



fig. 1 Peter and Traudl Markgraf in their studio, c.1960.
(Photo: Jack Markow & Co. Ltd., Montreal)

THE CANON UNBOUND

Picturing Canada in Punnichy¹

This article is the last in a series of four examining the role that reproduction programs at the National Gallery of Canada and later the Canada Council, played in defining the idea of Canadian art and the symbolic imagery of nationhood.² Together, the texts provide an in-depth examination of national reproduction programs of Canadian art between 1928 and 1970, the external factors that shaped them, and their enduring legacy. In this article, I will discuss the last phase of the Sampson-Matthews silkscreen project and the continuing impact of these reproductions through an analysis of their circulation in the art market between 1970 and 1996. "The Canon Unbound" examines the Markgraf reproduction programs, the final stage in the National Gallery's forty-year involvement in the promotion of Canadian art through the use of high-quality reproductions. The Gallery's collaboration with the Markgrafs began, not surprisingly, with reproductions of the stalwarts of the Canadian canon but eventually came to include contemporary Canadian art. This article also examines a final national silkscreen project: the Canada Council/Markgraf partnership, which focused exclusively on the reproduction of contemporary Canadian art.

An Afterlife for the Sampson-Matthews Prints

In this section, I examine what I call the "afterlife" of the Sampson-Matthews prints and their continuing presence in the art milieu long after the mid-1960s when production of the silkscreen prints had ceased. In 1969, the art collector A.H. Libby selected 2200 prints of what he considered the most marketable subjects from Sampson-Matthews' remaining inventory.³ In 1969 and the early 1970s his son, John (now of the John A. Libby Fine Art gallery in Toronto but then working out of Burlington) marketed the prints extensively throughout Ontario to both the wholesale and retail markets, even selling them door-to-door. Libby senior was personally acquainted with several of the artists and John Libby, like many who have become involved with the prints, was engaged by the history of the silkscreen project and attempted to meet as many of the participants as he could. As a result, A.J. Casson, A.Y. Jackson, Thoreau MacDonald and Alfred Pellán all signed their prints, substantially increasing their value. John Libby has continued to deal in the Sampson-Matthews prints over the last thirty years.

In June 1979 the remaining Sampson-Matthews inventory, estimated by its purchasers at between 12,000 and 15,000 prints, was acquired by Fred

Turner and Jim Pearse.⁴ Together they opened the Swansea Gallery in Toronto to market the work. Their holdings of about 70 images included works originally designed for the National Gallery program (all of which had been rerun on one or in most cases many occasions between 1943 and 1963), several prints from the Federation of Canadian Artists' project (including Rody Courtice's *White Calf*, Naomi Jackson's [*Winter*] *Ste. Adele* and Dorothy Williams' *Indian Village*), and works from the three Pulp and Paper series.⁵ Turner also purchased the gouaches for Courtice's *White Calf* and Jackson's *Winter*.

To better understand the role the Sampson-Matthews silkscreens had played in Canadian art, Turner researched their history and interviewed a number of the artists involved in the project. Turner and Pearse then developed a marketing strategy that echoed Sampson-Matthews' earlier operation: articles were strategically placed in newspapers and magazines across the country, the prints were widely advertised, and exhibitions were mounted in public libraries and galleries.⁶ In 1980, for example, *Canadian Landscapes* an exhibition presented at the Aurora Public Library, was described as the first time that the prints and the originals (the Courtice and Jackson gouaches were included) had been gathered in a single Canadian art show.⁷ Clearly identifying the prints as reproductions, Turner and Pearse described them as posters while emphasizing their artistic value. The prints were offered for sale at between \$60 and \$140 each.

Following the promotional exhibitions, the Swansea Gallery wholesaled the prints across the country with recommended retail prices ranging from \$150 to \$300. Major clients included private galleries in Toronto, Edmonton, Calgary and Vancouver. The prints were also sold in Hudson's Bay Company stores across the country.⁸ Order and shipping lists indicate that most of the prints in the 1957 and 1963 catalogues, as well as a few Federation of Canadian Artists images and Charles Comfort's *Bunkhouse Scene* from the first Pulp and Paper series, remained in stock.⁹ In the mid-1980s Turner and Pearse split the remaining prints when Pearse moved to Edmonton.¹⁰ Private dealers, including Libby, Turner and Pearse, continued to sell the prints throughout the 1970s and '80s.

In the 1990s, a new marketing strategy with the high-end retail market and investors as the new target audiences, provided a sequel to the story of the Sampson-Matthews prints. In 1990, Capital Vision Inc., a company based in Toronto and Halifax, acquired a large stock of the prints and began to market what it called *The Canadian Heritage Collection*. Described as unique "oil silkscreens" or "silkscreen paintings," the reproductions were advertised as part of the original wartime project – despite the fact that they had all been printed in the post-war period.¹¹ These prints (produced in unlimited runs over an eighteen-year period) were now marketed as numbered prints in limited editions and each bore a stamped "Supervised by" with A.J. Casson's signature in ballpoint below. A letter dated June 14, 1990, and signed in a shaky hand by the aged Casson was used as a key marketing tool.¹² Describing them as "a national lost treasure of oil silkscreen paintings lost for about 50 years," the Casson letter stated:

They are a wonderful discovery. I know because I supervised in the making of these oil silkscreens for the government during the war for the soldiers' barracks and surroundings.... It can never be done again because most of the artists involved are gone.... They came from everywhere to help produce these great works of art and to ensure that their paintings were done properly. These great artists included the Group of Seven, J.W. Morrice, Emily Carr, Tom Thompson [sic], David Milne, Albert Robinson, J.W.G. MacDonald [sic], Thoreau MacDonald, Stanley Turner, Fred Haines, Yvonne Housser, Harold Beament and others. We all worked very hard to produce this great heritage of oil silkscreen paintings. A good oil silkscreen is better than a poor original. They are great works of art. Take good care of them and treasure them.

The letter implies that the artists, a number of whom were already dead at the time the silkscreens were originally printed, participated directly in their production. To supplement Casson's letter, documents by Toronto art dealer and consultant Georges Loranger were also used to authenticate the work. These were included in the promotional material by the various companies engaged in marketing the prints. A letter from Loranger prefaced a 1992 American Express – Merchandise Services publication advertising a catalogue of ten of the best-known and most popular landscape prints.¹³ All except Carr's *Indian Church* represented northern Ontario landscapes. Loranger's certification described the prints as "famous images by the Group of Seven," and noted that each had been authenticated by Casson's signature. Loranger also stated that the prints were "originally made for our soldiers' quarters or barracks during the Second World War, and were also used in schools and Government buildings later." Emphasizing the uniqueness of each work, he described the prints as "hand-crafted silk screens...only available in limited numbers and because they are only now available since they were recently discovered in a private estate, they do represent a very important, rare and valuable treasury of Canadian heritage including the famous national school of the Group of Seven and their contemporaries."

J.E.H. MacDonald's "oil silkscreen," *Mist Fantasy*, which had been wholesaled to The Bay at \$50 a decade earlier, was now valued at \$6000 and offered for sale to Amex card members at \$3000. Counting on Thomson's popularity, his *Northern Lights* was valued at \$6500 and offered to members for \$3900. Loranger estimated the market value for Harris' *Algoma Country*, A.Y. Jackson's *Jack Pine* and Emily Carr's "famous image of the *Indian Church*" at \$6000. Loranger's letter of certification added that "some of the very limited quantity of images including A.J. Casson's *White Pine* and *Boston Corner* [sic] by David Milne have market values up to \$10,000."

This marketing approach was repeated in 1994 when D.S. Morrison, Executive Vice-President of Ducks Unlimited Canada, wrote to "valued" supporters offering "a unique, irreplaceable and exceptionally significant image of Canadian history."¹⁴ His letter went on to describe how:

members of the Group of Seven joined with other renowned artists for a never to be duplicated war effort. Under the supervision and guidance of A.J. Casson, this incredible reservoir of Canada's very best artistic resources were asked to reproduce some of Canada's finest art works...distinct 'Canadian' images were then sent to our troops fighting overseas, reminding them of the wonder and strength of their Canadian homeland.

Morrison reiterated the story of the "find," referring to an "estate sale" that had led to the rediscovery of "the balance of images remaining which date back almost fifty years." He wrote: "A.J. Casson was invited to view this treasure. He inspected each piece. Only those that met his exacting standards of quality were included in this edition. He then authenticated each image with the signature 'Supervised by A.J. Casson' and numbered each silkscreen."¹⁵ The images were accompanied by Loranger's "Certificate[s] of Authenticity" and appraisals.¹⁶ Emphasizing the originality of the works, the letter continued: "Each image, the creative genius and circumstances that brought it about are unique and irreplaceable. The originals can only be found in galleries or private collections." The extensive catalogue which Ducks Unlimited "proudly present[ed]" was published by Capital Vision as *Canadian Heritage Collection*.¹⁷

In a 1996 memorandum addressed to potential investors and accompanying the catalogue, Capital Vision detailed sales and average prices of the prints between 1991 and 1995. They listed 153 sales through Eaton's averaging \$1917; 76 sales through American Express around \$3000, and 248 sales through Ducks Unlimited averaging \$1900.¹⁸ The memorandum also stated that the "screens for each image were cut by members of the Group of Seven and other artists, and the project was supervised by A.J. Casson. The Collection was displayed in hospitals and barracks both at home and abroad." Potential investors were provided with tax information in "respect of the acquisition and subsequent donation of one or more works from a collection of oil silkscreens known as the Canadian Heritage Collection."¹⁹ Individuals were invited to purchase one or more works from the Collection, "produced in the 1940s by the Group of Seven and other artists." The memorandum further stated that independent appraisals had "established that each Work is worth between \$1400 and \$1500. A number of charitable institutions have agreed to accept the Works as a donation and to issue tax receipts in the amount of \$1000 per Work."²⁰ In fact, the prints were priced at \$300 plus tax to investors. The document then explained that after such purchase, works would be accepted by a participating charity and a tax receipt of \$1000 per print issued, providing Ontario residents a tax credit of \$531.90. It appears that Capital Vision ceased marketing the "limited edition" Sampson-Matthews prints in late 1996, after an article titled "Turning \$300 art into \$1000 tax slips" appeared in Toronto's *Financial Post*.²¹

Today there is a secondary market for the reproductions. Unsigned, they can be purchased at reasonable prices. However, few of the actual wartime works,

identifiable through the sponsor's imprint, have appeared on the market. Although there are several substantial private collections of the prints, my research suggests that none of the public galleries have systematically collected these images. The National Gallery continues to acquire them and the McMichael Collection of Canadian Art and the Agnes Etherington Art Center have each obtained significant numbers of the silkscreens. Unaccompanied by the educational materials of the original project, the silkscreens still hang in some school corridors and continue to shape, albeit imperceptibly, a new generation's understanding of Canadian art.

