Lindley, the first professor of botany at London University. In his efforts to modernize botany, his project also included its "defeminisation." Shtier observes: "His determination to forge distinctions between polite botany — what he called 'amusement for ladies' — and



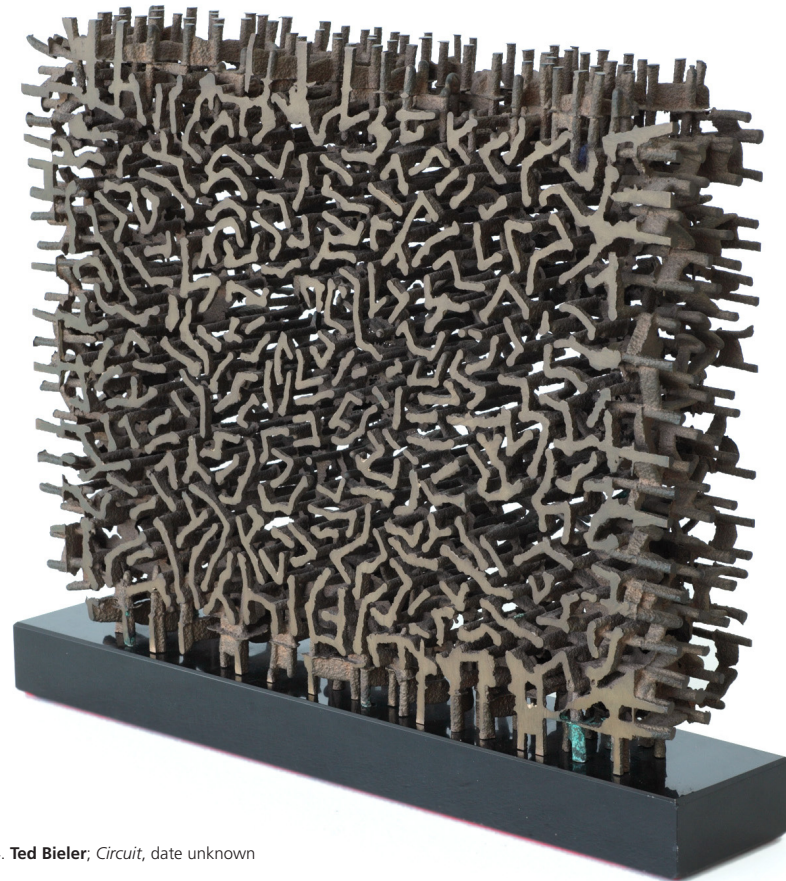
11. **Grace Melvin**; *Mating Season — Seagull Rocks*, date unknown

botanical science — what he called ‘an occupation for the serious thoughts of men’ — inserts a highly charged element of gender into the profession of science.”⁷⁷

Throughout the three decades addressed in this exhibition, it is clear that women’s volunteerism remained a crucial mechanism through which to develop the AGW’s collection. At the end of the day then, perhaps Pearce Lettner’s statement, “The Ladies, God Bless Them,” was a truism of some weight. As demonstrated by the examples of Mrs. Joan Hatch, Mrs. W.R. Campbell and Mrs. Judith Saltmarche, these three female workers in particular were important to the cultural development of Windsor and their lives had been hinged to the institution of heterosexual marriage which at that time worked to exclude waged professional work for women. Nonetheless, to support the growth of a public art collection through this form of volunteerism was to participate “politely,” as Shtier would observe, in a social legacy of consequence and to await the writing of that history in due course as the tides of gender and employment history were shifted and contested.

