

Message from the Winnipeg Sketch Club President

The possibility of a Winnipeg Sketch Club show at the WAG was first thought of and pursued five years ago by the late Solange Chabannes and Bruno Gossen, as they were sorting through archival material. They discovered that in the early days Winnipeg Sketch Club shows were a regular feature at the Winnipeg Art Gallery. Since the club was founded in 1914 by Alex Musgrove, first director at the WAG and first director of the School of Art, it is not surprising there was a strong link between, the club, the gallery and indeed the art students, who often joined the club after graduating. Even while students, they shared in an annual social event, the Fancy Dress Ball.

One hundred years is a long time and much has changed. As Winnipeg expanded both in space and population, opportunities for artists and their associations expanded too. It is indeed amazing that this grand old club still exists. Through its long history of art making and exhibitions the fundamental service of providing live models for drawing/painting in a supportive environment remains the same. It is a great honour to have this Retrospective of the Winnipeg Sketch Club at the WAG, 2014.

With the approach of our centennial, plans were made to raise the profile of the club by an intergenerational exhibit with senior students of The Winnipeg School Division 1. It was to honour past Manitobans who had contributed significantly to Manitoba and was held at the Rotunda, Manitoba Legislature, April, 2013. Some very pleasing portraits were shown.

2011 saw the kick off for the Winnipeg Portrait Prize as one of our centennial projects planned for 2014. Preparation, at the club, was rigorous with 36 notable people honouring us by sitting for portrait sessions, giving members an opportunity to sketch live subjects whose portraits would be celebration of community, a requirement of the competition. Artists beyond the club, were invited to join in the celebration. The exhibition at the RBC Convention Centre and the award event at the Rotunda, Manitoba Legislature in April, 2014 were the culmination of this effort.

In this age of digital "selfies" which say "Look at me, quick" there is still a fascination for portraiture interpreted through the eyes of the artist who is saying, "Look at this person, take your time. Do you see what I see?" We are programmed from birth to read the eyes, face, mouth. We are still curious."

Pamela Rayner Moore

INTRODUCTION

To commemorate the Winnipeg Sketch Club's centennial year, it was often suggested that compiling a history of the club would be a good idea. A couple of times in past years, sketch club members have announced their intentions to undertake this project but as far as I know these intentions never produced any tangible results. So here we are in 2014 and any time for procrastination has run out.

Luckily, we already have an excellent history of the club covering the years 1914 to 1970. This was published to commemorate Manitoba's Centennial and to mark a high point in the club's history, The club had just moved into what was thought would be a permanent home at 434 Assiniboine Avenue. The history was dedicated to John P. Crabb who owned the building and donated the studio space. It was written by Mrs. W.F. (Madeline) Perry from material researched by Miss Lily Hobbs. I could think of no good reason to redo their work so it is presented here, more or less intact except that a section containing biographies of club members in 1970 has been omitted. The 1970 publication ended with a list of nearly all club members up to that date including short biographical notes on many of them. This updated version presents a similar list of all members from 1914 to 2014 but without the biographical notes.

The 1970 history is followed by a section of updated notes explaining how things have changed for the club since then and adding additional historical material in some cases. Material for these notes comes from "The Winnipeg School of Art" by Marilyn Baker, 1989, "The True North, Canadian Landscape Painting 1896 - 1939", Michael Tooby, 1991, "150 Years of Art in Manitoba", Winnipeg Art Gallery, 1970, "The Manitoba Society of Artists, a History" by Sarah Yates, 1992 and from personal memories.

While researching this history I realized I've been a member of the club since 1988 so I have first hand knowledge of a few of the things reported here. The idea of joining the Winnipeg Sketch Club would likely never have occurred to me without the intervention of Cliff Packer who was an enthusiastic supporter of the club. We had met through showing work an independent gallery on Osborne Street which has long since gone out of business. He was trying to establish himself as a professional artist and seemed to think I might have a chance at doing the same. He was quite insistent that I should join the sketch club. I was skeptical and had little interest in joining anything but I did submit an application and portfolio mostly to humour him.

I remember a lovely spring evening waiting on the veranda of the Chalet Building at 434 Assiniboine Ave. with a lovely young lady who Cliff had also nominated for membership. At

Cliff's suggestion we were waiting for the end of a council meeting going on in the basement studio to learn if our applications were successful. The young lady seemed quite excited at the prospect of being accepted as a sketch club member and was anxious to hear the results. I was quite indifferent and felt a little silly to be waiting there. I probably would have left before the meeting was over if not for her company. The meeting did finally end and we learned that both our applications had been successful.

I have been a member of the Winnipeg Sketch Club ever since and looking back I see that my membership in the club has had a real impact on my life. I hope it will continue. As for the young lady that joined the same evening as I did, I don't know what became of her. I don't believe she was ever seen or heard from again.

George Tanner

January 2, 2014

The following is from "A Brief History of the Winnipeg Sketch Club" written by Mrs. W.F. (Madeline) Perry from material researched by Miss Lilly Hobbs and published by the club in Manitoba's centennial year, 1970.

History of the Winnipeg Sketch Club 1914-1970

Manitoba's Centennial Year has special significance for the Winnipeg Sketch Club, the oldest club of its kind in Canada. For the first time in its fifty-six year history of continuous operation the WSC has acquired a permanent home in "The Chalet" at 434 Assiniboine Avenue.

The WSC was first organized in 1914 as the Winnipeg Art Students' Sketch Club by Alexander J. Musgrove who came from Scotland in 1913 to the posts of first principal of the Winnipeg School of Art and Director of the Winnipeg Art Gallery. Alex Musgrove was the club's first president and remained in this office for several years. The gavel which he used was presented to the WSC by Mrs. Musgrove, the former Vera Young, who resides in Winnipeg.¹

The scope of the club was broadened to include any artist of Greater Winnipeg, without past or present affiliation with the Winnipeg School of Art. This move necessitated a change in name and on July 15, 1920, the new organization became the Winnipeg Sketch Club.

The club's first secretary was the late Miss Annie Rose Collie, in whose memory the Selby Roger Henderson Chapter of the IODE four year diploma art scholarship was established. Miss Collie, who specialized in line drawing, was commissioned to do the scrolls that were presented to King George and Queen Elizabeth during the royal visit to Canada in 1939. She also did many scrolls for presentations at the Bank of Montreal where she was employed.

The club's weekly indoor meetings were held on Tuesday evenings from September to May in one of the Art School's larger studios at the south end of the old Board of Trade Building on Main Street where the Federal Building now stands. This old building was the birthplace of the Winnipeg Art Gallery, the Winnipeg School of Art, and in 1916, housed the first annual exhibition of the Winnipeg Art Students' Sketch Club. This December 1970 the club will hold its 54th consecutive exhibition.

In the 1918 catalogue the prices of the exhibitors' works are most intriguing, ranging from seventy-five cents to ten dollars. Two years later, in the 1920 catalogue, many "not for sale" pictures appeared and prices increased with twenty-five dollars being the highest quoted figure. Today it is not uncommon to see the price tag on a picture in the three to four hundred dollar range.²

During the first years, innovations were made in the form of talks and criticisms on a monthly schedule. In later years when films on art and famous artists became available, they were an addition to the program.³ These art appreciation sessions were followed by a social hour when refreshments

were served.

The close link between the club and the Winnipeg School of Art in the early days made it possible for them to combine many of their social events. On one occasion a “Festival” was held and the students of the art school and the members of the club put on a “Bohemian Night in Paris”. These Bohemian nights became an annual event.

Although the club has changed with the times, the general pattern remains the same.

Aims and Purpose of the WSC

The membership cards contain a statement which says, “The Winnipeg Sketch Club is in no sense a school, but an organization of art lovers who meet and profit by mutual help and example through the study of the living model and the practice of sketching from nature.”

An excerpt from the constitution reads: “The object of their club shall be to provide a ground where members may meet for the purpose of advancing their art by means of sketch meetings, and for the encouragement of work done independently.”

Schedule of Meetings

The fall and winter sessions held weekly from September to May are devoted to indoor painting and sketching. One night each month is set aside for a business meeting preceded by “quick sketching”.⁴

Character poses have always been the subject for artists indoor meetings, each in his own chosen medium which might be oils, pastels, watercolours, chalk, ink and wash, and more recently acrylics and other modern techniques. Throughout the years the theatre, the ballet, ethnic groups and citizens from all walks of life have provided interesting models.

Attesting to this is a quotation from an old daily newspaper, “The club has this winter had many really good costume models to work from thanks to the Handicrafts Guild. Last Tuesday's model was resplendent in a Hungarian nobleman's court dress. Through the courtesy of Baron Cravossy of Hungary, now ranching near Cochrane Alberta, and the owner of this court dress, members were privileged to work from it. Not many perhaps knew that this lovely costume of velvet and sable with its real gold trimmings, all handmade, had graced court functions over a hundred years ago.

Those who were members in the 1950's will remember Pauline Angel, then well past her girlhood who had the ability to sit for a very long period without moving a muscle. She first took up modeling at the University of Manitoba School of Art “on a dare from friends”. Pauline was a stickler for

authentic costuming and she is quoted as saying, “I go down to the library and search out details. I make my own and I have some beautiful costumes.” At times she didn't need costumes and she was a wonderful nude study.

Pauline left Winnipeg for Toronto, and in the summer of 1969 a Toronto Gallery had an exhibition of paintings entitled “Homage to Pauline”, which showed the depth of their devotion to this dedicated model.

During the first pose the model's position is marked with chalk to ensure a return to the original pose. During the two hour evening sketching session, which lasts from 7:30 to 9:30, there are four twenty-minute poses with ten-minute breaks between. On “quick sketch night” the model changes position and assumes a variety of poses ranging in length from two to ten minutes. Usually the sketches are done in charcoal or chalk and this exercise has proved to be a very good practice as it provides freedom of expression and tends to loosen up the artist's work. On these nights the members of the executive break off early and hold their monthly business meeting.

In 1951 sketching nights were changed from Tuesdays to Fridays to fit into the schedule of the University of Manitoba School of Art, whose evening classes were held on Tuesday and Thursday. In 1968, when circumstances permitted, the sketching night was changed back to the original Tuesday.⁵

Summer Schedule

The summer schedule set for Tuesday night has never been changed throughout the years. The artists meet at favoured locations chosen for their beauty or historical significance. These may be river banks, churches, city buildings, boat yards, parks, or some of the historical old homes or grain elevators that are rapidly disappearing from our cityscape.⁶

One evening in September 1967, WSC members raced against the setting sun to record their impressions of St. Boniface Cathedral. Maybe they had a premonition, but little did they know it was their last opportunity to paint or sketch this historic landmark. The following summer it was burned to a shell.

Often when the WSC hears that a part of Manitoba's past is to be assigned to oblivion, they hasten to the scene to preserve its image for posterity. Many of the works resulting from these sessions are now collectors items.