The Canon Unbound: The Markgraf Reproduction Programs

In the late 1950s, having withdrawn from the Sampson-Matthews project, the National Gallery became involved with another silkscreen reproduction program of Canadian art. Once again, the project was a reinforcement of the canon. Although this project began with a private collector's interest in James Wilson Morrice, it evolved through a "Thomson and Group of Seven" program into what would become the Gallery's first reproduction plan to focus on truly contemporary art in Canada. The silkscreen artists were Hans, Peter and Traudl Markgraf.²² (fig.1) In the number of colours used, the quality of the printing and the faithfulness of the reproductions, the Markgraf silkscreens set a new standard for quality reproductions. In 1969 Anthony Emery, Director of the Vancouver Art Gallery, described the Markgraf prints of contemporary art which had been created in partnership with the Canada Council. He praised their fidelity and compared their "brilliance" to what he deemed the "porridge and mashed-turnip-coloured [Sampson-Matthews] masterpieces squeezeed desperately through the silkscreens of the National Gallery during World War II to give the nations' defenders something to fight for – or against." The Markgraf silkscreens, he stated, set "a new standard of excellence in this country."²³ He believed that reproductions are the way that most Canadians are introduced to art. Echoing A.Y. Jackson's assessment of the importance of the Sampson-Matthews silkscreens almost three decades earlier, Emery predicted that the Markgraf prints of contemporary art would provide "the schoolchildren and young adults of Canada, the exposure to 20th century art at second-hand that is an essential pre-requisite to an informed enjoyment, later, of the real thing."

The original initiative for the National Gallery's engagement with the Markgrafs came from Montreal collector and philanthropist Sidney Dawes, who introduced Gallery director Alan Jarvis to their work. Recent emigrées from Germany, the Markgrafs had set up printing facilities in Beloeil and Knowlton, Quebec, collaborating but working independently in their own studios.²⁴ In June 1958 Dawes offered to underwrite the cost of reproducing paintings by J.W. Morrice, whose work he collected.²⁵ Dawes had made arrangements with the artist's nephew, David Morrice, to reproduce works from Dawes' collection, that of the Morrice family, and those of the National Gallery and the Montreal Museum of Fine Arts,

without copyright fees. The cost would not exceed \$4 a print although up to 30 colours were involved. Approximately the same size as the paintings, the prints were intended to be retailed at \$8 to \$10.²⁶ The *Pochoir Reproductions*, as the silkscreens were called, were generally produced in limited editions of 100 (fig.2).

By September, the National Gallery was in receipt of 400 silkscreens of Morrice's *La communiant*e; in March 1959, the Gallery received 100 prints of *The Wine Shop*. A NGC list from the November 1959 confirms that *The Beach*, *St. Malo*; *The Old Holton House*; *Entrance to A Quebec Village*; *Sailing Boats*, *Concarneau*; *Landscape West Indies*; *The Circus*; *Corner of a Village, Jamaica*; *Landscape, Trinidad* and *Canadian Square in Winter* were completed in limited editions of 100 to 150. (See Appendix I: *NGC Markgraf Morrice and Milne Silkscreen Series*.) It was intended that they would not be reprinted. Dawes' plan was to finance the original cost of production and to generate revenues through sales to cover the cost of making additional Morrice reproductions. In May 1959 Hans Markgraf arranged (in discussion with Lord Beaverbrook) to print a number of works in the *pochoir* technique on site at the Beaverbrook Art Gallery in a room set up for this purpose. These included Morrice's *Woman in a Wicker Chair* and *Bookstalls*.²⁷ For its part, the National Gallery also arranged for the Markgrafs to reproduce works by David Milne from its collection. In April 1959, the Gallery received one hundred prints of *Clouds* and of *The Waterfall* and one hundred and fifty prints of Milne's *Maple Leaves*.²⁸ At the Beaverbrook Gallery, Hans Markgraf reproduced Milne's *House-Palgrave (Matson's House)*. (Appendix I)

In 1959 the Markgraf brothers and the National Gallery (again stimulated by Dawes' enthusiasm) also embarked upon a "Tom Thomson and Group of Seven" series of pochoir prints.²⁹ (See Appendix II: *NGC Markgraf Group of Seven and their Contemporaries*.) The series would eventually include works by all members of the Group, as well as Albert Robinson's *A Church in Westmount* (NGC). These were the same artists whose work continued to be featured in the Sampson-Matthews' marketing literature. Despite the fact that the prints were commissioned and distributed by the Queen's Printer and the subjects selected from both public and private collections, the endeavour was considered to be a National Gallery reproduction program. While decisions regarding the selection of images appear to have been strongly influenced by Dawes, every reproduction had to be approved by either by National Gallery curators Robert Hubbard or Donald Buchanan, or Paul Arthur of its Publications Committee. In cases where the Gallery reproduced work for another art institution, final prints had to be approved by the Director and by Paul Arthur.³⁰ According to a 1 January 1960 memo, Peter Markgraf printed Tom Thomson's *Petawawa Gorges* (which required 43 screens), A.J. Casson's *La Roche, Gatineau Hills* (MMFA), Fred Varley's *Vera* (from the Massey collection), and J.E.H. MacDonald's *Autumn Colours* (NGC). Hans Markgraf reproduced Thomson's *The Pool*, Franklin Carmichael's *North Shore Lake Superior*,

 507 Milne, David "ADIRONDACK CAMP" (13x10) \$ 4.00	 512 Milne, David "RELAXATION" (13x10) \$ 4.00	 513 Milne, David "BOSTON CORNERS" (21x17) \$16.00	 T514 Milne, D. "MAPLE LEAVES" (22x18½) \$16.00
 T515 Milne, D. "GLOUSE" (22x18½) \$16.00	 T516 Milne, D. "WATERFALLS" (22½x18) \$16.00	 T535 Morrice, J. W. "THE CIRCUS" (28x23) \$16.00	 T536 Morrice, J. W. "ENTRANCE TO A VILLAGE" (30½x23) \$16.00
 T537 Morrice, J. W. "OLD WILSON HOUSE" (28½x22½) \$16.00	 T538 Morrice, J. W. "BLANCHE" (19½x24) \$16.00	 T539 Morrice, J. W. "THE BOOKSTALL" (19½x24) \$16.00	 T540 Morrice, J. W. "WINE SHOP" (24x20) \$16.00
 T541 Morrice, J. W. "WOMAN IN A WICKER CHAIR" (18½x30½) \$16.00	 593 Reid, G. A. "FORBIDDEN FRUIT" (14x8½) \$5.00	 600 Robinson, A. H. "RETURNING FROM EASTER MASS" (24x20) \$10.00	 601 Robinson, Albert H. "GOULETTES IN THE ICE" (13½x11) \$5.00
 T602 Robinson, A. "A CHURCH IN WESTMOUNT" (20x21) \$16.00	 650 Walker, H. "EVENING I.E. d'ORLEANS" (17x14) \$3.00	 651 Watson, Homer. "SHELTER IN THE FIELD" (17x14½) \$6.00	 659 Vernier, F. A. "SHOOTING RAPIDS NIPIGON RIVER" (20x11½) \$6.00

All prints protected in polyethylene.

fig.2 The Markgrafs' Milne and Morrice Pochoirs. *Canadian Art Reproductions*, 1969. (Photo: National Gallery of Canada, Ottawa)

A.Y. Jackson's *The Red Barn* (W.R. Watson collection) and J.E.H. MacDonald's *Shoreline Lake in Autumn* (Massey collection).³¹ Emily Carr's *Indian Village, Alert Bay*, Arthur Lismer's *Harbour Life, Nova Scotia* and Franklin Carmichael's *Autumn, Orillia*, printed by Hans Markgraf at the Beaverbrook Art Gallery, would all be marketed with the NGC series.³² In this phase of the project, the Queen's Printer financed the project and purchased the prints directly from the Markgrafs.³³ The prints were available from the National Gallery, from Canadian government bookshops in Halifax, Montreal, Toronto, Winnipeg and Vancouver, and by mail from the Queen's Printer in Ottawa. Artists, or their estates, were offered a reproduction fee of \$100 for each limited edition.