If Saltmarche could speak to the subject of this essay, he might well explain some of the administrative challenges surrounding volunteer coordination and motivation which, as we see in his earlier cited comment that he might “fire the ladies,” could well have been troublesome and time-consuming. Just the same, with this particular cluster of three women — his wife and two major Gallery patrons — he was, as former chair of the Volunteer Committee Lois Smedick recalls, “fortunate to have enjoyed their ear and that they were open to being educated about Canadian art.”⁷⁸ His descriptions of the women’s committee membership as ‘girls’ leaves further reason for pause and underscores the hierarchy of paid and unpaid labour socially at work. Saltmarche knew all too well that his success as a judicious aesthete with aspirations to form a major public art collection was dependent on the Gallery’s history as women’s movement.

Catharine Mastin, PhD
AGW Director



14. **Ted Bieler**; *Circuit*, date unknown

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White, Henrietta and Elizabeth Symons, “Report of the Women’s Committee,” Meeting of the Art Gallery of Windsor Board of Directors, 21 September 1977, Art Gallery of Windsor Administration Files.

Endnotes

1. At the time of this writing, the Volunteer Committee of the AGW has begun to work with a professional archivist to initiate the development of a Volunteer Committee fond for the AGW to document its larger contributions to the AGW's history.
2. The reader is directed to a forthcoming essay by Anne Whitelaw to further explore another facet of this topic, "From the Gift Shop to the Permanent Collection: Women and the Circulation of Inuit Art," in Janice Helland, Beverly Lemire and Alena Buis eds. *Craft, Community and the Material Culture of Place and Politics, 19th–20th Century* (Aldershot: Ashgate Press, forthcoming).
3. The Willistead Art Gallery of Windsor (WAGW) was officially formed on that day and opened at Willistead Manor, Windsor, Ontario.
4. Among these collectors was the AGW's first president, Dr. Clare Sanborn.
5. Another 13 works were collected through calendar year 1945.
6. It appears that the WAA continued until 1959 when the Art Gallery of Windsor officially became a legally autonomous organization from its beginnings under the auspices of the Public Library. The dates of dissolution for the WAA are not clear at the time of this writing given the absence of a formal archive outlining this history.
7. Kenneth Saltmarche, "The Arts Come of Age in Windsor," in *Canadian Art*, Vol. XIV, No. 4 (Summer 1957), 162–164.
8. Kenneth Saltmarche, "A Gallery Collects," *University of Windsor Review*, Vol. III, No. 2 (Spring 1968), 84.
9. Saltmarche met with the artist's daughter and received by gift four Carmichael prints, accessions 1978.050–053; from Yvonne McKague Housser he arranged by gift the oil painting *Old Plantation, South Carolina*, 1968.008 and later purchased through the Director's Fund the drawing, *Memory*, 1980.048; and from John Alfsen Saltmarche purchased three drawing from the Director's Fund, accessions 1972.017–019.
10. David Mawr (a.k.a. Kenneth Saltmarche), "Art Association to Acquire Works for City Gallery," *The Windsor Star* (28 January 1950).
11. Ibid.
12. Ibid.
13. *Thomas Roach Memorial Collection*, Art Gallery of Windsor, 12–28 September 1949, Art Gallery of Windsor Exhibition History Files.
14. Pearce L.S. Lettner, Chairman, "Permanent Collection Committee," *Annual Report of the Permanent Collection Committee*, 1957–58, Art Gallery of Windsor, Board Administration Files. Lettner was also a collector and Gallery benefactor who left by bequest, 31 artworks to the AGW including important examples of postwar abstraction by Jock Macdonald, Oscar Cahén, Ron Bloore, Harold Town and others: these are the accessions 1977.010–042.
15. *Willistead Art Gallery of Windsor Annual Report*, 1967, Art Gallery of Windsor, Board Administration Files.
16. *Willistead Art Gallery of Windsor, Annual Report*, 1956, Art Gallery of Windsor, Board Administration Files.
17. *Willistead Art Gallery of Windsor, Annual Report*, 1967, op. cit.
18. In 1978 the AGW ceded its role in *Art in the Park* to Rotary International. The decision may have coincided with the Gallery's relocation to the downtown core following the move from Willistead Park where the annual festival continues to be presented today.
19. *Willistead Art Gallery of Windsor*, Annual Report, 1967, op. cit.
20. Ruth Thistlethwaite, President, *Annual Report of the Women's Committee of the Windsor Art Association*, 1957–1958, Art Gallery of Windsor, Board Administration Files.