Fees and Costs

The WSC fees have always been extremely modest. Looking back in the records we note that in the early years Art School students paid \$1 annually, while non-student members paid \$2. In 1929 they changed to \$3 and in 1952 the fees had risen to \$4. As prices rose everywhere else, WSC expenses rose with them and from 1960 to 1963 the fee were \$5. Then, in 1963, another increase was warranted and the rate was raised to its present level of \$8.00.⁷

However, this does not mean that anyone with the price of admission can join. There is a criteria which must be met. Prospective members wishing to join must submit several pieces of their work to be reviewed by a committee set up for that purpose. If the work meets the standards acceptable to the committee, and there is room on the membership list, then he or she is invited to become a member.

Prior to 1964 models were paid from \$2 to \$4 a sitting. Many were reluctant to take this honorarium on the grounds that they enjoyed the experience, or that they were honoured to be asked. However, the club was insistent and the sitter usually left with a small brown envelope in his pocket. Professional model fees were sometimes higher and a small levy of ten cents was collected from members during the session.

Models now receive \$3, professional models \$4 and nude models \$5. Since models are paid from annual club dues, it is indeed a small price to pay for such an opportunity.⁸

Disbursements other than for model fees and operating costs, such as notices, stationery and mailing have been strictly budgeted and exceptions are presentations made to those who have given outstanding service to the club and an annual bursary.

The Winnipeg Sketch Club contributes directly to art education by giving an annual bursary of \$75 to a qualifying student entering the University of Manitoba School of Fine Arts.⁹

A development fund was set up at the annual meeting of 1930 at the instigation of Lynn Sissons for the purpose of eventually financing the Sketch Club's own studio, The first amount of note to be deposited in the fund was derived from the auctioning of quick sketches and caricatures done at the annual picnic of that year, which netted a little over \$9. Further additions were made from commissions on pictures sold at exhibitions and donations. Bonds were purchased and slowly through the years, the accrued interest grew. Finally in 1969 when the long-awaited studio materialized, the funds were available to furnish the equipment required.¹⁰

Associated Activities

The membership of the WSC has included a wide variety of persons with varied nationalities, backgrounds and talents. Some have attained world fame, many are well known in lesser geographical dimensions, others though not able to reach such heights, contribute to the world of art in their own way and enjoy the association of fellow members. Some members use their talents to bring pleasure to less fortunate members of society.

During World War II the hospitality of the WSC was made available to all allied servicemen stationed in Winnipeg, a gesture which was greatly appreciated.

Many Sketch Club members made a regular practice of visiting Winnipeg's large "Service Centre" in the T. Eaton Company Annex to sketch portraits of any willing sitter. This service centre was organized in 1940 for the men and women of the armed services as a canteen centre. When a portrait was finished it was presented to the model with the compliments of the artist.

Sketching parties also went to Deer Lodge Hospital where many a patient sketched was the delighted recipient of his or her portrait.

On several occasions in recent years, members made visits to Middlechurch home for senior citizens and found residents there eager to have their portraits done. They too received the sketches as souvenirs of the visit.

Press Representatives

An important contribution to any organization is made by the press representative and the WSC has been very fortunate in these appointments.¹¹

One of the first press representatives was John Henry Boyd, secretary to the Art School Director. Although not a member of the club, he took a deep personal interest in it and as an act of generosity, took the responsibilities of press representative. Older club members remember him as a person of great kindness and understanding.

John Boyd was succeeded by Mrs. Kyle Money who held this office for seven years. Then came Mrs. S. J. Howlett and Mrs. Z. M. Dickinson for shorter terms.

The name that comes most readily to mind as press representative is Mrs. Florence Warren who carried on these duties with unflinching efficiency and great charm for twenty-two years. Only failing health, incidental to old age, prevents her from regular attendance at the weekly sessions.

Florence Warren missed few meetings or parties and only accident or illness kept her at home.

Members during the 1950s will remember one of the few parties over the years that she was unable to attend. However, her presence and her unfailing sense of humour were felt in the note she wrote to be read aloud. She expressed her regrets in not being able to attend because of an unfortunate accident which occurred when boarding a bus. It was an act of kindness that went awry. A thoughtful young man took Mrs. Warren's right hand in an attempt to assist her up the step. And her frail bones broke under the strain. The signature was "Florence Warren. Alias Lefty". She had learned to write with her left hand.

Librarian

Another part of the Winnipeg Sketch Club is its library. The first recorded mention of a librarian was in 1926-29 when Mr. R.H. Harris was appointed to this office which he held for fourteen years. Others who have held this office are: Mr. A. O. Smith, Miss Jessie Liss, Mr. D. A. Newey, Mr. E. Gilbert, Mrs. Mary Johnston, Mr. Len Sandeman, Mrs. Ruth Gordon, Mr. Emile Laliberte and Mrs. Muriel King.¹²

The club was without a librarian for a time but since Mrs. Muriel King has taken over it has been completely reorganized and it provides a very valuable source of information to Sketch Club members.

Some books have been purchased by the club and many donations have been made. Some of the donors are Mr. A. O. Smith, Mrs. Jean Eyden, Miss Lynn Sissons and a Mrs. Margot Taylor who presented two volumes on "The History and Design of Mural Painting".

Exhibitions and Fairs

The first Exhibition of what was then the Winnipeg Art Students Sketch Club was held in February 1916 in the Winnipeg Museum of Fine Arts, Industrial Bureau. There were twenty-two exhibitors and eighty-five pictures. Exhibitions continued to be held regularly at this location. Other exhibitions have been held at the Hudson's Bay Store, Eaton's Galleries, Richardson Brothers Art Gallery at 322 Main St. and since 1933 at the Winnipeg Art Gallery in the Civic Auditorium.¹³

Hundreds of pictures were hauled up and down long flights of stairs. Many were packed in wooden crates or wrapped in thick brown paper and tied with heavy string. They all had to be unwrapped and stood on the floor of the gallery face out awaiting the judges verdict. As the judges made their selections the rejects were turned to the wall and then removed. These had to be re-wrapped and ready to be claimed by their owners. At the end of the show the process was repeated for those

fortunate enough to have their pictures hung. Out of over three hundred entries there was room for only ninety or so pictures and between twenty-five and thirty sketches to be hung.

Imagine the work involved!

Now the point of this digression is that a great deal of assistance was cheerfully given by Mr. and Mrs. George Haines, who seem more at home in the gallery than do the pictures. Their predecessor, a Mr. Patchwell is also well remembered for the same reasons by the WSC members.

In 1966 when the club was celebrating its fiftieth exhibition, Mayor Juba of the City of Winnipeg declared the week of December 3rd to 10th, Winnipeg Sketch Club Week, and issued a proclamation to this effect, complete with the seal and City Coat of Arms. On an earlier occasion, during the 36th Exhibition in 1952, the name of the club appeared on the marquee at the front of the City Hall.

Members of the WSC also exhibit their work at the Art Fair, as a group and individually. Those skilled in portraiture donate their time and talents to “on the spot” sketching with proceeds going to the Art Gallery Association.

Many members have had one-man shows and often are requested to hang pictures in public buildings and department stores. Many pictures are sold for private collections.

Catalogues

The catalogues were always well designed with the work on the cover done by members of the club, and the names of the artists, their pictures and the medium listed alphabetically inside. Since 1935 they have carried the club insignia: an artist, brush in hand, leaning back at a jaunty angle to view his work, enclosed in a circle. This is also the insignia on the club pins. It was designed by young club member Neil Hoogstraten, who is still a member of the Winnipeg Sketch Club and a talented commercial artist.¹⁴

Copies of almost all of the catalogues are now in the WSC archives with the exceptions of 1917 and 1919. There is always a possibility that these missing catalogues may turn up.

The catalogues of 1941, 1942, 1943 and 1944 carried on the covers reproductions of beautiful lino cuts made by Robert H. Harris and by now should be collectors items.

Distinguished Members of Early Days

Alex J. Musgrove, founder and first president of the Sketch Club, Principal of the Winnipeg Art School and Director of the Winnipeg Art Gallery stayed with the school for eight years, then opened a studio of his own. He continued as Gallery Director until he retired in 1949 and kept up his painting until he died in 1952. Musgrove's work was well known and he showed great talent in his coloured woodcuts which were shown internationally and are now prized by collectors. As one critic remarked, "he had something special which certain people can put in their work which is above the ordinary, "like magic". There are only about six pieces that I would place in that category and two of them are Alex Musgrove's work."

Many WSC members studied with him and among his list of students such names appear as Peter Kuch, the late Eric Bergman, Clarence Tellenius, Jack Markell and Sir Martin Harvey's son, who went to the studio during his stops in Winnipeg. Mr. Musgrove was followed in the post of principal of the Art School by C. Keith Gebhardt, an American, and two outstanding Canadians, Franz Johnston and Lemoine Fitzgerald.

Franz Johnston was President of the WSC in 1921-22. He was a member of the Group of Seven¹⁵ and became well known for his landscapes of the Lake of the Woods area. Following his term as principal of the Winnipeg School of Art, he returned to Toronto in 1924 and taught at the Ontario College of Art. He was born in Toronto in 1888 and after a long distinguished career, died there in 1949.

Lemoine Fitzgerald chose to remain in the province of his birth, Manitoba, and in the early thirties became a member of the Canadian Society of Artists, the organization which originated with the Group of Seven and with whom he had been associated. Fitzgerald's work hangs in galleries all over the world and he became an interpreter of the beauty of the prairies through his abstract art. He captured the essence of the crystalline light and vast open spaces, of wheat fields and sunshine, in his clearly defined but delicate technique. He also favoured still life, perhaps a potted plant or the spatial qualities of a single apple. He retired as principal of the Winnipeg School of Art in 1948 and devoted his remaining years until his death in 1956, to the fulfillment of his art.

The first treasurer was **Robert Northmore** who began sketching when he arrived in Winnipeg in 1909. He joined the Sketch Club when it was formed.

Robert H. Harris, a member for at least 25 years, served in a number of capacities, including president, secretary, pose convenor and for fourteen years, as librarian. His son and grandson also became members of the club.

Matthew C. Towers, one of the earliest and most valued members, serves as one of the first

presidents and had just completed his third three-year term when he left for Toronto, where he now makes his home. He served as secretary of the Winnipeg Art Gallery and as an instructor at the Winnipeg School of Art. Among his many accomplishments was a one-man exhibition at Eaton's Gallery, showing thirty paintings of Winnipeg, Minaki and Ninette. His illustrations appeared in Western Home Monthly and studies in the Niagara Peninsula were included in the series of Canadian subjects presented by the Louis Dow Company of Winnipeg. He became the first honorary life member of the Winnipeg Sketch Club. ¹⁶

Mrs. V. Gwatin, nee **Marjorie Pierce**, was a student of the Art School and a member of the Sketch Club from 1914 to 1918. She won scholarships throughout her art school training and on graduation turned her talents to occupational therapy, where her art training was an integral part of her work. For a time she worked at the Brandon Hospital for Mental Diseases and during the war she worked with handicapped veterans.