Sidney Dawes was clearly a driving force in this project. He corresponded with Lionel Massey to arrange for the loan of Varley's *Vera*, as he had done for the reproduction of Massey's Morrice painting, *Landscape, Trinidad*. Dawes instructed Peter Markgraf to print 200 images instead of the usual 150, reducing the price to the Gallery. At the same time, he arranged to take and pay for the additional 50 prints himself, since the Gallery indicated it was financially strapped.³⁴ Dawes also facilitated the process by taking out a blanket insurance policy to cover works of art from private collections for the two-month period that the Markgrafs had them in their studios.³⁵ He offered to vet reproductions in Montreal, in case any additional screens were necessary. The Gallery, however, insisted on having approval of the final print. It was Dawes who attempted (unsuccessfully) to persuade the Art Gallery of Toronto to participate in the reproduction program when the National Gallery indicated that it would like to suspend reproductions from its collection for the balance of the series in light of the opening of the Gallery scheduled for February 1960.³⁶ Dawes wrote to the AGT director Martin Baldwin to express disappointment, and to Buchanan to say that the National Gallery would have to proceed without "counting on using any of the [AGT's] paintings."³⁷ Dawes also considered the political implications of the project, proposing works by French-Canadian artists from Montreal collections to replace the Toronto works and arranged permission for reproduction from the widows of Clarence Gagnon and Marc-Aurèle de Foy Suzor-Coté.³⁸ He wrote to Donald Buchanan: "I thought it would be a good idea to reproduce some of the French painters' pictures to offset any possible criticism, the Group of Seven painters being all English." Buchanan in turn asked him to wait, indicating that he would like to include more works from the National Gallery's collection in the 1960 "series."³⁹

By late 1959, a struggle over management of the reproduction program had developed. Dawes wrote to Donald Buchanan, reviewing his involvement in the program and registering his dismay at the direction the National Gallery was taking. Describing the Gallery's misunderstanding of his plan, Dawes wrote that he intended to put up money with the Canada Foundation to be used jointly with the Canada Council to establish a rotating fund.⁴⁰ The Gallery indicated that it

intended using his contribution as funding only for initial expenses. Although Jarvis had introduced the Markgrafs to Peter Dwyer, then Supervisor of the Arts Programme at the Canada Council, the Council had not yet entered the project. Dawes had always wanted the Markgraf brothers to reproduce outstanding Canadian paintings at as economical a price as possible so that the Canadian public could afford to buy them. He objected to the Gallery's idea that the Society for Art Publications should become the publisher and argued that his original intentions were already being fulfilled and that the Society's involvement would simply add to the costs. He also believed that the pricing of the prints should allow for the maintenance of the rotating fund, recommending that "the National Gallery continue, as before, to purchase all reproductions."⁴¹

The working relationship between the Gallery and Dawes continued to deteriorate, in large measure because of the Gallery's "drastically reduced funding for Gallery publications and reproductions."⁴² In February 1960 Buchanan wrote Dawes to end any commitment on the Gallery's part to purchase the Markgraf prints after April 1st. In March, he teletyped Dawes to reiterate his wish to examine each reproduction as it was completed before committing to purchase. Buchanan referred to the "Pochoirs *you* [Dawes] plan to produce in the future" and shifting responsibility for the project formally to Dawes, he stated that the Gallery would only purchase prints after viewing finished products; as a caveat he offered no guarantees that they would purchase any at all.⁴³ On 6 April, Buchanan notified Helen Wilson, the National Gallery's Publication Officer, that Dawes had phoned to say that he would be "financing, at the most, three more 'Pochoirs' and will then retire from the field and leave the Margraffs [*sic*] to their own devices." Buchanan reiterated that he had made no commitment to purchase these works, only to consider them. At the same time Hans Markgraf wrote to Helen Wilson that Dawes had told them that "he feels his purpose in being interested in these reproductions has been accomplished and we should go along on our own now, he is just dropping out of the picture."⁴⁴ Without Dawes' financial involvement, the Markgrafs considered striking out on their own. A month earlier Hans Markgraf had written to Wilson that he was intending to produce some "nice pochoirs," and asked if she could provide him with a list of prospective purchasers. By May 1960, he was arranging an appointment to show her what he called his "Canadian Art Series," which included Fritz Brandtner's *Tension*, as well as Stanley Cosgrove's *Young Girl* and a work by Jack Humphrey.⁴⁵ Shortly thereafter, Hans Markgraf left Canada for Germany and did not return.

At this point, Peter Markgraf turned to Artistica, the Montreal-based publisher and distributor of fine art prints, books and cards which had distributed his work since his arrival in the city in 1957. In May 1960, Artistica wrote to Wilson proposing a co-operative venture to include the National Gallery, Peter Markgraf (who would do the printing) and Artistica, which would bear the cost of printing

and would set prices. The National Gallery had only to "vouch for a minimum quantity of 25 copies of any one reproduction."⁴⁶ Although the Gallery expressed "interest...in buying small quantities of new subjects reproduced by the Pochoir method by Mr. Peter Markgraf...[it] was unable to enter into any agreement to guarantee the purchase of 25 copies of each subject in future."⁴⁷ Peter and Traudl Markgraf had limited success with the Gallery over the next few years. By December 1965, silkscreens of the Gallery's *Poissons rouges aux seins bleus* by Leon Bellefleur, *The Dignitary* by Ken Lochhead, *L'Orpheline* by Jean Paul Lemieux, *Landscape* by Kazuo Nakamura, and Alfred Pellan's *Au clair de la lune* were available for sale.⁴⁸

In April 1966, Helen Wilson, who had become the Publications Officer for the Department of Public Printing and Stationery of the Queen's Printer, wrote to the National Gallery of the need for large colour reproductions, especially of the work of contemporary artists.⁴⁹ Encouraging the Gallery's plan to "expand in the reproduction field," Wilson cited the "large general demand...for reproductions for the works of contemporary painters – we have not had many of these." A strong supporter of the Markgrafs' work when she was at the Gallery, she recommended that "as many as possible should be printed by the silk-screen (pochoir) process through Peter Markgraf in Hudson, Quebec." Citing its ability "to order in quantities of only 200 copies – a perfect number for [the Gallery's] operation," she noted that the initial outlay for silkscreens was substantially less than for other media as no plate-making was required.

In March 1967, Peter Markgraf again pressed the Gallery for the production of contemporary subjects. His plan was to select works from other collections as well and to distribute them through the Queen's Printer.⁵⁰ He would take responsibility for royalty payments and for insurance. The Gallery agreed, on the condition that although the Queen's Printer had to authorize non-NGC subjects, the Gallery would have final approval of both the choice of subjects and the finished products. The Sir George Williams University Collection of Canadian art was scheduled to go on tour and would, he believed, provide a ready market for sales of reproductions. Markgraf undertook to have both the selection of work and the final product approved by the NGC, in order to satisfy the terms of the Queen's Printer. The National Gallery's director, Jean Sutherland Boggs, approved works by Bruno (*Ships*) and Molly Lamb Bobak (*Football Practice*), Ghitta Caiserman (*Poète et son ami*), Goodridge Roberts (*Green Day in the Laurentians*), Albert Dumouchel (*Still Life*), John Fox (*Still Life*) and A.Y. Jackson (*Moon River Falls*).⁵¹

With respect to its own collection, the Gallery responded quickly this time. A June 1967 National Gallery list of works from its collection proposed for reproduction contained a number of contemporary works, some of which had been acquired within the last year or so. They included William Ronald's *Green Fire*, Michael Snow's *Clothed Woman (Memory of My Father)*, John Lyman's *Le jeu de*

cartes, Alfred Pellán's *Floraison*, Paul Beaulieu's *Gouffre d'or*, Kitty Bruneau's *La terre tourne*, Albert Dumouchel's *Le précieux miroir*, Jacques Hurtubise's *Katia*, Marcel Barbeau's *Bas du fleuve – Lower St. Lawrence River*, George Swinton's *Spring Storm*, Kazuo Nakamura's *August, Morning Reflections*, Guido Molinari's *Two Oranges*, Yves Gaucher's *Modulations bleu*, and Alex Colville's *To Prince Edward Island*.⁵² Embarking on the series immediately, the Gallery itself contacted artists to obtain permission for both reproduction and copyright, stating that Markgraf was anxious to begin as quickly as possible. The artists responded enthusiastically and by late July, the Swinton and Bruneau were complete.⁵³

Once again, however, financial constraints – this time at the Queen's Printer – forced the National Gallery to cancel a reproduction program.⁵⁴ Adding to the financial problems were the serious reservations expressed by Boggs and the Gallery's conservation staff about allowing works of art to be transferred to the Markgraf studio. In the end, and because the Gallery decided it was unable to break its contractual arrangement, Markgraf eventually printed five more of the proposed images between 1967 and 1969. In all, eight images from the Gallery's 1967 list were reproduced by the Markgrafs. (See Appendix III: *NGC Markgraf Contemporary Prints*.)

In October, Peter Markgraf approached the Gallery with yet another strategy, this time indicating his intention to publish Canadian prints himself, printing to order.⁵⁵ He was already distributing earlier silkscreens through both Artistica and the Vancouver-based Canadian Native Prints.⁵⁶ Although noting the increased need to appeal to the commercial market if he were to work independently, Markgraf stressed that while the "choice of subjects has to be influenced strongly by the public appeal a painting has,...we should like to go as far as possible as for the artistic value our publications."⁵⁷ He requested Boggs' support through the loan of works of art for reproduction. Once again there were obstacles. Roger Duhamel at the Queen's Printer insisted that "National Gallery reproductions should be kept exclusively for sale in the National Gallery and at the other Queen's Printer Bookshops and agents."⁵⁸ He told Boggs: "To allow Mr. Markgraf this privilege will put you in the position of either refusing or granting the same privilege to others with the possibility of losing control of quality and large quantity production resulting in undercutting of sale prices."⁵⁹ At the same time, he held out hope that the financial situation for the National Gallery reproductions would improve in the next fiscal year, expressing his confidence that service to the public would "improve considerably." Informing Markgraf of the refusal to agree to an independent publication series, Boggs wrote that "the Department of Justice assures that under present legislation, the National Gallery cannot give authorization to anyone but the Queen's Printer for reproductions."⁶⁰

While the Markgrafs had been urging the publication of reproductions of contemporary Canadian art from the Gallery's collection for almost ten years,

they had been more or less stymied at every turn. The impasse was only resolved when, in 1967 the Canada Council through its Visual Arts Officer, David Silcox, became involved in a program to create and disseminate silkscreen reproductions of recent works from a number of public galleries and occasionally from the artists' collections. For the first time, the mandate of a national project was clearly focused on contemporary art.