21. Prudence Heward, Art Gallery of Windsor, Registration File, accession 1962.016.
22. Kenneth Saltmarche, "The Arts Come of Age in Windsor," op. cit., 40.
23. For more information on Milne at the Armory Show, see John O'Brian, *David Milne: The New York Years, 1903–1916* (Edmonton: The Edmonton Art Gallery, 1981).
24. Kenneth Saltmarche to Douglas Duncan, 3 April 1957, Art Gallery of Windsor, Registration Files, accessions 1957.002 and 1957.003.
25. See also the work by David Milne, *Carnival Dress*, Collection of the Agnes Etherington Art Centre, Kingston.
26. A complete record of the exhibition histories and publication records to 1998 for *Monkey and Tigers Lilies* and *Carnival, Dominion Square* can be found in David Silcox, *David Milne Catalogue: Paintings and Writings* (Toronto: University of Toronto Press, 1998), cats. 405.56; and 206.15.
27. These were the important gift in 1970 of 71 artworks from the Douglas M. Duncan Estate including major works by David Milne and Lionel LeMoine Fitzgerald and the 1985 Frances Duncan Barwick gift (Douglas Duncan's sister) of a collection of David Milne drypoint etchings. Prior to the arrival of these works, Saltmarche had also organized the exhibition *Some Paintings, Drawings and Prints from the Douglas Duncan Collection* (Windsor: Art Gallery of Windsor, 1967).
28. Ruth Thistlethwaite, *Annual Report of the Women's Committee of the Windsor Art Association*, 1957–1958, op. cit. The exhibition referred to was the *Seventh Annual Sale of Canadian Art*, held 27 November–11 December 1957, cat. 11, and the work was purchased from the exhibition.
29. For example, the auction catalogue entitled, *The Complete 1959 Cape Dorset Graphics Collection: Inuit Art Auction*, Monday 6 May 2013 (Toronto: Waddingtons, 2013) was dedicated exclusively to the early Cape Dorset prints released for public sale.
30. The Director's Fund was strategically established by Saltmarche soon after the Gallery's formal autonomy was made official in 1960 such that he could expeditiously purchase artwork in lower cost ranges without the delays of formal committee approval.
31. *Willistead Art Gallery of Windsor Annual Report 1946*, Art Gallery of Windsor, Board Administration Files.
32. Kenneth Saltmarche to Arthur Lismer, 18 September 1962, Art Gallery of Windsor, Registration Files, accessions 1962.020–021.
33. The exhibition was shown in Windsor from July 1–31, 1949. A detailed review of Arthur Lismer's work on education is available in Angela Grigor's *Arthur Lismer, Visionary Art Educator* (Montreal and Kingston: McGill Queens University Press, 2002).
34. Kenneth Saltmarche, "Introduction," *Prudence Heward and Friends* (Windsor: Art Gallery of Windsor, 1979) Exhibition Brochure for the exhibition dated 15 July–26 August 1979.
35. Kenneth Saltmarche to Mr. and Mrs. Basil Nares, 13 May 1962, Art Gallery of Windsor, Registration Files, accession 1962.016.
36. Kenneth Saltmarche to Mrs. Basil Nares, 16 May 1962, Art Gallery of Windsor, Registration Files, accession 1962.016.
37. A.Y. Jackson as cited in Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters* (Toronto: Dundurn Press, 2005), 49.
38. Kenneth Saltmarche, "New Acquisitions Exhibition Label," Art Gallery of Windsor, Registration Files, accession file 1962.016.
39. Charles C. Hill to Kenneth Saltmarche, 31 October 1973. The exhibition was held 15 January–28 February 1931.
40. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), cat. 24.

41. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston: Agnes Etherington Art Centre, 1986); Stephen Borys with Andrew Kear, *100 Masters: Only in Canada* (Winnipeg: Winnipeg Art Gallery, 2013), 168–169.
42. Homer Watson as cited in Muriel Miller, *Homer Watson: The Man of Doon* (Toronto: Summerhill, 1988), 109.
43. The website *Homer Watson*, www.homerwatson.on.ca, provides information on the history of his residence in Doon.
44. Kenneth Saltmarche to the Executor of the Estate of Homer Watson, 8 March 1962, Art Gallery of Windsor Registration Files, accession 1962.003.
45. Kenneth Saltmarche to Mrs. Bess Hamilton, 3 December 1962, Art Gallery of Windsor, Registration Files, accession 1962.030.
46. Pearce L.S. Lettner to Mrs. H. Clifford (Joan) Hatch, 11 July 1963, Art Gallery of Windsor, Registration Files, accession 1965.032.
47. *Catalogue of the 53rd Spring Exhibition* (Montreal: Art Association of Montreal, 1936), Exhibition held 19 March–12 April 1936, cat. 451; *Annual Exhibition of the Royal Canadian Academy of Arts*, 1934, cat. 193 as cited in Evelyn de R. McMann, *Royal Canadian Academy of Arts: Exhibitions and Members, 1880–1979* (Toronto, Buffalo and London: University of Toronto Press, 1981), 420.
48. J. Russell Harper, *Homer Watson R.C.A.: Paintings and Drawings* (Ottawa: National Gallery of Canada, 1963), cat. 58.
49. *Art Gallery of Windsor, Annual Report 1963–1964*, Art Gallery of Windsor, Board Administration Files, and accession 1964.015.
50. Kenneth Saltmarche to Miss Barbara Wood, 16 December 1965, Art Gallery of Windsor Registration Files, accession 1965.032.
51. Author Interview with Molly Briggs, Windsor, 4 September 2014.
52. William C. Forsey, *The Ontario Community Collects* (Toronto: Art Gallery of Ontario, 1975), cat. 81, 168–169; Karen Wilkin, *Goodridge Roberts: Selected Works* (Saskatoon: The Mendel Art Gallery 1981), cat. 19 and *Still Life with Detail from Velasquez Print* appears as the cover image.
53. Further information on the Gatineau paintings can be found in Catharine Mastin, *J.E.H. MacDonald: Logs on the Gatineau* (Windsor and Saskatoon: Art Gallery of Windsor and the Mendel Art Gallery, 1991).
54. These nine works are the accessions 1967.038–046 in the AGW collection.
55. Correspondence in the accession file has the initials “JRH” to Kenneth Saltmarche, Art Gallery of Windsor Registration Files, accession 1970.018.
56. Kenneth Saltmarche, “Another Heriot Comes to Willistead,” *The Windsor Star*, 8 June 1970.
57. Dennis Reid, *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860–1890* (Ottawa: National Gallery of Canada, 1979).
58. The Gallery acquired a second version of this subject in watercolour in 1980 by bequest, the accession 1980.012.
59. William C. Forsey, *The Ontario Community Collects* (Toronto: Art Gallery of Ontario, 1975); and Brad Blain, *La Belle Epoque, Ontario, 1880–1910* (Kitchener: Kitchener Waterloo Art Gallery, 1976), exhibition 3 June–5 September 1976.
60. *Frederick Arthur Verner, 1836–1928: Paintings, Watercolours, Drawings* (Ottawa: National Gallery of Canada, 1976), touring exhibition December 1976–July 1977, cat., 71; *Yesterday’s Canadians* (London: London Regional Art Gallery, 1981), 22, exhibition dates, 27 March–29 March 1981.
61. David Mawr, “Frederick Verner: Artist, Man of Action,” *The Windsor Star*, 9 July 1954.