Mrs. Gwatin retains her enthusiasm for the WSC and has been one of the most valuable sources of information for this history. It was she who produced the “mint condition” 1916 catalogue and presented it to the WSC for the archives.

Miss Grace Magrath was also a distinguished art student who won scholarships and prizes during her training. In 1939 she returned to her home town of Yorkton and opened an art school there. She then moved to Vancouver where for twelve years she did ceramics. She has now returned to live in Winnipeg.

One of the Club's earliest members, who became famous for her portraits in Chicago and California, was **Mrs. Hugh A. Rice**, known professionally as **Nan Rice**. She was born Janet Elizabeth MacKenzie, of an old Selkirk Settler family and was a member of the Sketch Club between 1916 and 1920 (approx). In the early twenties she and her husband and small daughter moved to Chicago, where she attended the Chicago Art Institute for a time; later she took courses in the Art Department of the University of Chicago. Still later she became part of the group working in the studio of sculptor Lorodo Taft. She had an outstanding ability to make friends and lived a very full and happy life. She was written up in “Who's Who”.

Later the family moved to Stockton, California and Nan became a member of the Stockton Art Society and the Society of Western Artists of San Francisco. Her portraits hang in a number of colleges and universities. Some well-known persons included in her works are comedian Joe E. Brown. Professor Harley Farnsworth MacNair, Professor of Far Eastern History and Culture at the University of Chicago and his wife, Florence Wheelock Ayscough MacNair.

Nan Rice died in California in 1955. We are indebted to her for a very complete story of her life.

Mrs. Alice Cook Ashley, a member for seventeen years, was one of Winnipeg's outstanding artists. Born in Jackson, Michigan in 1872, she came to Winnipeg about 1902. She was first known for her skill in commercial art, when sketches rather than photographs were used in advertising displays. She earned a sound reputation in in both Canada and the United States as a teacher of beginning artists. Mrs. Ashley died on July 9, 1957, leaving a bequest of \$100 to the WSC.

Wesley Suey, who became a member in 1917, exhibited with the club in 1918 and 1920 and later went to New York to paint under an assumed name. A newspaper clipping circa 1920-21 read, “gifted with a rare and vigorous power of draughtsmanship, Wesley Suey, a young Chinaman of 22 years of age, at present studying under Alex Musgrove at the Winnipeg School of Art, shows remarkable promise.”¹⁷

Arthur Beech was a member for over twenty years and served as president, press representative and on the council. He had a watercolour accepted by the Royal Academy in 1925.¹⁸

Phyllis Field Cooper came to Winnipeg from Chicago in 1919. She then joined the Sketch Club and taught the Saturday juvenile art classes at the Winnipeg School of Art in 1919 and 1920. She left Winnipeg for a time; in 1939 married Archibald Cooper, returning to Winnipeg and the WSC in 1943. She continued as a member for thirteen years. Following the death of her husband she moved to Glenboro, Manitoba, where she now lives. Mrs. Cooper has given invaluable information to the WSC archives.¹⁹

John Caswell Davis, B.A., B. Sc., M.E. and a senator, was a member for seventeen years, serving as president, vice president and as a member of council.

Arsenius DeKindt, who came from Luxemburg, was a member for a short time and is remembered as a rather tragic figure. He wanted so much to become a Canadian and in his diligent study of English, the phrase “universal custom” caught his fancy. In planning for a party, he enquired, “Do we dress in masquerade or in universal custom?” His life ended tragically. The death of his wife was so unbearable to him that he committed suicide by drowning in the Assiniboine River.

Samuel Diamond served as vice president, as a council member and as pose convenor during his sixteen year membership. He was granted a silver medal for his picture at one of the WSC shows and on other occasions received recognition for his humorous in a western periodical. He moved to California in 1946.

Mrs. Isobel Emmett, a graduate in nursing from the Winnipeg General Hospital, was a member for twenty years and served as treasurer and on the council. She was well known for her work in watercolour and was one of the founders of the St. James Art Club. Members were saddened by her death in 1960.

Mrs. Smollock, nee **Kristine Frederickson** came to Winnipeg from Saskatchewan in 1916 to work at Brigdens. She attended the art school and became a member of the Sketch Club. She now works in sculpture and pottery in St. Vital, Manitoba.

Frank Beatty, a member of the Sketch Club in the 1920's, left Canada for the United States and a career in art which led to his being a staff artist for Popular Mechanics for thirty years, twenty of these as art director. He retired in March 1961 and continued sketching and painting. He is a member and past president of the Palette and Chisel Academy, a member of the Canadian Club, has been a member of the Artists Guild of Chicago for twenty-five years and a member of the North West Art League and Chicago Art Club.

Frank Beatty was awarded first prize in the Commonwealth Edison Cover Contest (floodlighted buildings of Chicago)²⁰ as well as many other awards and a silver medal in 1967. He has exhibited at the Art Institute of Chicago and at Winnipeg galleries. He has had many one-man shows and is represented in private collections in many countries. Frank Beatty travels around the world and is a productive artist as the following will show: "on a trip to Bermuda, Nassau and Florida, he made over eighty pictures, forty-five of which are in galleries in Jupiter, Florida. During August and September 1966, he made forty-five pictures around Rockport, Gloucester, Bay Harbour and Quebec." More recently his travels took him to Portugal where he spent two weeks in November 1969 with twenty other artists and made over fifty drawings.

Charles Comfort, one of Canada's most distinguished artists, was a member from 1917 to 1924. He left Winnipeg in 1925 and became an associate professor in Archaeology of Art at the University of Toronto.²¹ His twenty years of teaching there was interrupted by his service as a war artist in World War II when he headed the Canadian War Artist Group that served overseas. From 1959 to 1965 he was director of the National Art Gallery in Ottawa. Since leaving the National Gallery he has painted two 35' by 10' murals for the Archives and Library Building in Toronto. One of his best known murals is the one in the Imperial Oil Building in Toronto. A movie was made showing its development from the initial sketches through to the completion of the huge abstract painting. In February 1969 he had a one-man show of sixty paintings in the Laing Gallery in Toronto.

Dr. Charles Comfort, a great man and a great artist, now lives in Hull, Quebec.

Lynn Sissons, a loyal and devoted member of the WSC, joined in 1921 and holds the record for the longest continuing active membership.²² She was made a life member in 1958. She served as president, vice-president, secretary, treasurer, membership convenor, archivist, pose convenor and for many years on the Executive Council. Miss Sissons, however, is not only a tireless worker in the interests of the club but also one of its most outstanding artists. She has exhibited in forty-seven of the last forty-eight exhibitions of the club and the honours which have come to her are too numerous

to mention here. We would like to quote from the club minutes of February, 1963, about one of these honours. “Announcement was made of the fact that Lynn Sissons has been asked by Dr. Eckhardt to give a one-man show of her pictures (at the Winnipeg Art Gallery). The show will be opened February 17 at 3 p.m. by Mr. John Bulman in the Fitzgerald Room and will last for three weeks. There will be about fifty pictures on display. We feel that it is an honour that a Winnipegger and one of our own members should be chosen by the Gallery to put on a show of this magnitude and that Lynn deserves a great deal of credit for being able to put on such a show. Her pictures shown at our exhibitions have always attracted a lot of attention and we are sure her show will be a wonderful success and we wish her well.”

The WSC is proud to have **Leo Mol**, internationally known sculptor, artist and creative designer of stained glass windows, as one of its distinguished members. Leo Mol arrived in Winnipeg in 1948 and joined the WSC the following year. He did religious paintings and other minor commissions in order to bring his wife to Winnipeg. His beautiful ceramics were highly successful, particularly one of a baby robin and a square dance group. He has executed a number of sculptures commissioned by institutions, such as the University of Manitoba, the Government of Canada, churches, schools and the Vatican.²²

To quote from G. S. Robertson's “Leo Mol, Portrait of an Artist” in the February 14, 1970 Free Press, a two-page spread with illustrations about the artist:

“ In February 1963, as winner of an international competition, he was commissioned a monument to T. Shevenko in Washington, D.C., which was unveiled in June 1964. He also designed numerous stained glass windows for many churches in Canada. He received many awards and more recently was commissioned to do a sculpture of Pope Paul IV. He went to Rome from Winnipeg and worked in the same rooms as had Michaelangelo, Bernini, and Benvenuto Cellini. He captured something there of the essence of the Vatican and brought it back to Winnipeg.”

Leo Mol is a charming and modest man with great talent and versatility. His studio is a converted school house on the Bird's Hill Road. Here one may see his work in various stages on completion and many finished works such as true-to-life heads of President Eisenhower, Dr. Ferdinand Eckhardt and two members of the Group of Seven, Paul Varley and A.Y. Jackson. There is also a half length statue of Dr. Paul Thorlakson (unfinished) and a model of Queen Elizabeth II.

Social Events ²⁴

A great many interesting and often funny stories of social events are recalled in reminiscing with members of the earlier years. In 1920, the now historic "Festival" with the theme of "Bohemian Night in Paris" took place. Members arrived dressed in what they considered the best "left Bank" style and part of the entertainment was Stephen Leacock's play "Maddened by Mystery". No one has seen the play since but the Bohemian Nights became an annual event.

The first organized picnic was held in Kildonan Park and the hilarious event that day was a tug-of-war in which the rope broke and scattered the participants.

One of the many enjoyable parties recalled, was given by Mrs. W.R. Cottingham and Mrs. B. C. Parker. The guests, which numbered between fifty and sixty, were divided into six groups with instructions to illustrate some well-known picture. The pictures produced were "The Doctor" by Luke Fildes, "The Satyr" by Fauvre, "And the Sea Gave Up Its Dead" by Lord Leighton", "The Anatomy Lesson" by Rembrandt. "The Dancer of the Nymphs" by Corot and "The Sistine Madonna" by Raphael. At this same party the music of "Ava Maria" and other selections were played on violin and piano by Mrs. Cottingham and George Rutherford.

When the club moved to the Old Law Courts Building, the annual candlelight parties, retaining the Bohemian theme, were held in the studios. At one party the entertainment was a painting contest, possibly the predecessor to fence painting, where everyone painted whatever they happened to think of on a huge paper mural. On another memorable occasion in 1957, the WSC was fortunate in having a newly arrived group of Hungarian musicians performed at the annual party. They played a Mozart Concerto and a number of blood-stirring Hungarian dances with such great skill and depth of expression that everyone realized they were musicians of a very high order. Unfortunately, conversation with them was limited as they had only recently arrived in Winnipeg, after escaping the Hungarian Revolution by crossing the Austrian border, then making their way to Canada. They had endured great hardship along the way but managed to bring their valuable instruments with them.