The program had several aspects. First, to support the reproduction of contemporary Canadian art, the Canada Council awarded Peter Markgraf \$9600 for the production of silkscreen prints in 1967-68. In 1969-70, it gave him an additional \$3600 to publish six paintings.⁶¹ Second, to support promotion and distribution, the Canada Council in 1968 gave F.W. Ellis and Associates, publisher of *Canadian Art Reproductions*, a \$10,000 grant to "begin a distribution system for original [contemporary] Canadian prints."⁶² Finally, to jury the selection of work, the terms of the grant required a "Canada Council-approved committee," composed of David Silcox, William Withrow (Director of the Art Gallery of Ontario), Ralph Allen (Director of the Agnes Etherington Art Centre at Queen's University), and Anthony Emery (Director of the Vancouver Art Gallery).⁶³

The works chosen for the first phase of the program included Max Bates' *The Beach* (from the collection of the Canada Council), Jack Bush's *Green Field and Sun* (Queen's University), Graham Coughtry's *Figure on a Bed* (AGO), Guido Molinari's *Contre point* (artist), Toni Onley's *Tampico* (Queen's), Alfred Pellan's *Fées d'eau* (private collection), Bodo Pfeifer's *Untitled* (Queen's), Jack Shadbolt's *Apple Core Amulet* (artist), Joyce Wieland's *Captain* (Canada Council), Brian Fisher's *Transfixion* (Canada Council), Claude Breeze's *The Murder (Lovers in a Landscape)*, (Dept. of External Affairs), Paul-Emile Borduas' *Abstract in Blue* (AGO), Ken Lochhead's *Blue Extension* (Canada Council), Jock Macdonald's *Clarion Call* (Queen's), and Ron Bloore's *Yellow Green Painting* (Queen's). (See Appendix 4: *Canada Council Markgraf Silkscreens*.) Works were reproduced in sizes to approximate the proportions of the original; the largest were about 31 by 22 inches. The artists were generally thrilled. Jack Bush wrote to Peter Markgraf that "the sun area [of *Green Field and Sun*] strikes me as somewhat duller than I had painted it but – and this is important – I am not at all sure...congratulations on a superb print – so delicately and sensitively faithful to the character of the original work. Best wishes for the Canada Council series."⁶⁴ Jack Shadbolt was "delighted with the way you have translated my *Apple Core Amulet* to silkscreen. I am astonished that you could catch the spirit of improvisation so faithfully."⁶⁵ Ken Lochhead described the silkscreen of *Blue Extension* as an "outstanding job," noting the "thorough and sensitive attention to colour and surface."⁶⁶ Each artist was provided with fifteen prints in lieu of royalties and asked to return a sixteenth print, signed, to Markgraf.

In a January 1970 *Globe and Mail* article, "23 Canadian Painters in Reproduction," Kay Kritzwiser cited recent additions to the Canada Council

3A

EDITIONS
MARK
GRAF
PUBLISHING

Superb silk screen reproductions of works by contemporary Canadian artists published with assistance from The Canada Council and Canadian Art Museum Organization. Each with biography and protected in polyethylene.



			
210 Bobak, Molly Lamb "WINTER IN TOWN" (24x16) \$16.00	211 Bobak, Molly Lamb "FOOTBALL PRACTICE" (20x24) \$16.00	217 Bransky, Rita "BUS STOP" (20x29) \$16.00	252 Cosgrove, Stanley "STUDY OF A NUDE" (21 1/2 x 14 1/2) \$10.00
			
253 Cosgrove, Stanley "WINTER LANDSCAPE" (20x25) \$16.00	256 Coughtry, Graham "FIGURE ON A BED" (20x26) \$16.00	430 Landsley, Patrick "ICARUS" (20x27) \$16.00	550 Patten, Alfred "FEET OF SEA" (Water Painted) (28x20) \$16.00
			
552 Prazmont, Joseph "Red Trees" (20x26) \$16.00	580 Reinblatt, Moses "Early Spring" (19 1/2 x 26 1/2) \$16.00	588 Roth, Ghitta Calserman "RIOT II" (25 1/2 x 20 3/4) \$16.00	606 Shalbut, Jack "APPLE CORE, AMULET" (14 1/2 x 22) \$16.00
	During 1968 approximately 20 additional works by contemporary Canadian artists will be reproduced by Markgraf and distributed by Canadian Native Prints Ltd. Many galleries and dealers have expressed a wish to obtain these immediately they are published. If you wish to be on our "early bird" list please send us your open order stating " (quantity) Markgraf Canadian art reproductions as published."		
631 Tondino, Gentile "BIRD IN WINTER" (18x24) \$16.00			

All prints protected in polyethylene

fig.3 Editions Markgraf Publishing. *Canadian Art Reproductions*, 1968.
(Photo: National Gallery of Canada, Ottawa)

Contemporary Canadian Artists			Contemporary Canadian Artists		
Paintings selected for reproduction by the Canada Council Silkscreened in colour.					
219 Ruth, J. "GREEN FIELD & BUTE" (220 x 281) Silkscreen \$24.00	274 Curcio, G. "MYSELF WALKING NORTH" (220 x 220) Silkscreen \$24.00	308 Fisher, B. "TRANSFIGION" (220 x 291) Silkscreen \$24.00	200 Allyn, E. "CRUST" (243 x 181) Silkscreen \$24.00	204 Bates, M. "THE BEACH" (116 x 291) Silkscreen \$24.00	208 Boreas, Claude "THE MURDER" (28 x 22) Silkscreen \$24.00
432 Lockhead, K. "BLUE EXTENSION" (275 x 261) Silkscreen \$24.00	475 MacDonald, J. "CLARION CALL" (215 x 215) Silkscreen \$24.00	504 McEwan, J. "LA VICTOIRE" (215 x 315) Silkscreen \$24.00	211 Bobak, Mully Lamb "FOOTBALL PRACTICE" (220 x 241) Silkscreen \$24.00	213 Berdus, E. "ABSTRACT IN BLUE" (285 x 211) Silkscreen \$24.00	214 Boreas, R.I. "YELLOW GREEN PAINTING" (22 x 171) Silkscreen \$24.00
544 Onley, T. "TAMPOCO" (224 x 253) Silkscreen \$24.00	4082 Riopelle, J.P. "ENCRE" (225 x 25) Silkscreen \$24.00	606 Shadbolt, Jack "APPLE CORE AMULET" (22 x 145) Silkscreen \$24.00	218 Briensky, R. "CRUISE" (22 x 22) Silkscreen \$24.00	240 Barbeau, M. "RETINE VIRE VOLANTE" (22 x 22) Silkscreen \$24.00	247 Contois, U. "UNEVA" (22 x 24) Silkscreen \$24.00
616 Snow, M. "JANUARY LADIES JUBILEE" (22 x 24) Silkscreen \$24.00	624 Tansbe, Takao "UNDER SUMMER CLOUDS" (21 x 21) Silkscreen \$24.00	633 Town, H. "GREAT DIVIDE" (22 x 22) Silkscreen \$24.00	251 Cosgrove, Stanley "YOUNG GIRL" (12 x 91) Silkscreen \$10.00	281 Dallaire, Jean "COO LICORNE, 1992" (24 x 175) Lithograph \$7.50	297 Dumouchel, A. "LA CHANSON DU COEUR NOIR" (22 x 91) Lithograph \$7.50

fig.4 The Markgrafs' Contemporary Canadian Artists Series.
Canadart: A Collection of Canadian Art Reproductions, 1974.
 (Photo: National Gallery of Canada, Ottawa)

series: Ulysse Comtois's *Uneva*, Greg Curnoe's *Myself Walking North in my New Tweed Coat*, Gary Lee-Nova's *Menthol Filter Kings*, E.J. Hughes' *Qualicum Beach*, Yves Gaucher's *Cardinal Raga*, Edmund Alleyn's *Crust*, Michael Snow's *January Jubilee Ladies*, Jean-Paul Riopelle's *Encre*, and Harold Town's *The Great Divide*.⁶⁷ Regional representation was obviously a consideration. The limited representation of women artists reflected collecting traditions in public galleries at the time.⁶⁸

The 1968 catalogue, *Canadian Art Reproductions*, contained a page of Markgraf silkscreen reproductions, both historic and contemporary, including the Coughtry, the Shadbolt and Pellan's *Fées d'eau* from the first phase of the Canada Council project. Acknowledging the contribution of the Council, the catalogue noted: "During 1968 approximately 20 additional works by contemporary Canadian artists will be produced by Markgraf and distributed by Canadian Native Prints."⁶⁹ (fig.3) Subsequent editions of F.W. Ellis' *Canadian Art Reproductions* included a number of other Markgraf silkscreens, produced in conjunction with Artistica and under contract for individual artists, under the designation, "Contemporary."⁷⁰ All but Gary Lee Nova's work from the Canada Council series and Kitty Bruneau's *Terre tourne* from the National Gallery's contemporary series had been reproduced in Canadian Native Prints' catalogues by 1974 (fig.4). In total, the two series produced approximately 50 contemporary subjects, many of them abstract and challenging.

The Canada Council silkscreens were, along with other Markgraf reproductions, included in National Gallery reproduction lists and distributed by the Queen's Printer. As with earlier reproduction programs, the prints were sold in department stores, framing shops, museums, galleries and gift shops across the country. And, as was the case with earlier reproduction programs, Ellis' marketing campaign focused heavily on schools and libraries, advertising prints that could be framed, mounted and laminated. "Neatly packaged," each print had a thumbnail biography of the artist on the back.⁷¹ One pleased reviewer observed that the Markgraf reproduction program offered individual Canadians the opportunity to own a "genuine Canada Council-approved painting of proven Canadian bloodlines" for only \$16.⁷² Her words echoed the 1928 National Gallery promise that for one dollar every school child in Canada could have her or his own gallery of Canadian art.