62. Saltmarche was also interested works by in Thomas Reid Macdonald and Charles Comfort being added to the AGW’s collection and the accomplished these goals with acquisitions in 1969, 1973, and 1980.
63. Kenneth Saltmarche to Marion Bice, 1 June 1977, Art Gallery of Windsor, Registration Files, accession 1977.008–010.
64. The exhibition took place 17 March–8 May 1977 at the AGW.
65. *Catalogue of an Exhibition of Paintings and Sculpture Arranged by the Canadian National Exhibition and the Art Gallery of Toronto* (Toronto: Art Gallery of Toronto and Canadian National Exhibition, 1951), exhibition held 24 August–8 September 1951).
66. The first acquisition was a copy of the lithograph print *Feuilles VI*, c. 1954, accession 1968.020.
67. As cited in the correspondence invoice Mazelow Gallery to Art Gallery of Windsor, 1 November 1973, Registration Files, accession 1973.017; and *Jean-Paul Riopelle* (Kitchener: Kitchener Waterloo Art Gallery, 1980), exhibition held 18 September–16 November, 1980, cat 19.
68. Henrietta White and Elizabeth Symons, “Report of the Women’s Committee,” Meeting of the Art Gallery of Windsor Board of Directors, 21 September 1977, Art Gallery of Windsor, Board Administration Files.
69. In *Undoing Gender*, Judith Butler provides viewpoints on the importance of recognizing numerous categories of sex-gender identity including transsexuality and bisexuality and she raises the important question of whether we can move to a position that calls for the end of sexual difference. (New York and London: Routledge, 2004).
70. The Volunteer Committee was formed 21 September 1977 when the “Women’s Committee Report — Board of Directors Meeting” made the recommendation that “A Committee of Volunteers be established to replace the “Women’s Committee,” Art Gallery of Windsor, Board Minutes, Board Administration Files, 21 September 1977. To this day the AGW’s Volunteer Committee continues to be female dominated in its membership.
71. Bruce, Tobi, Mary Jo Hughes and Andrew Kear et al., *William Kurelek: The Messenger* (Hamilton, Victoria and Winnipeg: Art Gallery of Hamilton, Art Gallery of Greater Victoria and the Winnipeg Art Gallery, 2011).
72. A total of six acquisitions were made with the support of the Volunteer Committee between 1980 and 1985 — the accessions 1980.002, 1980.046, 1981.001, 1981.002, 1981.021, and 1983.046.
73. Women’s Committees were also instrumental to collections growth at Museum London, the Art Gallery of Hamilton and the Art Gallery of Ontario among others.
74. *Willistead Art Gallery of Windsor Annual Report* 1946, Art Gallery of Windsor, Board Administration Files.
75. Nataley Nagy was the first female Director of the AGW and she began her tenure in April 1993, and in 1964 Daphne Ellis (formerly Hein) returned for a brief term as Acting Director to replace Saltmarche while he was on a one-year leave of absence.
76. Catharine Mastin was appointed Curator of Canadian Historical Art and began her tenure in January 1989. Prior to her appointment, curators Edward Drummond Fraser and Grant Arnold were also employed with the Gallery.
77. Ann Shtier, *Cultivating Women, Cultivating Science: Flora’s Daughters and Botany in England, 1760–1860* (Baltimore and London: Johns Hopkins University Press, 1996), 5 and Chapter 6, “Defeminizing the Budding Science of Botany,” 147–171.
78. Author Interview with Dr. Lois Smedick, Windsor, 29 September 2014.