They were Marta Hidy, Ernst Kiss, Dr. Leslie Kucsis and Klara Benjamin, now all well-known and established in Canada as professional musicians.

In an earlier era, during the twenties, there were invigorating snowshoeing parties to a place called "The Cabbage Patch", a haven of good food and good times, which included moccasin dancing. That was a mile past the end of the carline at what was then River Park. Stragglers often missed the last streetcar back.

Braithwaites Drug Store on Main Street was another favourite gathering place after sketch club meetings, where members could rehash the merits of the evening's work over coffee.

Weddings were another happy excuse for celebration, but departures of members were occasions of great sadness. The departure of Matthew C. Towers for Toronto in 1931 was one of these. A banquet in his honour was held at the Marlborough Hotel and J. Caswell Davis presided. Arthur O. Smith paid tribute to the untiring efforts of Matthew Towers in the interests of the organization and presented him with the first honorary life membership in the club. His reply was, "my business friends say I'm a good artist and my artist friends tell me what a good businessman I am." Lynn Sissons also thanked him for his work with the club. Others present were: Alex J. Musgrove, Professor A. Stoughton, George Wilson, L. L. Fitzgerald and W. J. Phillips. Matthew C. Towers was president in 1924-25 and again from 1928 to 31.

Miss Adele Scott who was secretary from 1928 to 1934, Vice President 1935-36 and President 1937-38 left for Chicago in 1938. On that solemn occasion she was presented with a box of red roses, which also contained a tissue-wrapped bone for her dog Freckles, who regularly attended club meetings.

Many impromptu parties arose from the outdoor sketching sessions, usually initiated by a sudden rainstorm. Rain, however, never dampened the artists' enthusiasm and they turned these acts of God to their advantage.

While sketching at Sturgeon Creek in July, 1954, a sudden deluge sent the group running for shelter in Mary Johnston's big glazed veranda on Thompson Drive. The painting materials were soaked so they sketch each others portraits on the backs of Mary's picnic plates and enough refreshments were found to go around.

Only lack of space prevents the telling of so many more stories of personalities and events that have gone to make the WSC the vibrant and far-reaching organization that it has become. The parties and meetings still go on with the same lively enthusiasm and good fellowship that is one of the hallmarks of the Winnipeg Sketch Club. The annual exhibition at the Winnipeg Art Gallery shows a higher caliber of work each year and the mid-winter gala night brings out just as many members as it always did and the same spirit of enjoyment prevails.

There is still more to come in the section on biographies which includes a note on almost every member that has belonged to the WSC since 1914.

Temporary Homes of the WSC

Sketch Club meetings, in the first years, were held in the art school premises in the old Board of Trade Building at Main and Water Streets where the Federal Building now stands. Those who have come to Winnipeg since 1936 will not have known this landmark. It stood close to the railway tracks. The roar of trains constantly interrupted concerts, musical festivals and other events that were held there. Perhaps it was not an ideal place for an art group, but the club began its life there and thrived on it.

One member recalled stories he had heard of “trains rattling past the building, spilling soot that came through the windows, a leaking roof and artists with umbrellas over them as they worked.

In 1936 the Winnipeg Art School moved to another old building at the corner of Sherbrook and Portage, where Lions Manor now stands. This building at 320 Sherbrook had a long history of public service dating back to 1889 when construction began for a provincial school for the deaf. It continued to serve this purpose until 1914, taking children from as far west as British Columbia. Part of the building was used from 1915 to 1935 by the Faculty of Engineering of the University of Manitoba and from 1918 to 1933 part of the building was used as a juvenile detention home. The provincial Department of Health occupied the building from 1927 to 1960 and the School of Art shared occupancy from 1936 to 1939. It was during this latter period that the WSC had a home there.

The next move was to the Old Law Courts building on Kennedy Street, where the Winnipeg School of Art, which in 1948 was to become affiliated with the University of Manitoba, occupied the second and third floors of this picturesque building. It was full of nooks and crannies guarded by a wonderful old mahogany staircase.

The room allotted to the WSC at the Old Law Courts Building was an ex-judges chamber. It was high and vaulted and was lavishly trimmed in mellow brown carved wood.

The various homes of the WSC were always old buildings but they exuded atmosphere which seems to be a necessary adjunct to art.

In April 1957 fire destroyed the adjoining Revenue Building. Miraculously the Old Law Courts Building escaped damage but its days were numbered. In 1964 when the WSC was celebrating its fiftieth year, disaster struck again. Word came that the Old Law Courts Building was to be pulled down and the University of Manitoba School of Art would be moving out to the Fort Garry Campus.

A move to Fort Garry was not practical for the WSC and once more the club was looking for new quarters. Jack Lewis-Smith, an art school graduate, came to the rescue by making arrangements for the club to have use of his recently opened studio at 91 Albert Street²⁵ and the club moved there in

the fall of 1965.

Two years went by, then Jack Lewis-Smith moved to the Nakomis Building at Cumberland and Hargrave Streets and invited the WSC to move with him. He carried on for more than a year then closed his studio.

The WSC was homeless again and this time the Winnipeg Department of Recreation threw out a lifeline. A large room was made available at the Broadway Optimist Centre, 175 Young Street. Although not ideally suited to the purpose it was a welcome refuge.

Finally, in 1969, the club was given a home of its own.

John P. Crabb, owner of The Chalet, at 434 Assiniboine Avenue, offered the WSC permanent quarters in the basement of these premises and was even prepared to make the necessary alterations. What a grand offer. The WSC accepted with alacrity and gratitude.

Just as soon as the members had recovered from the impact of this good news, work gangs were lined up from the membership. A visitor to the premises would find a couple of women balanced on ladders, scraping or washing paint and another busy with the vacuum cleaner or mop. Men and women came with paint brushes, hammers or nails. Cupboards were installed, curtains hung, a model platform built and it began to look like a studio.

There was still much to be done when the club moved in on January 27th, 1970, but it was a happy and grateful group that gathered there for the first sketching session in the only permanent home the club had known in its fifty-six year history.

Plans are underway for an official ceremony to celebrate the opening of the new Chalet Studio in the autumn. At this time visitors will be able to view the work of the members as well as some of the material from the archives, which will be on display.

Manitoba's Centennial year, then, is a very special one for the Winnipeg Sketch Club and they look forward to their own Centennial with a new lease on life and home, with great hopes for more and better work in the years to come.²⁶

**Updated Notes on
“A Brief History of the Winnipeg Sketch Club”
and Additional Historical Information**

2014

1. The gavel is no longer in the possession of the club. Its whereabouts are unknown.
2. In November 2013 the club presented its 96th Annual Juried Exhibition. The price range for artworks shown there was from \$35 to \$1000. According to dollartimes.com, the 1918 price range of seventy-five cents to \$10 would be \$12.56 to \$167.50 in today's values.
3. The monthly art appreciation sessions are no longer part of Sketch Club's regular schedule and have not been for many years. There have been periodic attempts to revive the tradition. A "critique night" was introduced in the 1990's. The idea was to have club members bring in examples of their work and have them critiqued by the other members. The first few sessions were well received but for whatever reason, critique night did not continue beyond those first few sessions. There have been occasional workshops and demonstrations presented on subjects such as framing, screen printing and Chinese brush painting to name a few examples. On one occasion the revered Manitoba wildlife artist, Clarence Tellenius gave a presentation to the Sketch Club during which he showed slides of his work and shared interesting experiences from his long and productive life. The following year he was made an honorary member of the club.

Schedule of Meetings

4. The monthly business meetings continue but they have long since been moved to a separate evening and often to a separate location. It's difficult now even to imagine attempting a drawing session and a meeting on the same night.
5. The sketching sessions continue very much as they were described in 1970. They are still held on Tuesday evenings. The hours were been changed to 7:00 PM to 9:00 pm when it was decided that 9:30 was a little too late and for some of our members to feel safe traveling home from the meetings when they were held in the downtown area.

There was a time period when twice weekly sessions were implemented - the regular Tuesday night session and a second one on Thursday night which was open to include non-members. These sessions always featured a nude model who was paid by fees collected from the artists attending. The fees were five dollars per session for members and six dollars per session for non-members. The Thursday night sessions were quite popular and attracted a number of very talented and dedicated local artists who were not willing or able to become regular members.

After a while controversy arose when some of the regular members raised questions about how the drop-in fees were being accounted for and some were resentful of non-members having access to sketch club facilities. This led to a number of heated

discussions at the monthly meetings and eventually led to a split in the club with some artists deciding not to renew their memberships. Membership naturally declined as a result and the Thursday night sessions were discontinued when the club moved to its present location at 120 Eugenie Street.

Since then a couple of attempts have been made to implement Sunday afternoon sessions. These met with initial success and enthusiasm but interest and attendance soon waned and these sessions have also been discontinued.

Summer Schedule

6. The summer schedule of outdoor sketching continues although there have been lapses of a few years at a time when the outdoor sketching did not take place. A dedicated individual willing to organize the sessions and choose the locations is required and with the many other summer commitments and activities, such an individual was not always available. Thankfully, these events have experienced a revival in recent years and one of our outdoor sessions at Assiniboine Park was featured in a segment of a CBC television program.

Fees and Costs

7. By the late 1980's the annual fee had increased to twenty dollars. Since then it has been necessary to increase the fee several times, usually in increments of \$5, to its present rate of \$75. Each increase was implemented only after serious discussion, weighing the benefits of the potential increase in income versus the potential decline in membership. The cost of running the club increased dramatically after 1997 when the club had to move from the Chalet at 434 Assiniboine Avenue, where since 1970 it had enjoyed the benefits of meeting there rent-free, thanks to the generosity of building owner John Crabb.

On a note of comparison the 1963 annual fee of \$8 had the same buying power as \$60.42 in 2013.

8. In 2013 models were paid \$20 per session and nude models were paid \$40 per session. These rates are adjusted periodically and tend to increase whenever the provincial minimum wage is increased. Club members are very appreciative of the time and effort put in by these models and sincerely wish that their pay could be more substantial. Often our portrait models have been kind enough to donate their time.

9. The bursary mentioned here has not existed for many years and it's not known when or why it was discontinued. An inquiry was recently made to the University of Manitoba

School of Art on this subject but they did not have any information available.

10. The development fund still exists. It helps to pay any extraordinary expenses such as new equipment or costs associated with special events or projects.

Press Representatives

11. Life member Maureen Johnson, reports that when she joined in 1973, Helga Miller was the Press Rep and used to submit a weekly column to the Free Press called Sketch Club Notes in which she gave details of the models, artists and poses. In early 1974 the Free Press decided they couldn't provide the Club with space any more and since then, there has not been a position on the executive designated as Press Representative. Occasionally, members have volunteered to take on the responsibility of informing the media of our annual shows and other exhibitions. These efforts have met with varying and usually disappointing results. Often it has proven impossible to get even a one-line listing to announce our annual show.