Although each of the National Gallery programs was created to stimulate interest in and awareness of contemporary Canadian art, the Markgraf project came the closest to that objective, due in large measure to the commitment of the Markgrafs.⁷³ Anthony Emery had expressed the belief that the Canada Council/Markgraf reproductions were "exactly what Canadians needed." Yet, although these quality silkscreen reproductions did hang in some public buildings across the country, they never captured public attention in the way that the Sampson-Matthews silkscreens had done. It might be argued that they never had a chance. The Markgraf reproductions lacked the sustained production, the critical mass, the coherent focus and the association with the National Gallery

of Canada and national purpose of earlier programs.⁷⁴ Although Ellis included these works in his *Canadian Art Reproductions* catalogues along with other contemporary and historical prints, the National Gallery and Canada Council reproductions were not singled out for specific attention either in their placement or promotion. Nor was the selection of Canada Council prints influenced by market considerations as was the case with the Sampson-Matthews project. While the prints were distributed through the Queen's Printer, the National Gallery and other public museums, there was never an aggressive campaign that focused on contemporary art.

Most of all, the Markgraf prints of contemporary art lacked the crucial imprimatur or "branding" that the National Gallery had provided for its earlier programs. The reproductions in the 1928 National Gallery Canadian program, like the later Sampson-Matthews prints, were sold in sets, accompanied by educational materials, and distributed through school boards across the country. Both were promoted and marketed nationally by, and with the authority of, the National Gallery. The Canada Council's backing was relatively short-lived and provided no ongoing support other than to underwrite the original cost of production and distribution of a limited number of prints. Laudatory as it was at the time, the Council's plan was based on the principle that the market would take over. It did not.

The Sampson-Matthews prints' consistent conflation of the landscape and Canadian identity and their increased reliance on the iconic images of the Group of Seven struck a chord in the public's mind. Working across time, space and cultural difference, they consolidated the place of the Group of Seven and the national landscape school in the Canadian imagination, positioning Canadian art firmly in the wilderness aesthetic. Isolated images of contemporary art, often abstract and sometimes difficult, and sold individually on the private market without any educational focus or context, could not have the same impact. Thus the Sampson-Matthews silkscreens continued to locate Canadian art within the landscape tradition and the aesthetic of the Group of Seven long after the Gallery's involvement with the project had ceased, and even after the Markgraf reproductions were widely available.

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Notes

- 1 In 1953, when the widely circulated *Nelson's Notes for Teachers* recommended the most recent catalogue of Sampson-Matthews prints to teachers across the country, requests for complimentary copies of their catalogue, *60 Canadian Landscapes*, came from across the country. Punnichy, Saskatchewan, was one of the numerous small towns cited in the correspondence. File 17a: Sampson-Matthews Ltd. (1 of 2), 1943-65, MG28I 179 Vol.48, National Archives of Canada.
- 2 Joyce ZEMANS, "Establishing the Canon: Nationhood, Identity and the National Gallery's First Reproduction Program of Canadian Art," *The Journal of Canadian Art History/Annales d'histoire de l'art canadien* XVI, no. 2 (1995): 6-40; "Envisioning Nation: Nationhood, Identity and The Sampson-Matthews Silkscreen Project: The Wartime Prints," *JCAH/AHAC* XIX, no. 1 (1998): 6-51 and its sequel, "The Post-War Period," *JCAH/AHAC* XXI, nos.1 and 2 (2000): 96-140. I must thank National Gallery staff members Charles Hill, Curator of Canadian Art; Cyndie Campbell, Archivist; Rosemarie Tovell, Curator, Canadian Prints and Drawings; and Murray Waddington, Chief, Library, Archives and Research Fellowship Program; and Cynthia Foo, an M.A. student in the Graduate Program in Art History at York University, for their assistance.
- 3 These included all of the images in Sampson-Matthews' 1963 catalogue and particularly works by Thomson and the Group of Seven. (John Libby, telephone interview with author, 19 June 1998.) A.H. Libby first saw the prints at the Toronto bookstore, Britnell's. John Libby recounts that at Sampson-Matthews the prints were stored in the attic, where heat had glued a number of prints together.
- 4 Fred Turner, interviews with author, 16 and 18 June 1998. Entries in a yellow spiral notebook that Turner kept in 1979 suggest that the Group of Seven and related images were in good supply until the end of the Sampson-Matthews project and some of them were from the original post-war National Gallery program.
- 5 See ZEMANS, "The Sampson-Matthews Silkscreen Project."
- 6 Katherine KOLLER's, "Art and History: Canadian Art, World War II," *Arts West* 5, no. 1 (1980): 28-31, article provided the text for the exhibitions that Turner and Pearce organized in the late 1970s and in 1980. Exhibition venues included the MacDonald Gallery, Toronto (10 June - 7 July 1980), and the Aurora and King City Public Libraries, January 1981. See also, "Art exhibit aimed at brightening up barracks," *King City Weekly*, 14 Jan. 1981.
- 7 Marla FLETCHER, "Canadian landscape posters shown in Aurora," *The Newmarket Era*, 26 Dec. 1979.
- 8 Order sheets dated 22 June 1979 indicate that the prints were wholesaled at \$30 to \$60 in quantities of two or three prints to a store. Lists for The Bay orders to the Western Canada division (June 22, 1979 and July 1979) and specific lists for Calgary, Vancouver, Montreal, and Toronto indicate that the Swansea Gallery worked with Libby and that the prints were distributed from the stock of each.
- 9 In order to have full representation of works by the Group etc., Turner included works from the Libby inventory in the sales to The Bay. Two lists of works for the Vancouver, Calgary and Montreal Bay stores in the Turner papers list the cost of prints from Libby and from the Swansea Gallery, using catalogue numbers from the 1957 and 1963 catalogues.
- 10 Turner, interview, 16 June 1998.
- 11 This document was distributed by Eaton's, Ducks Unlimited and American Express in marketing campaigns between c.1991 and 1996. Unless otherwise noted references to

information cited in this section may be found in the NGC Library & Archives Art Reproductions documentation file, NGC 10-1, Reproductions-General.

12 Casson's letter was included in an American Express marketing package; a cover letter that accompanied it has an 1992 American Express copyright and notes Casson's death on 19 Feb. 1992.

13 A cover letter, addressed to American Express Card members and signed by John Gunton, Senior Vice President, Consumer Card Group, American Express, included with the Merchandise Services order brochure, described "An Exclusive Limited Edition Offer to Cardmembers." The order form included Thomson's *Northern Lights*, J.E.H. Macdonald's *Mist Fantasy*, Harris' *Algoma Country*, Jackson's *Jack Pine*, Carr's *Indian Church*, Pantton's *Windswept*, Housser's *Evening Nipigon River*, Comfort's *Algonquin Lake*, Pantton's *Silver Stream*, and Thoreau MacDonald's *Winter Evening*. The illustrations were accompanied by Georges Loranger's letter dated 4 Dec. 1991.

14 D.S. Morrison to Supporter, Stonewall, P.O. Box 1160, Oak Hammond Marsh, Manitoba, n.d. Copy in author's files.

15 The publisher of the catalogue, Capital Vision Inc., Toronto, included a memorandum stating that as of 1988 the Collection consisted of approximately 6000 works based on 33 original paintings and that between 1988 and 1991 Casson reviewed the Collection and verified its authenticity.

16 In the Morrison correspondence, Loranger was described as the former Assistant Curator of the National Gallery in Ottawa. Loranger worked at the NGC in the late 1950s; in 1958 he signed his correspondence: Georges Loranger – Information Services (Cyndie Campbell, NGC to author, 17 June 1998). His brief description of his time at the Gallery, in his privately printed book, Georges LORANGER, *An Essay on Private and Public Art Collecting in Canada: the tip of the Canadian icejam* (Toronto, c.1985), also suggests that he worked in Communications.

17 Capital Vision offered the prints as investments in a memorandum dated February 28, 1996. Although many artists, especially Jackson, Casson and J.W.G. Macdonald, created temperas for translation into prints, the screens were generally created from the gouaches by Sampson-Matthews staff. See also "Eaton's Proudly Presents Canadian Heritage Collection" which described the reproductions as "Over Forty Years Old, A Treasury of Rare and Valuable Handcrafted Oil Silk Screens from a private estate.... Now made available to the public." Promotional document received by the NGC, 28 May 1993.

18 Memorandum from Capital Vision to prospective purchasers of works from the Canadian Heritage Collection, re investment issues, 28 Feb. 1996.

19 See Bruce COHEN, "Turning \$300 art into \$1,000 tax slips: Tax play or tax ploy?" *Financial Post*, 20 Apr. 1996. Cohen reported that "the tax lawyer who runs the company reported an inventory of 5000 prints and that 1000 had been sold in February and March 1996." The prints are again attributed to the wartime program. Cohen noted that although the owner of the prints, a Toronto entrepreneur, agreed that his unframed prints might fetch just \$300 at auction, he stated that "charities could get far more by playing up their history, the workmanship and the signature of A.J. Casson who signed each one to verify its authenticity."

20 Attached to *The Canadian Heritage Collection* catalogue is an appraisal dated 6 March 1996 by Graham W. Garrett, Toronto. It details each work, confirms its signature by A.J. Casson and indicates the amount of the edition and the total value of the works held by Capital Vision. For example the 266 prints of Beament's *Departure for the Hunt* are numbered 1 to 266 out of an edition of 283 (emphasis this author's) and valued at \$1275 each for a total value of \$339,150. Carr's *Indian Church* is numbered from 1 to 151 out of an edition of 162 and valued at \$1450. According to Garrett, the total value of the multiple prints of 32 listed images was, on 2 March 1996, \$6,447,275.