List of Chairs and Presidents

Compiled by Kathy Leal

Women’s Committee

1953 – 1954	Mrs. Wallace R. Campbell
1954 – 1955	Mrs. K.E. Fleming (Jean)
1955 – 1956	Mrs. D.W. Smith (Madeline)
1956 – 1957	Mrs. C.A. Bell (Dorothy)
1958 – 1959	Mrs. E.H. Thistlewaite (Ruth)
1960 – 1961	Mrs. Wallace Campbell
1962 – 1963	Mrs. H.C. Hatch (Joan)
1964 – 1965	Mrs. F.R. Armstrong (Edith)
1966 – 1967	Mrs. W.G. Curry (Sylvia)
1968 – 1969	Mrs. W.A. Cowan (Sheila)
1970 – 1971	Mrs. J.B. Mollard (Frances)
1972 – 1973	Mrs. R.S. Greenhow (Esther)
1973 – 1975	Mrs. T. Wickett (Eleanor A.)
1976 – 1977	Mrs. T.C. White (Hetty)
1978 – 1980	Mrs. R.B. Andrew (Betty), First President of the Volunteer Committee

Junior Women’s Committee (aka The Gallery Guild)

1955	Mrs. K.C. Saltmarche (Judith)
1962	Mrs. T. Robson (Joyce)
1964	Mrs. J. Maus (Shirley)
1965	Miss Barbara Ward
1968	Miss Margaret Westgate
1969	Miss Georgina Patrick
1969	Miss Lois Jackson
1970 (September)	Mrs. D.W. Allen (Winn)
1970 (November)	Mrs. J. Blyth (Marg)
1971 (September)	Miss Lois R. Jackson
1972 (October)	Mrs. E.D. Briggs (Molly)
1973	Mrs. R. McLennan (Joanne)
1974	Mrs. J. Fry (Louise)
1975	Miss Judith McLean
1976 – 1977	Mrs. D.T.A. Symons (Elizabeth)

Volunteer Committee Chairs/Presidents

1978 – 1979	Mrs. R.B. Andrew (Bette)
1980 – 1981	Mrs. R.W. Johnson (June)
1982 – 1983	Mrs. H.A. Schiller (Rosemary)
1984 – 1985	Mrs. D.A. Allan (Winn)
1986 – 1987	Mrs. A.W. Eansor (Rose Marie)
1988 – 1989	Mrs. M. Benson (Patricia)
1990 – 1991	Mrs. J. Giffen (Joan)
1992 – 1994	Miss Georgena Falls
1995 – 1996	Mrs. E.D. Briggs (Molly)
1997 – 1998	Mrs. J. Shaw (Manjit)
1999 – 2000	Mrs. M.I. Kotovich (Louise)
2001 – 2002	Mrs. R. Hayes (Anne)
2003 – 2004	Miss Lina DiMeo
2005 – 2006	Mrs. J. Entwistle (Margaret)
2007 – 2008	Miss Janet McKenzie
2009 – 2010	Dr. Lois Smedick
2011 – 2012	Miss Sandra Beatty
2013 – 2014	Mrs. E.D. Briggs (Molly)
2014 –	Mrs. H. Leal (Kathleen)

References

Nominating committee officers for 1978, Volunteer Committee files, AGW
Minutes of the first General Meeting of 1978–80, Volunteer Committee files, AGW
Annual Meeting of the Women’s Committee & the Gallery Guild Minutes of February 23, 1978