Librarian

12. This is another position that has remained vacant for many years. The library still exists and has survived a number of moves since 1997 although a few interesting and valuable books have gone missing along the way. It remains quite an impressive collection with several publications dating from the years of the very beginnings of the club.

Exhibitions and Fairs

13. When the Winnipeg Art Gallery moved from the Civic Auditorium building to its new building at 300 Memorial Blvd. in 1971, the Annual Juried Exhibitions of the Winnipeg Sketch Club stayed behind and were held in a public exhibition space in the old building which became the Manitoba Archives Building. There were many successful and well attended shows held there until the exhibition space was taken over for offices in the early 1990s. Since then it has been an almost constant struggle to secure an appropriate venue for our show.

Annual Juried Exhibitions have been held at the Centennial Library, The Bay downtown store, the lobby of the Commodity Exchange Tower at Portage and Main, Adelaide McDermot Gallery, the Ukrainian Cultural Centre Gallery, The Forks Market, the Label Gallery which was formerly the Sam the Cameraman store on Portage Avenue, Augustine United Church and the Church of Christ on St. Mary's Road. Twice the club has resorted to holding the show in it's own studio space. The first time was when it was

in the basement of Colours Art Supplies on Graham at Edmonton and the second when we had recently moved in to our present studio in the basement of the Forum Art Centre on Eugenie St. and Taché Ave.

It's surprising and regrettable that a city the size of Winnipeg doesn't have an adequate and affordable public exhibition space that would surely be well used by many arts and cultural organizations.

Catalogues

14. The practice of printing a catalogue or program to accompany the Annual Juried Exhibition has continued without interruption. Neil Hoogstraten, who is credited with designing the Sketch Club logo, is sadly, no longer with us. He is well remembered and remained an active member until 2001 when, at the age of 91, he moved to Toronto to be with his daughter Janis.

Distinguished Members of Early Days

15. Franz Johnston exhibited at the first Group of Seven show in 1920.

16. Matthew C. Tower won a gold medal at the Sketch club's 14th annual exhibit with his pastel picture entitled "Winter, Manitoba Parliament Buildings". This painting still hangs there. He became the WSC's first honorary life member in 1931.

17. Wesley Suey later had a successful studio of his own in a fashionable section of Chicago.

18. In 1923 Arthur Beech was commissioned by the Winnipeg City Council to paint a portrait of Mayor S. J. Farmer. He also exhibited with the Graphic Art Society in Toronto.

19. Phyllis Field Cooper was probably the first woman to teach at the Winnipeg School of Art. Over the years she wrote many articles on interior decoration and at one time worked in interior decoration for Marshall Field and Company in Chicago.

20. Frank Beatty won this \$500 prize, (the Commonwealth Edison Cover Contest) in 1928. There were over 220 entries to the competition.

21. Charles Comfort held weekly two-hour life model drawing sessions in his Toronto studio at 25 Severn Street in 1929 and 1930. These were regularly attended by Lauren Harris, A.Y. Jackson, George Pepper and Kathleen Daly. It's fairly safe to assume that these sessions had their inspiration in Comfort's previous experience at the Winnipeg Sketch

Club. He died in 1994. A retrospective exhibition of his work titled "Take Comfort - the Career of Charles Comfort" was held at the Winnipeg Art Gallery in 2007.

22. The Sketch Club awards the "Lynn Sisson Award" each year at its Annual Juried Exhibition to an artist whose work is judged to best exemplify the watercolour tradition. The monetary value of this award is derived from interest accumulated on an endowment left to the club by Miss Sissons. She was born near Portage la Prairie in 1890 and died in Winnipeg in 1985.

23. Leo Mol donated an entire collection of his work, valued then at \$4 million, to the City of Winnipeg in 1992. Completed in 2003, also at a cost of \$4 million, the Leo Mol Sculpture Garden in Assiniboine Park is visited by an estimated 250,000 people a year.

Born Leonid Molodozhanyin in 1915 in Ukraine. He studied sculpture in Leningrad from 1936 to 1940. After the Germans invaded Russia, Mol was conscripted and sent to Berlin. He spent the war years there and in Holland.

Leo Mol was appointed an officer of the Order of Canada in 1989 and received the Order of Manitoba in 2000. In 2008 he was included in the Winnipeg Free Press's book *The Greatest Manitobans*. He died in 2009.

There are other "Distinguished Members from the Early Days" who were not listed in that section of WSC History published in 1970. These include:

Louise Alexander was secretary of the Winnipeg Sketch Club 1914-1916, vice president in 1927 and president in 1928. She excelled in portraiture and was Winnipeg's representative at the Royal Canadian Academy of Arts in 1924 with an oil portrait of a Miss MacKenzie. She was the first woman to be awarded commissions to do portraits of Winnipeg mayors, Mayor Ralph Webb in 1928 and Mayor Dan McLean later that same year. She exhibited regularly with the Sketch Club and often won prizes for her work. In 1933 she was made a life member. She died in Vancouver in 1946.

Cyril Barraud was born in England in 1877 and came to Winnipeg around 1913. His work was included in the Royal Canadian Academy exhibition soon after his arrival. He was recognized for the excellence of his etchings and he also worked in oil and watercolours. He did not stay in Winnipeg very long as he joined the Canadian Expeditionary Force in August 1915 and returned to England. By that time he had already earned a reputation as one of Winnipeg's most capable artists. He served in France during the First World War and decided to stay in England afterward.

Pauline Boutal, born 1894, emigrated to Canada from Brittany in 1907. Her family settled in Saint-Boniface, Manitoba, where she took art lessons, and also completed artistic work and typesetting for the newspapers "Le Nouvelliste", as well as "Le Soleil de L'Ouest". At "Le Nouvelliste" Pauline Boutal (nee Le Goff) met her husband Arthur Boutal, who was also working as a typesetter. After the First World War, Pauline took art lessons in the evenings at the Winnipeg School of Art, and was employed as a fashion artist by Brigden's of Winnipeg, working predominately on the western issue of Eaton's catalogue. In 1925, Pauline Boutal and her husband Arthur became active in the Cercle Moliere theatre company. Arthur Boutal went on to become the company's director, while Pauline became an accomplished actress. Following her husband's death in 1941, Pauline took over the directorship of the Cercle Moliere theatre where she would design the sets and costumes. In the same year she would also quit commercial art to concentrate on landscape and portrait painting. Following a trip to France where she studied under Andre Lhote and at the Academie de la Grande Chaumiere, Boutal received painting commissions for the Saint-Boniface mayors, as well as the Speaker of the House for the Manitoba legislature. Boutal received many awards and honours for her contributions to French Canadian culture, including the Order of Canada, an Honorary Doctor of Laws Degree from the University of Manitoba in 1978, as well as l'Ordre des francophones d'Amerique from Quebec City in 1981. Her works were exhibited annually from 1932 to 1975 with the Manitoba Society of Artists, in various group shows at the Winnipeg Art Gallery, and in four solo exhibitions at the Centre Cultural franco-manitobain in Saint-Boniface.

She died in 1992. There is a Pauline Boutal Crescent, named in her honour in the Island Lakes community of Winnipeg. There is also a Pauline Boutal Hall in the Centre culturel franco-manitobain in St. Boniface.

Robert Bruce was born in Grandview, Manitoba in 1911 and grew up in Winnipeg. He was a talented teacher, an award-winning war artist, and successful illustrator, as well as a muralist, printmaker and painter. As a young man, he attended the Winnipeg School of Art under L.L. Fitzgerald. He was a member of the Winnipeg Sketch Club in 1928-29 and again in 1934-35.

With the help of a bursary, he travelled to Europe, studying at the Central School of Art in London and the Académie Grande Chaumière in France. Like other artists of his generation, he wished to help in the war effort and enlisted in the Canadian Military. He distinguished himself as a public relations staff artist, participating in a prestigious war art exhibition which opened at the National Gallery of Canada.

Following his discharge from the army, he moved to New York, to work and study at the Art Student's League. After his retirement from the University of Manitoba, in 1976, he divided his time between Falcon Lake and San Miguel de Allende, Mexico, which had a small but active artists' enclave. He died there in 1980. Robert Bruce was posthumously honoured by the Winnipeg Art Gallery in 2004, with an exhibition called 'The Art of Robert Bruce'.

Ernest Chivers was born in Newport England in 1894 and came to Canada in 1910. For most of his life he worked as a commercial artist but still continued to work at his art in oil, tempera, watercolour, mixed media and lino cuts. He was also a member of the Manitoba Society of Artists and the St. James Art Club.

Annie Rose Collie was born at Loch Monar, Manitoba in 1890. She was very involved in the activities of the Winnipeg Sketch Club from its earliest beginnings. She was a founding member of the Western Art Academy and an assistant instructor in this school. She was recognized for her pen and ink drawings and prepared many presentation scrolls. In 1939 one of her scrolls was given to the King and Queen of England. She died in 1951.

C. Keith Gebhardt was born in Michigan in 1899. He succeeded F. Johnston as Director of the Winnipeg Art Gallery and School of Art from 1924 to 1929 where L.L. Fitzgerald was his assistant and friend. In 1926 he was invited to exhibit with the Winnipeg Sketch Club and in 1929 he had a one-man exhibition of his Winnipeg drawings. He retired in 1969 as the chief artist of the Milwaukee Public Museum where he had served since 1932. At the end of his career he was awarded the Museum Fuller Bowl - a distinction in his field. He died in Milwaukee in 1982.

Victor Friesen was born in Lynesnoye, Ukraine, His family emigrated to Waterloo, Ontario in 1924. From there he moved to Winnipeg in 1926 where he found work in commercial art at Brigden's Ltd. In 1936 he became a member of the Manitoba Society of Artists, where he exhibited regularly. His work was also shown with the Canadian Society of Painters in Watercolour at the CNE in Toronto and with the Federation of Canadian Artists. He worked in partnership with fellow WSC member Neil Hoogstraten in their commercial art firm of Hoogstraten and Friesen which they started in 1956.

Nicholas Grandmason was born 1892 in Russia. He came to England in 1919 and to Winnipeg in 1923. He worked as a commercial artist at Brigden's Ltd. and later specialized as a portrait painter. He left Winnipeg in 1931 for Alberta where he settled in Banff. His work was accepted for exhibition by the Royal Academy in Montreal.

Claude W. Gray was born in London, England in 1880. He moved to Manitoba in 1902 after

receiving art instruction in Paris. He was among the applicants for principal of the Winnipeg School of Art in 1924. He was a painter, sculptor, designer and printmaker. He contributed articles on art to the Manitoba Free Press and to other publications. Following the war he had a studio at 302 Main Street where he produced work in a variety of styles. Sculpture became a major interest for him and he produced a number of pieces that received national attention. He died in Winnipeg in 1937.