- 21 COHEN, "Turning \$300 art into \$1,000 tax slips." He reported that when questioned, officials of the charities indicated they had no pre-confirmed arrangements with Capital Vision. A subsequent memorandum, issued by Capital Vision in April 1996, deleted the names of the seven charities mentioned in the earlier memorandum. It stated that investors' money would be returned if a letter of acceptance was not obtained from a charity within 30 days.
- 22 I am indebted to Peter and Traudl Markgraf who provided valuable assistance in piecing together this history of the prints through telephone interviews, a review of an early version of this manuscript and sharing information about the prints.
- 23 Anthony EMERY, "Contemporary Reproductions," *artscanada* 26 (February 1969): 30.
- 24 The Markgrafs' first commission after their arrival in Montreal in 1957, was to reproduce paintings by seven contemporary artists for the Queen Elizabeth Hotel. That year they began to work with Montreal fine art prints publishing and distribution house, Artistica, reproducing primarily the work of European modernists such as Braque, Picasso and Miro, along with popular Canadian subjects such as Kriehoff's *Habitants Sleighing*. "Silkscreen Reproductions Make Famous Paintings and Painters Available to All," *The Lake of Two Mountains Gazette*, County of Vaudreuil Soulanges, 19 Sept. 1963.
- 25 Sidney Dawes to Alan Jarvis, 30 June 1958.
- 26 Jarvis to Donald Mackay, Principal, Nova Scotia College of Art, 25 Feb. 1959; Dawes to Jarvis, 30 June 1958.
- 27 R.A. Tweedie, Secretary, Beaverbrook Art Gallery to Hans and Peter Markgraf, 26 May 1959, "The Markgraf Reproductions, 1959" file, B.A.G. Archives. Peter Markgraf recalls that his brother spent several months working at the Beaverbrook before returning to Germany, telephone interview with author, 29 Oct. 2003.
- 28 *The Waterfall* was also known as *White Waterfall*; *The White Waterfall and Rapids, Adirondacks*. Peter Markgraf would also reproduce *King, Queen and Jokers III: It's a Democratic Age* (Milne Family collection.)
- 29 Hans Markgraf to Helen Wilson, 10 Feb. 1960, indicated that "except for the 'Vera' that Peter (Markgraf) was doing, the present series of reproductions [was] complete."
- 30 Dawes to Buchanan, 19 Oct. 1959, Wilson to Dawes, 9 Dec. 1959. There is no evidence that this was the case with Hans Markgraf's Beaverbrook reproductions although they were subsequently marketed along with the NGC series.
- 31 The memo was on Sidney Dawes' letterhead. The list of prints indicates the printer and the date of completion of each work. Neither the Lismer (Hans Markgraf) nor the J.E.H. MacDonald (Peter) scheduled for March 1960 completion had been confirmed. It appears that the Lismer was not reproduced.
- 32 The Beaverbrook Gallery directly contracted the Markgrafs to reproduce Carr's *Indian Village, Alert Bay* (J. Russell Harper to the Emily Carr Trust, 19 Feb. 1959). The Beaverbrook Art Gallery also contracted Hans Markgraf to reproduce, on site, Lismer's *Harbour Life* and Carmichael's *Autumn Orillia*. See also R.A. Tweedie to Hans and Peter Markgraf, 26 May 1959.
- 33 National Gallery memo of meeting of Charles Hill and Peter Markgraf, 17 Feb. 1993.
- 34 Dawes to Wilson, 28 Jan. 1960.
- 35 Dawes to Buchanan, 29 Oct. 1959. Re: Reproductions of Tom Thomson and the Group of Seven.
- 36 Dawes to Buchanan, 8 Jan. 1960.
- 37 Dawes to Martin Baldwin, Director, the Art Gallery of Toronto, 10 Dec. 1959; Dawes to Buchanan, 11 Dec. 1959.

- 38 Dawes to Buchanan, 8 Jan. 1960, re Suzor-Coté's *La fonte de la neige en mars* (MMFA) and Gagnon's *The Trapper* (Ritz Carlton Hotel). See also Dawes to Madame Suzor-Coté, 20 Dec. 1959 and Dawes to Lucile Gagnon, 8 Jan. 1960. This initiative appears not to have been pursued.
- 39 Dawes to Buchanan, 8 Jan. 1960; Buchanan to Dawes, 11 Jan. 1960.
- 40 The Canada Foundation was incorporated by federal charter in 1945 to encourage the development of Canadian cultural activities and it was able to issue tax receipts for charitable activities for organizations which could not do so themselves. It was the successor of the wartime Canadian Committee, a non-government organization, created in 1942 to provide information about Canada to British and American servicemen stationed here. In both incarnations, it had been actively involved in promoting the National Gallery/Sampson-Matthews silkscreen project. A suggestion from its director, Walter Herbert had led to the development of the Pulp and Paper reproduction projects.
- 41 Dawes to Jarvis, 5 Jan. 1960, in response to Jarvis' letter of 14 Dec. 1959.
- 42 Buchanan to Dawes, 12 Feb. 1960.
- 43 Buchanan to Dawes, 21 Mar. 1960. (Author's italics)
- 44 Hans Markgraf to Wilson, 5 Apr. 1960.
- 45 Hans Markgraf to Wilson, 11 May 1960. Cosgrove's *Young Girl* is included in the Department of Public Printing and Stationery's "Reproduction of Paintings" hand-dated 31/3/66.
- 46 Arthur Perillat, Artistica, Montreal West to Wilson, May 2, 1960. In Canada, Artistica's marketing strategy included setting up meetings at art, design and architecture education programs across the country. Perillat, telephone interview with author, 9 July 2003.
- 47 Buchanan to Artistica, 16 May 1960.
- 48 "PriceLess Art," *Canadian Homes* (December 1965): 10-12. See also *Reproductions of Paintings*, Department of Public Printing and Stationery, hand-dated 31/3/66. Reproductions: NGC Collection, NGC 10-4. Unless otherwise indicated, the following notes refer to NGC 10-4.
- 49 Wilson to Ernest Palmer 25 Apr. 1966.
- 50 Peter Markgraf to Jean Sutherland Boggs, 14 Mar. 1967. Also Boggs to Markgraf, 22 Mar. 1967: "I should suspect that it will be up to the Queen's Printer to decide whether or not to reproduce works from other collections besides the National Gallery's. We should be happy, of course, to give you advice on those which we would think most appropriate."
- 51 E.J. Palmer to Markgraf, 15 June 1967: "I had already told you that the Director had approved your going ahead with reproduction of the list of paintings you described in your recent letter to Miss Boggs a few weeks ago. Subsequent choices can be handled in the same matter – advise the Director of the National Gallery of your choices from non-Gallery sources for which you have secured the Queen's Printer's acceptance to put on sale through their stores. So long as the Queen's Printer will supply a requisition to the National Gallery on this basis the only additional requirement would be that you advise beforehand the name of the artist and the title of the work." He added, "Before delivery of the reproduction is made to the Queen's Printer you will bring a sample to the National Gallery to provide a quality assessment of each job." These works were marketed directly by Artistica, and by Canadian Native Prints in their 1967 catalogue.
- 52 "List of Works for Reproduction by Silkscreen," 12 June 1967, NGC. This list was based on proposals from Jean-René Ostiguy and approved by Boggs. Action Request to Ostiguy, 7 Apr. 1967.
- 53 Dorothea Coates, Registrar, NGC, to Boggs, 13 Oct. 1967: "The only artist we have not heard from is Yves Gaucher. The others, notably Alfred Pellán, were most enthusiastic and even William Ronald was prepared to give his permission for this occasion only."

- 54 Boggs to Roger Duhamel, The Queen's Printer, Ottawa, 15 Nov. 1967; also Duhamel to Boggs, 24 Nov. 1967.
- 55 Peter Markgraf to Boggs, 10 Oct. 1967. The works from the Sir George Williams University collection became part of this independent project. Markgraf himself paid each of the artists 10% of the value of the edition in prints or in royalties. For the first edition, most artists accepted prints in lieu of cash. Stanley Cosgrove wrote to Peter Markgraf, 31 Oct. 1967: "That you have decided to go into publishing a dozen reproductions is good news." A.Y. Jackson wrote on the same date with respect to *Moon River Falls*, as did Molly Bobak (*Football*) who agreed, "especially since this is a new venture for you." See Bobak to Markgraf, 14 Mar. 1968, "you are quite incredible – I think it's great. I traded one with Ghitta Caiserman," Peter Markgraf papers.
- 56 See *A Centennial Collection of Canadian Prints*, Vancouver, Canadian Native Prints Ltd. 1967. These included original silkscreens by Peter Markgraf and Traudl von Pigenot [Markgraf].
- 57 Markgraf to Boggs, 10 Oct. 1967.
- 58 Duhamel to Boggs, 24 Nov. 1967.
- 59 Although Canadian Native Prints offered discounts for volume sales between 1969 and 1973, works distributed by the Queen's Printer were generally coded with the prefix T to indicate that they could not be discounted.
- 60 Boggs to Markgraf, 29 Nov. 1967.
- 61 Canada Council, *Annual Report*, 1967/68 and 1969/70. See also Sheila ARNOPOULOS, "Canadian Guild of Crafts exhibit: Print making team decide to become own publishers," *The Montreal Gazette* (date unknown, clipping in Markgraf files). "Peter and Traudl Markgraf have decided to...act as their own publishers. Their venture is being supported by a \$9000 Canada Council grant for the purpose of printing at a loss the work of good contemporary Canadian artists." She quotes Peter Markgraf: "There are many excellent artists we would like to print who don't necessarily sell well which is why we're very grateful for the...grant." Markgraf would recall later that: "we reproduced the works...even when we were told to reproduce things we were sure wouldn't sell.... And selling was part of our responsibility! There was one subject, in particular, we *knew* wouldn't sell. We were right, only two or three of the prints have ever sold." Peter MARKGRAF, *Prints* (Vancouver: Canadian Art Prints Inc., 1983), 11.
- 62 Canada Council, *Annual Report*, 1968/69. Ellis was already distributing earlier Markgraf prints.
- 63 EMERY, "Contemporary Reproductions," 30-31.
- 64 Bush to Markgraf, 4 Sept. 1968, Markgraf papers.
- 65 Shadbolt to Markgraf, 19 May 1968, Markgraf papers.
- 66 Lochhead to Markgraf, 21 Feb. 1969. See also Maxwell Bates to Markgraf, 8 May 1969, Markgraf papers: "The reproduction is very satisfactory – the colour seems to me to be true. I am glad you chose one of my paintings to reproduce."
- 67 Kay KRITZWISER, "23 Canadian painters in reproduction," *The Globe and Mail*, 13 Jan. 1970. Harold Town's *Great Divide* was not part of the Canada Council series; it was commissioned for the United Nation's Year of International Co-operation. The 1974 Canadian Native Prints catalogue, *A Collection of Canadian Art Reproductions*, would include the Town and Takao Tanabe's *Under Summer Clouds*, as having been "selected for reproduction by the Canada Council." The contemporary section of the catalogue included, along with those prints selected by the Canada Council committee, subjects as varied as Marcel Barbeau's *Retine vire voltante*, Rita Briansky's *Cerise*, and Traudl's and Peter's own works.
- 68 See Joyce ZEMANS, "The Status of Women Artists in Canada," *RACAR* XXV, nos. 1 and 2 (1998): 103-12.