Chronology

- 1935 The Local Council of Women is formed under the leadership of Mrs. Wallace R. Campbell as its first President.
- 1936 The Windsor Art Association is formed on April 7.
- 1943 The Willistead Art Gallery of Windsor (WAGW) is formed on October 1, and the collection is officially begun by Daphne Hein who is appointed the Gallery’s first part-time curator.
- 1946 Daphne Hein resigns and Kenneth Saltmarche is appointed full-time curator in September.
- 1950 Saltmarche announces the Gallery’s new policy for acquisitions on January 28.
- 1950 The Women’s Committee is formed.
David Mawr (aka Kenneth Saltmarche), writes “Art Association to Acquire Works for City Gallery” for *The Windsor Star* (January 28) to promote the growth of the collection.
- 1956 The Junior Women’s Volunteer Committee is formed with Judith Saltmarche as the first chairperson.
- 1957 The Women’s Committee supports the purchase of the first two works by David Milne to enter the collection: *Carnival*, *Dominion Square* and *Monkey and Tiger Lilies* (both 1924). These works are first brought forward by the Junior Women’s Committee.
Kenneth Saltmarche publishes “The Arts Come of Age in Windsor,” in the summer issue of *Canadian Art* magazine.
- 1961 The Women’s Committee supports the purchase of Niviaksiak’s stonecut print, *Man Hunting at a Sea Hole in the Ice* (1959).
- 1962 The Women’s Committee supports the purchase of Prudence Heward’s *Sisters of Rural Quebec* (1930) and Homer Watson’s *Near Twilight, B.C.* (ca. 1934), and the Junior Women’s Committee supports the purchase of *Tide Pools* (1960), Arthur Lismer’s oil painting and drawing.
- 1963 Mrs. Wallace R. Campbell passes away and two acquisitions are dedicated in her memory, Albert Franck’s *McMurrich Street* (1963) and Goodridge Roberts’ *Still Life with Detail from Velazquez Print* (1963).
- 1966 The Women’s Committee supports the acquisition of two works by J.E.H. MacDonald, *Cabin in the Northland* (not dated) and *Logs on the Gatineau* (1914).
- 1968 The Volunteer Committee is formed for the first time.
Kenneth Saltmarche, publishes “A Gallery Collects,” in the *University of Windsor Review*.
- 1969 Supplementary Letters Patent are issued which change the name of the Willistead Art Gallery of Windsor to the Art Gallery of Windsor (AGW) on June 25.
- 1970 The Women’s Committee supports the acquisition of Frederick Verner’s *River Scene, Sunset* (1891) and George Heriot’s *La danse ronde à l’interieur* (ca. 1801).
- 1972 The Junior Women’s Committee supports the acquisition of Otto Jacobi’s *Laurentian Mountains (On the Gatineau)* (1867).
- 1973 The Women’s Committee supports the acquisition of Jean-Paul Riopelle’s untitled abstraction (1960).
- 1974 The Junior Women’s Committee becomes The Gallery Guild.
- 1977 The Women’s Committee supports the purchase of two works by Clare Bice, *Clearing Mist, Monhegan* and *Monhegan, Maine* (both ca. 1950).
The Women’s Committee and Junior Women’s Committees disband and the Volunteer Committee is reinstated.
- 1979 The Volunteer Committee supports the purchase of William Kurelek’s *Ukrainian Farmer’s Wife in Prairie Winter* (1966).

List of Works

1. **David Milne**; *Monkey and Tiger Lilies*, 1924
oil on canvas; 41.0 x 51.0 cm
Gift of the Women's Committee of the Windsor Art Association, 1957
2. **David Milne**; *Carnival, Dominion Square, Montreal*, 1924
oil on canvas; 41.0 x 51.0 cm
Gift of the Women's Committee of the Windsor Art Association, 1957
3. **Unknown** (Inuit; Puvirnituq, formerly Povungnituk); *Hunter with Spyglass*, date unknown
soapstone and wood; 23.0 x 12.0 cm
Gift of the Women's Committee of the Windsor Art Association, 1957
4. **Bruno Bobak**; *Rocks in a Stream*, 1952
watercolour and ink on paper; 22.0 x 29.0 cm
Gift of the Women's Committee of the Windsor Art Association, 1958
5. **Niviaksiak**; *Man Hunting at a Seal Hole in the Ice*, 1959
colour skin stencil on paper, 7/30; 61.0 x 46.0 cm
Gift of the Willistead Art Gallery of Windsor Women's Committee, 1960
6. **Prudence Heward**; *Sisters of Rural Quebec*, 1930
oil on canvas; 157.0 x 107.0 cm
Gift of the Willistead Art Gallery of Windsor Women's Committee, 1962
7. **Arthur Lismer**; *Tide Pools, Vancouver Island*, 1960
oil on canvas board; 41.0 x 51.0 cm
Gift of the Willistead Art Gallery of Windsor Junior Women's Committee, 1962
8. **Arthur Lismer**; *Tide Pools, Vancouver Island*, 1960
ink on paper; 30.0 x 42.0 cm
Gift of the Willistead Art Gallery of Windsor Junior Women's Committee, 1962
9. **Homer Watson**; *Near Twilight, B.C.*, ca. 1934
oil on masonite; 86.0 x 112.0 cm
Gift of the Willistead Art Gallery of Windsor Women's Committee, 1962
10. **Albert Franck**; *McMurrich Street, Toronto*, 1963
oil on masonite; 51.0 x 61.0 cm
Given in memory of Mrs. W.R. Campbell by the Willistead Art Gallery of Windsor Women's Committee, 1964
11. **Grace Melvin**; *Mating Season — Seagull Rocks*, date unknown
ballpoint ink on paper; 15.2 x 24.2 cm
Gift of the Willistead Art Gallery Women's Committee, 1965