Neil Hoogstraten who is credited with designing the Sketch Club logo, is well remembered as an active member of the club. He joined in 1928 and maintained his membership until 2001 when, at the age of 91, he moved to Toronto to be with his daughter Janis. He worked mostly in watercolour and exhibited regularly in local art shows. He was president of the Manitoba Society of Artists, the Federation of Associated Arts of Manitoba and the WSC. He was awarded life membership in the club in 1991. He had a long and successful career in commercial art and started the firm of Hoogstraten and Friesen with fellow WSC member Victor Friesen in 1956. The business operated until 1982. Neil Hoogstraten was born in Winnipeg in 1910 and died in Toronto in 2003.

May Bastin Lamont attended the Winnipeg School of Art where she won honourable mention in the 1913-14 student competition and was ranked second among evening students the following year. In 1916 her painting "The Homestead" was reviewed favourably in a Winnipeg Sketch Club exhibition. She served as secretary of the club in 1917-18 and was very involved in Sketch Club activities during the 1920s. After art school she produced many fine paintings.

Byllee Fay Lang, born 1908 in Didsbury Alberta, enrolled in the Winnipeg School of Art at age sixteen. After four years at the school she decided to try sculpture and enrolled in the Ontario College of Art in Toronto. From there she traveled to Europe and continued her studies in Munich, Berlin, Rome, Paris and Spain, where she married. She returned to Winnipeg to escape the Spanish Civil War. She taught sculpture at the Winnipeg School of Art from 1940 to 1943. Lang became a member of the Winnipeg Sketch Club in 1942. In 1945 she moved to Hamilton, Bermuda where she was commissioned to do portraits. Here she was awarded a commission to do fourteen stone figures for a new Anglican cathedral. The last five figures of this large work had to be finished by another sculptor after her death in 1966.

James MacGregor was an early member of the Winnipeg Sketch Club and the Manitoba Society of Artists. He showed his work regularly in their exhibitions. Born in Glasgow, Scotland in 1898, he studied art at the University of Glasgow until 1914 when he emigrated

to Canada, first to Saskatchewan and then to Winnipeg in 1919. From 1947 to 1950 he was president of the MSA and in 1950-51, president of the Federation of Canadian Artists, Manitoba region. He was Manitoba's representative for the arts on the Massey Commission and was instrumental in establishing the degree program in art at the University of Manitoba.

William Maltman, born Southshields, England in 1901, settled in Winnipeg in 1917 where he began a career as a commercial artist, first with Stovel's and then with Brigden's from 1918 to 1925 where he specialized in advertising for Eaton's catalogue. During this time, he went on sketching trips to the Rockies, once in the company of renowned artist, Walter J. Phillips. Around 1927 he left Winnipeg and enrolled in the Art Institute of Chicago. By 1929 he was in New York working as a commercial artist but soon moved to Toronto where he lived until 1989. He died in Victoria, B.C. in 1971.

Vera Man was born in Russell, Manitoba in 1905. She worked at Brigden's commercial art studio in Winnipeg for about forty years, retiring in 1962. She specialized in painting landscapes of Manitoba scenery, mostly in watercolour. She exhibited occasionally with the Manitoba Society of Artists and was a member of the Winnipeg Sketch Club in 1925-26 and 1933-37.

Ethel Louise Pratt was enrolled at the Winnipeg School of Art, 1923-26, where she studied under Frank Johnston, Lemoine Fitzgerald and Keith Gebhardt. In 1926 she taught Saturday morning classes there. Later that same year she moved to England and enrolled in the Guildhall School of Art. She soon returned to Canada where she received commissions for illustrations in *Western Home Monthly* and *The Country Guide*. Later she worked as a fashion artist for Eatons for seventeen years. With her father George, she joined the Winnipeg Sketch Club in 1928 and maintained her membership except for occasional interruptions until 1958. She was born in Winnipeg in 1906.

Hazel Saults was an early member of the Winnipeg Sketch Club. She served on the executive council from 1916 to 1918. Her work was shown at WSC exhibitions until the 1930s. She studied at the Winnipeg School of Art in 1915-16 and 1922-25 where her work won prizes in student competitions. She was a member of the family who started Saults and Pollard, a commercial printing firm in Winnipeg. That firm has evolved into Pollard Banknote Co, which specializes in printing lottery tickets for governments around the world.

Anne Adele Scott, a native of Winnipeg, was a student at the Winnipeg School of Art beginning in 1917 and continuing with some interruptions until 1928. She was a member of the Winnipeg Sketch Club and served on the executive council beginning in 1920. She was

club secretary for six years, vice president in 1936-37 and president in 1937-38. She worked as a designer at Birks Jewellery until 1938 when she moved to Chicago where she continued to work in jewellery design. She later returned to Winnipeg.

Social Events

24. The social aspects and benefits of club membership continue, although at a diminished level of importance. The major event is the annual Christmas party, held sometime soon after the last sketching session of December. These parties are usually quite well attended and provide an opportunity for members to visit with those who don't often come out to the sketching sessions. Lately they have been held at the home of one of the members, often the president. Formerly these parties were held in the studio on Assiniboine Avenue and for one or two years after the studio moved to the Norwood United Church. The highlight of these evenings is a pot luck dinner. There used to be a gift exchange of miniature artworks but that has not occurred for a few years.

There also used to be an annual spring picnic held at Assiniboine Park. A few years in a row of cold, wet and windy weather on the scheduled day dampened enthusiasm for this event and it was discontinued. There have been occasional attempts to revive the tradition.

The research and preparations for this historical update included having some 8 mm home movies that were in the archives, transferred to DVD so they could be viewed. These turned out to be films made, probably during the 1950s, of Winnipeg Sketch Club parties and party games which appeared to be very boisterous and hilarious. These films provided a glimpse at a social scene that existed when television was still a novelty and video games and the internet were undreamed of. Times have changed.

Temporary Homes of the Winnipeg Sketch Club

25. The building at 91 Albert Street still stands. In the autumn of 2009, the tenants of 91 Albert Street were able to take advantage of the opportunity to collectively own and manage the building as a non-profit, democratically-run tenant cooperative.

26. The studio at 434 Assiniboine Avenue turned out to be not quite as permanent a home for the club as the members envisioned when they moved there in 1970. It served the club's purposes admirably until 1997 when the building was sold to new owners and the club had to move out.

About the same time, the City of Winnipeg was considering proposals from community

groups on what use might be made of the former Coronation Library Building at the corner of Eugenie and Taché. The executive of the sketch club, after long deliberation and careful planning, was able to submit a proposal to take over the building as a permanent home for the club. The plan was very ambitious and would have required the sketch club to evolve into a larger and more formally organized entity. It relied also on income generated by renting studio space to individual artists and to other arts organizations. For these, and perhaps other reasons, officials at the City of Winnipeg decided to decline the proposal from the sketch club and later accepted one submitted by the Forum Art Institute.

The sketch club was then able to find alternative studio space in the basement of the Norwood United Church at 170 St. Mary's Road. There, the club took over a room formerly used for storage, which was only slightly smaller than the studio on Assiniboine Ave. It served as an adequate meeting place until Norwood United combined with another congregation and moved into their building, leaving 170 St. Mary's Road vacant.

The nearby Norwood Community Club suggested to the club's executive that a multi-purpose room in their building at 87 Walmer Street might make a suitable meeting place. The sketch club moved there in the fall of 2003 and was thankful for the chance to meet in a relatively new, modern facility. Aspects of the arrangement soon proved to be difficult to manage. It was necessary to pack up all the sketching equipment at the end of each session and move it into a storage room down the end of a long hallway. Sports teams resented having to share the storage room with the club. There were some difficulties ensuring privacy during sketching sessions with live models. It was soon decided that the arrangement was unworkable and that the club would need to find a new home for the next year.

One of the sketch club members mentioned our plight to the manager of Colours Art Supplies which was on Graham Avenue between Kennedy and Vaughan, and he suggested a room in the basement of their building might be suitable. Indeed it was. The size and shape of the room was nearly ideal and the rent was quite reasonable. It was generally hoped that the club would be able to meet there for many years but unfortunately that was not to be. While the club was making plans to hold the Annual Juried Exhibition there in 2006 it received news that Colours Art Supplies would be closing at that location and relocating to a smaller store on Pembina Highway. The search for a new home was on again.

The club's executive investigated several possibilities before deciding on the Label Art Gallery at 510 Portage Avenue, the former site of the famous Sam the Cameraman store. The Label Gallery's owner, Dan Saidman, was very happy to help out the club because his late father, Lee Saidman, had been a sketch club member and had served on the executive. Unfortunately the location proved to be less than ideal. There was again the problem of having to set up and take down and move to storage in the basement all the necessary equipment for each sketching session. There was plenty of space in the gallery but being a rather long narrow room, it was not well configured for sketching sessions. Lighting was also a problem. The club was able to hold its Annual Juried Exhibition there in 2006 and for that, it proved to be an excellent venue.

Sometime during that fall, the club was approached by people who were in the process of setting up a new artist centre in Winnipeg's Exchange District. They were renovating the second floor of a building on the corner of Adelaide Street and William Avenue. There would be separate studios rented out to individual artists, a large room to serve as a gallery and another large room which could be a classroom or perhaps a new home for the Winnipeg Sketch Club. The centre was to be called the cre8ery.

When the membership of the club was made aware of this new opportunity another possibility came to light. Sketch Club member, Tom Andrich, who also served on the board of the Forum Art Institute happened to know that a room in the basement of their building at 120 Eugenie St. would soon be coming available for rent and suggested that would make a good home for the club.

It was decided that the Annual General Meeting would be a good time and place to present all three options; staying at the Label Gallery, moving to the cre8ery, or moving to the Forum building, to the membership and have them choose. A spokesperson representing each of the options was invited to present theirs to the club membership. After the presentations and questions arising, the presenters were thanked and asked to leave the meeting so that the vote could take place. They were informed of the decision later that day. The Forum Art Institute had won out by a narrow margin.

WSC Homes 1914 to 2014

1. Board of Trade Building, Main St. and Water Ave. where the Federal Building now stands. 1914 - 1936
2. Sherbrook St. and Portage Ave, where Lions Manor is now. 1936 - 1939
3. Old Law Courts Building on Kennedy St. in the ex-judge's chamber. 1939 - 1964
4. 91 Albert St. in the studio of Jack Lewis-Smith 1965 - 1967
5. Broadway Optimist Centre, 175 Young St. 1968 – 1969
6. 434 Assiniboine Ave. in the basement of “The Chalet” apartment block owned by John P. Crabb. 1970 – 1997
7. Norwood United Church, 170 St. Mary's Rd. basement room. 1998 – 2003
8. Norwood Community Club, 87 Walmer St. in multi-purpose room. 2004
9. Colours Art supplies, 418 Graham Ave. basement room. 2004 – 2006
10. Label Art Gallery, 510 Portage Ave. former site of Sam the Cameraman. 2006
11. Forum Art Institute, 120 Eugenie St. shared basement. 2007 – present.