69 The text indicated that the work was "published with assistance from The Canada Council and Canadian Museum Organization." David Silcox suggests that the Museum reference reflects the support for, and endorsement of, the project by museum directors (several of whom formed the selection committee for the Council). There was no financial support from the museums. Silcox to author, 17 Nov. 2003.

70 The works, largely by Quebec artists, are reproduced in Canadian Native Prints publications between 1967 and 1974 and were listed by Peter Markgraf for the NGC, 1993.

71 EMERY, "Contemporary Reproductions," 30.

72 Jenny BERGIN, "Markgraf reproductions solve picture problem," *The Ottawa Citizen*, 16 Mar. 1972.

73 After the Canada Council project ended, the Markgrafs continued to publish privately under the imprint Editions Markgraf. In 1977, the Markgrafs moved to Vancouver to work with Ellis and Canadian Native Prints Ltd. and continued to print for individual artists. After 1978, Peter and Traudl also created silkscreens of their own "artistic interpretations of west coast scenery." *Prints*, November/December 1983, Canadian Art Prints, Vancouver, 13.

74 The Canada Council prints were generally printed in editions of 100 and were not reprinted, Markgraf, telephone interview, 30 Oct. 2003.

Résumé

LE CANON LIBÉRÉ

Cet article est le dernier d'une série de quatre sur le rôle que les programmes de reproduction de la Galerie nationale du Canada (actuellement le Musée des beaux-arts du Canada) et, plus tard, le Conseil des Arts du Canada ont joué dans la définition de l'art canadien et dans l'imagerie symbolique de la nation. Dans «Une vie après la vie pour les estampes Sampson-Matthews», je traite de la dernière phase du projet de sérigraphies Sampson-Matthews (le sujet de deux des articles précédents) et l'impact actuel de ces reproductions, à travers une analyse de leur circulation dans le marché de l'art entre 1970 et 1996. Dans «Le canon libéré», j'étudie le programme de reproductions Markgraf, étape finale de l'engagement de quarante années de la Galerie nationale dans la promotion de l'art canadien au moyen de reproductions de haute qualité. Cet essai examine aussi un dernier projet national de sérigraphies, le partenariat entre le Conseil des Arts du Canada et Markgraf, axé exclusivement sur les reproductions d'œuvres d'art contemporain. L'ensemble de ces articles constitue une lecture en profondeur des programmes de reproductions d'œuvres d'art canadien entre 1928 et 1970, des facteurs externes qui les ont façonnés et de l'héritage durable qu'ils nous ont laissé.

Entre 1969 et 1979, l'inventaire restant de Sampson-Matthews fut acquis par plusieurs marchands d'art du secteur privé et largement distribué au cours des deux décennies suivantes, créant une «vie après la vie» pour ces estampes qui ont continué à forger l'idée que le grand public se fait de l'art canadien. Dans les années 1990, une nouvelle stratégie de commercialisation et de nouveaux publics cibles – le marché de détail et les investisseurs haut de gamme – apportèrent une suite à cette histoire. En 1990, une société privée acquit un grand nombre d'estampes et commença à commercialiser la collection *The Canadian Heritage*. Décrites comme «d'exceptionnelles peintures sur écran de soie» et «un trésor national perdu de sérigraphies à base d'huile», ces reproductions étaient présentées comme faisant partie du projet original du temps de guerre. Elles furent vendues comme estampes numérotées en éditions limitées, estampillées «sous la supervision de» et signées par A.J. Casson. Entre 1991 et 1995, ces œuvres furent vendues pour un prix moyen de 2 500 \$. Vers 1995-96, on remit aux investisseurs des renseignements fiscaux relativement à «l'acquisition et à la donation ultérieure» d'œuvres de la *Collection* à des œuvres de bienfaisance. Capital Vision cessa de commercialiser ces «éditions limitées» à la fin de 1996, après qu'un article sur la manière de «transformer une œuvre d'art de 300 \$ en relevé d'impôt de 1 000 \$» eut paru dans le *Financial Post* de Toronto.

À la fin des années 1950, après s'être retirée du projet Sampson-Matthews, la Galerie nationale s'engagea dans un autre projet de sérigraphies d'art canadien. «Le canon libéré» décrit le programme de reproductions Markgraf, son origine dans l'intérêt d'un collectionneur pour James Wilson Morrice et son évolution, à travers les programmes Morrice et Milne et «Thomson et le Groupe des Sept», vers ce qui allait devenir le premier programme de reproductions de la Galerie réellement axé sur l'art contemporain au Canada. Les sérigraphes étaient Hans, Peter et Traudl Markgraf. Par le nombre de couleurs utilisées, la qualité de l'impression et la fidélité des reproductions, les sérigraphies Markgraf établirent «de nouvelles normes d'excellence (en matière de reproductions) dans ce pays».

Bien que le projet ait officiellement pris fin en 1960, la GNC, en association avec l'Imprimeur de la Reine, continua à travailler avec les Markgraf, vu la rareté et la demande pour les reproductions des œuvres de peintres contemporains. Vingt sérigraphies furent créées grâce à un programme de collaboration dans lequel toutes les œuvres étaient approuvées par le personnel de la Galerie. Quatorze d'entre elles étaient des œuvres contemporaines provenant de la collection de la Galerie. Pour un certain nombre de raisons (finances, contrôle de la production et problèmes de conservation), on mit aussi fin à ce projet. Bien que les Markgraf eussent proposé avec insistance, pendant près de dix ans, la publication de reproductions d'œuvres d'art canadien contemporain venant de la collection de la Galerie, ils se sont retrouvés à chaque fois plus ou moins dans une impasse.

L'impasse a été résolue en 1967, lorsque le Conseil des Arts du Canada, intéressé à promouvoir une plus grande connaissance de l'art canadien contemporain, développa un programme de reproduction et de diffusion d'œuvres provenant principalement de galeries publiques. On produisit trente-deux œuvres de chefs de file de l'art contemporain au Canada. Les artistes étaient ravis. Un critique satisfait fit remarquer que le programme de reproductions Markgraf offrait aux Canadiens la possibilité de posséder «un tableau d'authentique lignée canadienne authentifié par le Conseil des Arts du Canada» pour seulement 16 \$. Anthony Emery écrivit, à propos des estampes, qu'elles étaient «exactement ce dont les Canadiens avaient besoin». Pourtant, ces sérigraphies de qualité n'attirèrent jamais l'attention du public comme l'avaient fait celles de Sampson-Matthews. On ne leur en a peut-être jamais donné la chance.

Les reproductions Markgraf ne possédaient pas, comme les programmes antérieurs, la production continue, la masse critique, l'orientation et l'association avec la Galerie et l'option nationale. Et surtout, elles n'avaient pas l'imprimatur ou la «marque» que la Galerie nationale avait mise sur les programmes antérieurs. Les reproductions de 1928 de la Galerie nationale, comme plus tard les estampes Sampson-Matthews, étaient vendues en séries accompagnées de matériel didactique. Leur promotion et leur commercialisation étaient assurées à l'échelle nationale par et sous l'autorité de la Galerie nationale. Le soutien du Conseil des Arts du Canada a été relativement de courte durée et ne fournissait pas d'appui continu autre que de garantir les coûts initiaux de production et de distribution d'un nombre limité d'estampes. Le plan du Conseil se fondait sur le principe que le marché prendrait la relève, ce qui ne s'est pas produit.

La fusion constante, dans les estampes Sampson-Matthews, du paysage et de l'identité canadienne et leur dépendance croissante des images iconiques du Groupe des Sept touchaient une corde sensible dans l'esprit du public. Se plaçant au-delà du temps, de l'espace et des différences culturelles, elles consolidaient la place du Groupe des Sept et de l'école du paysage national dans l'imaginaire canadien, et situaient fermement l'art canadien dans l'esthétique de la nature sauvage auprès de la conscience canadienne. Des reproductions isolées d'œuvres d'art contemporain, souvent abstraites et parfois difficiles, vendues individuellement sur le marché privé, non soutenues par une orientation ou un contexte éducatifs, ne pouvaient avoir le même impact. C'est ainsi que les sérigraphies Sampson-Matthews ont continué de placer l'art canadien dans la tradition du paysage et de l'esthétique du Groupe des Sept longtemps après qu'eut pris fin l'engagement de la Galerie dans le projet, et même après que les reproductions Markgraf eussent été largement disponibles.