12. **Goodridge Roberts**; *Still Life with Detail from Velazquez Print*, 1963
oil on masonite; 122.0 x 91.0 cm
Gift of the Willistead Art Gallery of Windsor Junior Women's Committee, in memory of Mrs. W.R. Campbell, 1965
13. **James Edward Hervey MacDonald**; *Cabin in the Northland*, date unknown
tempera on illustration board; 21.0 x 25.0 cm
Gift of Willistead Art Gallery of Windsor Women's Committee, 1966
14. **Ted Bieler**; *Circuit*, date unknown
cast bronze on monolithic base; 27.0 x 34.0 cm
Gift of the Art Gallery of Windsor Women's Committee, 1968
15. **George Heriot**; *La danse ronde à l'intérieur*, ca. 1801
watercolour over graphite on paper, laid down; 21.0 x 32.0 cm
Gift of the Art Gallery of Windsor Women's Committee, 1970
16. **Frederick Verner**; Untitled (River Scene, Sunset), 1891
watercolour over graphite on paper; 34.0 x 69.0 cm
Purchased with funds donated by the Art Gallery of Windsor Women's Committee, 1970
17. **James Edward Hervey MacDonald**; *Logs on the Gatineau*, 1914
oil on board; 19.0 x 24.0 cm
Gift of the Art Gallery of Windsor Women's Committee, 1971
18. **Otto R. Jacobi**; *Laurentian Mountains (On the Gatineau)*, 1867
oil on canvas; 66.0 x 104.0 cm
Gift of the Art Gallery of Windsor Junior Women's Committee, 1972
19. **Jean-Paul Riopelle**; Untitled, 1960
oil on canvas; 60.0 x 92.0 cm
Gift of the Art Gallery of Windsor Women's Committee, 1973
20. **Clare Bice**; *Approaching Storm, Monhegan*, ca. 1950
oil on canvas; 64.0 x 77.0 cm
Gift of the artist's family, 1977
21. **Clare Bice**; *Clearing Mist, Monhegan*, ca. 1950
oil on board; 41.0 x 51.0 cm
Gift of the Art Gallery of Windsor Women's Committee, 1977
22. **William Kurelek**; *Ukrainian Farmer's Wife in Prairie Winter*, 1966
mixed media on masonite; 122.0 x 244.0 cm
Purchased with funds donated by the Art Gallery of Windsor Volunteer Committee
and with the assistance of the Ministry of Culture and Recreation through Wintario, 1979

"The Ladies, God Bless Them"

Women's Volunteerism and Collections Development at the AGW (1950s –70s)

October 4, 2014 – January 4, 2015

Curator Catharine Mastin, PhD

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Sponsored by the AGW Volunteer Committee

(right) 18. **Otto R. Jacobi**; *Laurentian Mountains (On the Gatineau)*, 1867 (detail)

AGW
Art Gallery of Windsor

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