Life Members of the Winnipeg Sketch Club

1931	Matthew C. Towers	1975	John Chivers
1933	Louise Alexander	1979	Muriel King
1938	Adele Scott	1981	Phylis Field Cooper
1941	Frances Howorth	1986	Ruby Dawson
1947	Robert H. Harris	1989	Leo Mol
1950	Alex Laing	1989	Bessie Roberts
1952	Alice Cook Ashley	1991	Neil Hoogstraten
1952	Florence Warren	1993	Bernice Sutton
1956	Arthur O. Smith	1994	Alice V. Berry
1958	Lynn Sissons	2000	Fran Partridge
1966	Jean S. Eyden	2003	Janet Everall
1966	George Pratt	2005	Kathleen Dyck
1970	Lily H. Hobbs	2012	Maureen Johnson

Presidents of the Winnipeg Sketch Club

1920-21	Alex J. Musgrove	1969-71	Ellen Cringan
1921-23	Franz H. Johnston	1971-73	Patricia Wheeler
1923-25	Arthur B. Beech	1973-75	Hugh McVarish
1925-27	Lynn Sissons	1975-77	Bernice Sutton
1927-28	Louise Alexander	1977-78	Fran Crane
1928-31	Matthew C. Towers	1978-80	Hugh McVarish
1931-33	J. Caswell Davis	1980-81	Alice Anderson
1933-36	Arthur O. Smith	1981-83	Bernice Sutton
1936-37	Adolph Mills	1983-85	Enid Alcock
1937-38	A. Adele Scott	1985-88	Leona Brown
1938-40	Edward T. Howorth	1988-89	Enid Alcock
1940-41	William Morris	1989-91	Janet Everall
1941-43	Frank P. Key	1991-93	Alice V. Berry
1943-45	Robert H. Harris	1993-94	Charles Speidel
1945-47	Arthur O. Smith	1994-97	F. Ross Browne
1947-51	John T. Klassen	1997-98	Donald Palsson
1951-54	Douglas A. Newey	1998-2001	Doreen Whitney
1954-57	Alfred C. Trowde	2001-2004	Rodger Lourenzo
1958-60	Margaret Chivers	2004-2006	Richard Lavergne
1960-62	Leonard Sandeman	2006-2008	George Tanner
1962-64	Neil Hoogstraten	2008- 2010	Anne Marie Layman
1964-67	Roy Fijal	2010-2012	Richard Bérubé
1967-89	John Chivers	2012-	Pam Rayner Moore

Life Members

The biographical notes on Life Members Lily H. Hobbs, Matthew C. Towers, Anne Adele Scott, Florence Warren, Jean S. Eyden, Lyn Sissons, Arthur O. Smith and George Pratt are from "A Brief History of the Winnipeg Sketch Club" published in 1970. The rest were added for this edition.

Lily H. Hobbs

Born in Winnipeg of English parents, Lily was employed as a secretary, Poultry Division, Federal Dept. of Agriculture, for over 40 years, retiring early, at the end of 1964 in order to have time to travel and other hobbies. She took a "round-the-world" trip by sea, breaking the journey for several weeks each in New Zealand and Australia, ten days in Japan, several trips to Britain and Europe and a month's visit in East Africa. She has traveled in Mexico and the Caribbean and extensively in Canada and the U.S. Lily was a member of of Westminster Church, the Eastern Star, Natural History Society and the Winnipeg Business and Professional Women's Club. Lily attended evening art classes at Kelvin High School under V. Fanshaw, University of Manitoba night classes under Jack Graham, a winter class under Nikola Bjelajac, a class in watercolours with Mrs. Phyllis Field Cooper and joined the WSC through the latter's sponsorship. Lily served on the executive council and as club secretary for several years.

Matthew C. Towers

Mr. Towers was made the club's first life member in May 1931. He joined the club in the very early days and was a member for over 50 years. He attended life classes at the School of Art with Alex Musgrove around 1915 and joined the Art Students Sketch Club. He was one of the first presidents after the club was reorganized as the Winnipeg Sketch Club. Mr. Towers was president for several years and it was when he left to live in Toronto in 1931 that he was made a life member. He was soon involved in the arts in Toronto and in January 1934, he was elected first president of the newly formed Guild of Canadian Commercial Artists.

Anne Adele Scott

Miss Scott was a member of the club from the days when it was a student organization of the original Winnipeg School of Art. Her membership covered a period of at least fifty years. She was on the council as early as 1920-21, served as secretary for 6 years, was vice-president in 1937-37 and president in 1937-38. She resigned as president in March 1938 when she left for Chicago. Adele was made a life member at that time. She did jewellery designing in Chicago for a time but her heart wasn't in it and she changed to her first love, architectural drafting and was offered a position in a concrete laboratory.

Florence Warren

Mrs. Warren joined the club in 1920 and was a member for over 50 years. She exhibited in 38 of 39 shows held between 1923 and 1962. She was press representative for 22 years, resigning in 1960 due to failing health. Her early scrap books and press notes are the foundation of the club's archives. She presented the club with a \$100 bond in 1966 for the development fund. Born on Manchester, England, she came to Canada in 1907 and married in 1920. One of her earlier interests was swimming and she received some publicity in this connection when she helped at the opening of the Happyland Kiwanis Pool in St. Boniface by diving into the pool at age 81.

Jean S. Eyden

Jean was born in St. Helens, England. As a teenager she attended the Liverpool School of Art. After marriage she settled in Winnipeg (1921) and attended evening classes at the School of Art

intermittently through the years. She also studied in Rockford, Massachusetts. She was elected a full member of the Manitoba Society of Artists in 1943, has exhibited across Canada, had two one-man shows at the Art Club in Montreal. In 1970, she had been a member of the WSC for 46 years and had exhibited in 43 shows. Jean was on council for five years, assisted with press notices, and was treasurer for nine years. One of her paintings was purchased by the Winnipeg Art Gallery for its permanent collection and she was represented in the "150 Year of Art in Manitoba" centennial show. She was made a life member in 1958.

Lynn Sissons

Miss Sissons was born in Portage la Prairie, MB, educated there and in Winnipeg. She painted on her own as a child. Her art training began in 1921 at the Winnipeg School of Art where she received a diploma. In 1949 she continued to study at the University School of Art under L. Fitzgerald, Franz Johnston, Joe Plaskett, Walter J. Phillips, George Swinton and others. Lynn became a member of the Manitoba Society of Artists in 1929. In 1927 she received the "George Wilson" prize for best sketch done in Manitoba that year, "Old Barns at Delta". Two of her paintings were bought by the Young Men's Board of Trade. She won the purchase prize offered by Investors Group at the M.S.A. Show in 1967 and also honorable mention in the same show. She had many one-man shows including one by invitation of the Winnipeg Art Gallery as part of its 50th anniversary. She participated in shows in Winnipeg, Portage la Prairie, Brandon, Dauphin, Toronto, Medicine Hat, and Saskatoon. Lynn joined the Winnipeg Sketch Club in 1921, served on council for over 20 years, as secretary for two years, treasurer for eight years, vice-president for two years and president for two years. She was made a life member in 1958 and was also a life member of the Manitoba Society of Artists. She was represent in the "150 Years of Art in Manitoba" centennial show. Her fellow members of the M.S.A. Honoured her at a special evening in 1969 where she was given thanks for her many years of work and presented with a first edition, numbered copy of Emily Carr's journal.

Arthur O. Smith

Mr. Smith's father was an artist known as J.B. "Waterfall" Smith. His mother was an actress with the Bancraft at Prince of Wales Theatre and was descended from the Michael Faraday family. He joined the the Winnipeg Sketch Club in 1922 and was introduced to Claude W. Gray. He attended the evening classes at the Winnipeg School of Art in 1928. Mr. Smith was elected president of the WSC in 1934-35 and again in 1947-48. He was presented with an honorary LIFE MEMBERSHIP in 1956. He served on council for eight years, as vice-president for two years. President for two years, on the pose committee for one year and librarian for four years. He exhibited with the club regularly and worked principally in watercolours. He worked with and for the club for many years and was an authority on historical matters regarding the club. Mr. Smith was a stores department clerk at the C.N.R. In 1970 he had been a member of the WSC for 48 years and was still attending Tuesday night sketching sessions at the age of 83.

George Pratt

M. Pratt became a life member of the WSC in 1958. In 1970 he had been a member for 42 years. He served on council for three years and as treasurer for two years. Mr. Pratt was born in 1876 in London, England and emigrated to Canada in 1904 to act as an electrical steam supervisor for the C.P.R.'s western expansion program. From 1921 to 1927 he worked with the Alberta government's research program in the development of practical uses for coal. He wrote a book called "Coal Truths' on the types of coal to be found in western Canada and the correct use for each classification. To quote from an article by Marjorie Gillies in 1962, he was an "author, painter, theoretical scientist,

electrical engineer, geological researcher and philosopher – all of these”. His most amazing project was a two-volume manuscript on “The Story of the Creation of the Physical Universe” (Part One) and “Mankind – the Being” (Part Two). He worked on this for more than 30 years, compiling and illustrating. Mr. Pratt exhibited many times over the years and his watercolours and oils are in widespread collections. He was also a life member of the St. James Art Club and his biography appeared in the centennial “150 Years of Art in Manitoba”.

Fran Partridge

Fran was born in the Boston area of Massachusetts where she met her husband and, as a war bride, came to Canada. It was more than a bit of culture shock going from Boston to Hamiota (no electricity or running water and no central heat). While Fran never received a formal art education, she has taken the initiative to participate in countless dozens of art workshops in nearly all media. She has been a mother at home to six children over a 25 year period and didn't begin as an artist until after that time!

Fran has been a WSC member for over 36 years and was unanimously elected a life member in 2000. She has been an MSA member many years and was a member of the Medea Gallery for over 30 years (two years after its birth). She was also on the ground floor in helping to establish the Manitoba Printmakers Association. Fran is an incredibly versatile artist, producing quality work in watercolour, pastels, printmaking (woodcuts are her favourite medium) and mixed media (including watercolour/collage). She specializes (but is not limited to) in still life and landscapes. As a young girl, Fran was influenced by the portraits from some of the Masters and was later heavily influenced by past WSC member Edith Botterill, as well as Neil Hoogstraten and Leo Mol. It was as a portrait artist specializing in pastels that Fran first cut her teeth as an artist.

Janet Everall

In a unanimous show of support and appreciation, longtime WSC member Janet Everall was officially conferred the title of Life Member at our 2003 AGM. Ms. Everall enjoyed a long (40 years) and rewarding career as a junior high school teacher, including a two year term in Germany. Janet was the niece of Lynn Sissons, one of the most illustrious members in our Club's history. Janet was influenced by Ms. Sisson's watercolour landscapes. It was past WSC member Enid Alcock who encouraged her to begin painting. Janet enrolled at the Riding Mountain National Park Summer Arts Program and the wheels were set in motion.