Traduction: Élise Bonnette

APPENDIX I

THE NATIONAL GALLERY OF CANADA / MARKGRAF: MORRICE & MILNE POCHOIRS

<i>ARTIST</i>	<i>WORK</i>	<i>DATE</i>	<i>COLLECTION*</i>
James Wilson Morrice	<i>Boats, Concarneau [Sailing Boats, Concarneau]</i>	1910	Private collection
	<i>The Circus [The Circus at Concarneau]</i>	1904	MMFA
	<i>Landscape, Trinidad</i>	c.1921	Massey Collection
	<i>Landscape, West Indies [Landscape, Trinidad]</i>	1921	NGC
	<i>The Beach, Saint-Malo</i>	c.1903	MMFA
	<i>Entrance to a [Quebec] Village [Winter]</i>	c.1909	Private collection
	<i>La communiant</i>	c.1910	NGC
	<i>Canadian Square in Winter</i>	—	A. Sidney Dawes Collection
	<i>The Wine Shop</i>	c.1906	A. Sidney Dawes Collection
	<i>Corner of a Village Jamaica [Houses Cuba]</i>	c.1915	MMFA
	<i>The Old Holton House</i>	c.1908-10	MMFA
	<i>Blanche [Baume]</i>	c.1911-12	NGC
	<i>Woman in a Wicker Chair</i>	c.1897	Beaverbrook Art Gallery
	<i>The Book Stall, Quai des Grands-Augustins, Paris</i>	c.1901	Beaverbrook Art Gallery
David Milne	<i>The Waterfall [Rapids, Adirondacks]</i>	1921	NGC
	<i>Maple Leaves</i>	1937	NGC
	<i>Clouds</i>	c.1931	NGC
	<i>King, Queen, and Jokers [III: It's a Democratic Age]</i>	c.1941	Milne Family Collection
	<i>Boston Corners [Green Cedars]</i>	1920	Art Gallery of Ontario
	<i>House, Palgrave [Matson's House]</i>	1932	Beaverbrook Art Gallery

*refers to the owner of the work when the print was produced

APPENDIX II

**THE NATIONAL GALLERY OF CANADA / MARKGRAF:
THE GROUP OF SEVEN AND THEIR CONTEMPORARIES SERIES**

<i>ARTIST</i>	<i>WORK</i>	<i>DATE</i>	<i>COLLECTION*</i>
Franklin Carmichael	<i>North Shore Lake Superior</i>	1927	MMFA
	<i>Autumn Orillia</i>	1924	Beaverbrook Art Gallery
Emily Carr	<i>Indian Village, West Coast [Alert Bay]</i>	1912	Beaverbrook Art Gallery
A.J. Casson	<i>La roche, Gatineau Hills</i>	—	MMFA
Maurice Cullen	<i>Cutting Ice</i>	1914	MMFA
Lawren Harris	<i>Afternoon Sun, North Shore, Lake Superior</i>		
	<i>[South Shore, Lake Superior]</i>	1924	NGC
	<i>Beaver Swamp [Algoma]</i>	1920	Art Gallery of Toronto
A.Y. Jackson	<i>The Red Barn</i>	1930	William R. Watson Coll., Montreal
	<i>Eskimo Settlement [Summer Camp]</i>	1927	McMichael Canadian Art Coll.
	<i>Laurentian Village</i>	c.1930	Vancouver Art Gallery
	<i>Maples, Early Spring [Maples and Birches]</i>	—	Collection of the artist
	<i>Road to St. Simon</i>	—	Collection of the artist
Arthur Lismer	<i>Harbour Life, Nova Scotia</i>	1931	Beaverbrook Art Gallery
	<i>Sand Lake, Algoma</i>	1923	Charles Band Coll., Toronto
J.E.H MacDonald	<i>Autumn Colours</i>	1916	NGC
	<i>Shoreline Lake in Autumn</i>	—	Massey Collection
Albert Robinson	<i>A Church in Westmount</i>	1923	NGC
Tom Thomson	<i>Petawawa Gorges</i>	1914	NGC
	<i>The Pool</i>	1915	NGC
Fred Varley	<i>Vera</i>	1931	Massey Collection

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APPENDIX III

THE NATIONAL GALLERY OF CANADA AND MARKGRAF CONTEMPORARY ART SERIES DISTRIBUTED BY THE QUEEN'S PRINTER

ARTIST	WORK	DATE	COLLECTION*
Marcel Barbeau	<i>Bas du fleuve</i>	1925	NGC
Léon Bellefleur	<i>Poissons rouges aux seins bleus</i>	1949	NGC
B.C. Binning	<i>Convoy at Rendez-Vous</i>	1948	Vancouver Art Gallery
Molly Lamb Bobak	<i>Football Practice</i>	1965	Sir George Williams Univ. Coll. of Art
Kitty Bruneau	<i>La terre tourne</i>	1965	NGC
Fritz Brandtner	<i>Tension</i>	—	Collection of the artist
Stanley Cosgrove	<i>Study of a Nude</i>	1959	Sir George Williams Univ. Coll. of Art
	<i>Young Girl</i>	1950	Collection of the artist
John Fox	<i>Umbrellas, Côtes-des-Neiges</i>	1954	NGC
Jacques Hurtubise	<i>Katia</i>	1965	NGC
A.Y. Jackson	<i>Moon River Falls</i>	1962	Sir George Williams Univ. Coll. of Art
Jean-Paul Lemieux	<i>L'Orpheline</i>	1956	NGC
Ken Lochhead	<i>The Dignitary</i>	1963	NGC
Guido Molinari	<i>Two Oranges</i>	1963	NGC
Kazuo Nakamura	<i>Landscape</i>	—	NGC
Alfred Pellán	<i>Au clair de la lune</i>	1937	NGC
	<i>Floraison</i>	c.1956	NGC
Goodridge Roberts	<i>Landscape, Near Lake Orford</i>	1945	NGC
Ghitta Caiserman Roth	<i>Poet & son ami</i>	—	Sir George Williams Univ. Coll. of Art
Michael Snow	<i>Clothed Woman (Memory of My Father)</i>	1963	NGC
George Swinton	<i>Spring Storm</i>	1963-64	NGC
Jacques de Tonnancour	<i>Trees, North Western Ontario</i>	1956	Collection of the artist

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APPENDIX IV

CANADA COUNCIL MARKGRAF SILKSCREENS

<i>ARTIST</i>	<i>WORK</i>	<i>DATE</i>	<i>COLLECTION*</i>
Edmund Alleyne	<i>Crust</i>	1960	Agnes Etherington Art Centre
Marcel Barbeau	<i>Retine vire voltante</i>	1966	MMFA
Maxwell Bates	<i>The Beach</i>	1966	Canada Council Art Collection
Ronald Bloore	<i>Yellow Green Painting</i>	1961	Agnes Etherington Art Centre
Paul-Emile Borduas	<i>Abstract in Blue</i>	1959	Art Gallery of Ontario
Claude Breeze	<i>The Murder [Lovers in a Landscape No.13: Murder]</i>	1964-65	NGC
Jack Bush	<i>Green Field and Sun</i>	1960	Agnes Etherington Art Centre
	<i>Little Yellow</i>	1968	Mira Godard
Ulysse Comtois	<i>Uneva</i>	—	Canada Council Art Collection
Graham Coughtry	<i>Figure on a Bed</i>	1954	Art Gallery of Ontario
Greg Curnoe	<i>Myself Walking North in My New Tweed Coat</i>	1963	Vancouver Art Gallery
Brian Fisher	<i>Transfixion</i>	1966	Vancouver Art Gallery
Yves Gaucher	<i>Cardinal Raga</i>	1967	York University, Toronto
E.J. Hughes	<i>Qualicum Beach</i>	1948	Hart House, Toronto
Jacques Hurtubise	<i>Marie-Jeanne</i>	1970	Collection of the artist
Gary Lee Nova	<i>Menthol Filter Kings</i>	1967	Vancouver Art Gallery
Ken Lochhead	<i>Blue Extension</i>	1963	Canada Council Art Collection
Jock Macdonald	<i>Clarion Call</i>	1958	Agnes Etherington Art Centre

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Jean McEwen	<i>La victoire de Sardanapale</i>	1966	Hart House, Toronto
Guido Molinari	<i>Contre point</i>	1960	Collection of the artist
Kazuo Nakamura	<i>Blue Reflections</i>	1962	Art Gallery of Ontario
Toni Onley	<i>Tampico</i>	1959	Agnes Etherington Art Centre
Alfred Pellan	<i>Fées d'eau</i>	1957	Coll. Mme. Monique Lepage
Bodo Pfeifer	<i>Untitled</i>	1968	Agnes Etherington Art Centre
Jean-Paul Riopelle	<i>Encre</i>	1954-55	Canada Council Art Collection
Jack Shadbolt	<i>Apple Core Amulet</i>	–	Collection of the artist
Michael Snow	<i>January Jubilee Ladies</i>	1961	Canada Council Art Collection
Takao Tanabe	<i>Under Summer Clouds</i>	1970	Private collection
Jacques de Tonnancour	<i>Une ancienne machine à voler</i>	–	Collection of the artist
Claude Tousignant	<i>Clair obscur</i>	–	Collection of the artist
Harold Town	<i>The Great Divide</i>	1965	Art Gallery of Ontario
Joyce Wieland	<i>Captain</i>	–	Canada Council Art Collection