Janet joined the Sketch Club in 1975 and became its president in 1986. She served as a WSC council member for many years including several as a very capable treasurer. Janet was a true advocate of our Club and her years of service and concern for its well being bear that out.

Alice Berry

Alice Berry grew up in Saskatoon. She studied drawing and painting for a year with Ernest Lindner at the Saskatoon Technical School. Mr Lindner encouraged her to go to Toronto for further study and in 1949 she graduated from a "special" post secondary, three year art course at Central Technical School of Toronto. Her teachers there included Doris McCarthy,

Carl Schaefer, Charles Goldhamer (and Elizabeth Wynne Wood, re sculpture)

She worked for several years in Toronto and Ottawa, first in advertising art, then as an animator at the National Film Board - followed by working as a scientific illustrator for the Science Service of the Department of Agriculture.

Alice then retired to become a full time "professional mother", returning to Winnipeg and to painting in the 1980s. For a time, she was an active member of the Norman Art Group, the St. James Art Club and the Winnipeg Sketch Club, of which she ultimately served as president. She was elected to the Manitoba Society of Artists in 1990.

Alice's work was exhibited extensively, and won a number of awards. She worked primarily in watercolor and /or pen and ink. Figures and portraits were her favorite subjects, but she also enjoyed the challenge of land and streetscapes. She always painted "on the spot" - and liked to consider herself to be a "jack of all trades" artist.

When her husband retired, they moved to Victoria, B.C. Alice continued to draw and paint in Victoria, but decided not to align herself with any particular group or to seek exhibiting opportunities. She did figure drawing and painting at the University of Victoria once a week, participated in the Goward House portrait group, as well as doing considerable outdoor sketching for several years.

Members of the Winnipeg Sketch Club 1914 - 2014

This list was made possible by the dedicated efforts of long time WSC member, Solange Chabannes and her partner, Bruno Gossen. The club will be forever thankful for their contribution, without which, this information would surely have been lost. Sadly, Solange passed away on May 2, 2012.

Abbott, Sharon	Basseri, Zahra	Baker, Monica
Abbott, W.G.	Bater, F.W.	Baldwin, Isabel
Ablatt, Jack (Ablett?)	Battersby, Ann	Banfield, Margaret
Abrams, Sharon	Batty, Lillian	Barker, Phillip
Adamson, Joan	Baumgartner, Erna	Barker, Ron
Ahren, Willi	Beatty, Frank M.	Barnes, Melanie
Al-Maliky, Raad	Beaudette, Francois	Barraud, Cyril
Alcock, Enid	Beech, Arthur	Barrie, Ethel
Alcock, Margaret	Berger, Joanne	Bastin, Mary
Alexander, F.H. (Louise)	Berrisford, F.	Battistuzzi, Richard
Ali, Helen	Binnington, W.M.	Bauman, Joyce
Allen, Frances (Francis?)	Bird, Percy	Beanland, Rex
Allen, Kathleen	Birdwise, Susan	Beatty, Kay
Anderson, Alice	Bisley, Ed	Bell, Airdrie
Anderson, Effie (Miss)	Black, Mary Jane	Bell, Betty
Anderson, F. (Mr.)	Blackmore, R.W.	Bernes, Heather
Andre, G.F.	Blakely, S.E.	Berrisford, M.
Andrews, James	Blanchard, Margaret	Bevan, M.A.
Andrich, Tom	Blanchard, Mrs. E.A.	Bilfell, Gudrun
Angus, J.L.	Bleek, Claude	Birt, Bill
Antaya, J.L.	Boily, Len	Birt, Hazel
Argue, Miss	Bolstein, David	Birt, James
Arkless, Evelyn	Bond, Mildred	Block, Zoe
Armstrong, Clive	Bonev, Milena	Bodi, Tibor J.
Armstrong, Karen	Bowler, Geo.	Boomer, Maxine
Arnason, Helga	Boychuk, Anton	Botterill, Edith
Arnasson, Yvonne	Boyd, E.	Bowman, Rose
Arnett, Anne	Boyd, Merle	Boyd, William
Ashley, E.W. (Ashley Alice Cook)	Boyle, Mellors	Boyle, T.H.
Avanthay, John (Rene, J.R.)	Brady, Bert	Breault, Michelle
Axford, Dyan	Brannan, W.	Brown, Dianne
Ayerhart, Lois	Brenan, Chas.	Brown, Tony
Baes, Beatrice	Bretz, H.C.	Bryan, Carlotta
Bagot, J.W.	Brittain, Ruth	Buckwell, A. L.
Baird, Arthur	Brittan, Herbert	Burmeister, Evelyn
Balako, Norma	Broderick, Beatrice	Burns, Joanne
Balcaen, Colette	Broudy, Phyllis	Burrell, H.H.
Baldwin, A.E.	Brown, Leona	Crabb, John
Barnett, Thora	Brown, Maude	Crane, Frances
Baron, Mike	Brown, Michael	Crane, Frances
Batho, A.	Browne, Ross	Cravits, Julia
Battersby, Elsie	Brownlie, Robert	Crawford, Jean
Beatty, Marjorie	Bruce, Robert	Crawley, Louise
Belliveau, Elsie	Brutian, Ruth	Crayston, Geo. K.
Bergstrom, Geo.	Bryson, Carrie Anne	Crichton, Joan
Berry, Alice	Bullis, Hazel	Cringhan, Ellen
Berube, Richard	Bulman, Laureen	Cromarty, Anne
Beswithivich, Ivy	Busch, Emily	Crone, Shelagh
Bagot, R.J.	Butler, Gerald	Crowley, J.H.
	Butler, Jack	Cummings, E.S.

Members of the Winnipeg Sketch Club 1914 - 2014

Cunningham, Bertha	Carter, Clare	Earthdancer, Delaney
Caar, Mel	Cawker, Harry	Edwards, Gail
Caine, Doreen	Chabannes, Solange	Edwards, Grace
Callo, Victor	Chabih, Barbara	Einerson, Gudrun
Cameron, Ann	Chandler, Laura	Elcombe, D.
Campbell, Elizabeth	Dangerfield, George	Elik, T.S.
Campbell, Hargrove	Dark, Winnifred	Ellis, Ursula
Campbell, Louise	Darkovich, Alex	Emmett, R.E.
Casey, Florence	David, Suzanne	Ernshaws, L.
Checkwitch, Robert	Davies, Don	Evans, Colleen
Chernick, Ruth	Davis, Geo.	Everall, Janet
Chester, Alexander	Davis, J.C.	Eyden, Jean
Chestnut, Jacy	Davis, Robert	Falavena, Bianca
Chivers, C.W.U.	Dawson, P.W.	Fast, Aggie
Chivers, Denise	Dawson, Ruby	Fathers, Gordon
Chivers, E.	Dayment, Merle	Feaver, Margaret
Chivers, John	Deacon, Florence	Fedoruk, Sarah
Chivers, Marguerite	DeClerq, J.	Felsen, James
Christie, Marjorie	Deegan, H.	Folliott, Mona
Christiuk, Anne	DeKindt	Fijal, Roy
Churchill, Kay L.	DeLucey, T.	Fisher, Grace M.
Clare, Ruth	Derksen, June	Fitzgerald, L.L.
Clark, C.C.	Diamond, Mrs.	Fletcher, H.B.
Clark, Catherine	Diamond, Sam	Floyd, Austin
Clark, Janet	Dickenson, Walter	Fordham, Kathy
Coates, Nancy	Dickinson, Zella	Forester, Sarah
Code, Fred	Dighton, B.	Forster, Bernice
Cohen, Connie	Dighton, Gladys	Foster, Aileen
Coish, Phyllis	Dimock, Betty	Foster, Katheline Zoe Frances, Nellie
Cole, Marte	Dobson, M.	Frederick, Agnes
Coleman, D.M.	Dollard, Genevieve	Frederickson, F.
Collie, Annie Rose	Domokos, Marietta	Frederickson, Kristine
Collins, Gordon	Donald, David	Freeman, O.
Collins, Peggy June	Donaldson, Tony	Friesen, Jason
Comfort, Charles	Doner, Charles S.	Friesen, Victor
Conley, F.K.	Douglas, Lorraine	Froese, Angela
Cook, Ashley	Downes, L.F.	Froude, A.C.
Cook, Douglas	Doyle, Suzanne	Fuchs, Ursula
Cook, Gordon	Drieman, Jack E.	Galvin, Louise
Cook, W.J.	Drysdale, Grace	Gamache, Darleen
Cooper-Field, Phyllis	Drysdale, J.R.	Garnier, Suzanne
Cooper, David	Dufault, Louis	Geller, Kornelia
Copping, Elizabeth	Duma, Joan	Gerrard, Naomi
Cory, Yvonne	Dumanski, Ed	Gallacher, Hugh
Cottingham, Muriel	Dusa, Veronika	Gallow, Bessie
Countryman, Jack	Dyck, Helen	Garrett, Mildred
Course, A.W.	Dyck, Kathleen	Garrick, Julia
Coward, John R.	Dyck, Ryan	Gemmell, Frances
Coyne, Meribeth	Davies, Debbie	Gerrich, Julia
Cracknell, Margaret	Dayle, Julie	Gibbs, Chas.
Cucmak, Curtis	Desrosiers, George	Gibson, E.P.
Caesar, Tome	Dunbar, Helen	Gilbert, E.
Campbell, James	Duncan, Doyle C.	Gilbert, Richard
Campbell, Lynne	Dupas, Linette	Gillies, Andrew

Members of the Winnipeg Sketch Club 1914 - 2014

Gillies, James	Haney, L.L. Mrs.	Howell, Jo Mrs.
Gislason, Barbara	Hansplant, John	Howlett, Ben
Gislason, Gary	Harris, E.H	Howorth, Edward T.
Gislason, Mrs.	Harris, P.H.	Howorth, Frances
Glenwright, Tom H.	Harris, R	Howthian, Louis
Glowala, Elzbieta	Harris, R.H.	Huard, Edmund
Godden, Keith	Hartley, Margaret	Huculak, Ann
Gold, Linda	Haug, George	Huebert, Lynda
Gordon, Ruth	Haukaness, Lars	Hughes, Marjorie
Gowanlock, V.	Hazell, Richard	Humphreys, Dora
Grace, Virginia	Head, Audrey	Humphries
Grady, Ken	Hector, Glen	Hunter, Amy
Graham, D.	Hedin, Michelle	Hunt, Doris
Grain, Lorna	Hejjas, Joseph	Hunter, Sharon
Grandmaison, N.	Helgason, Margaret	Hutchinson, Gertrude
Granger, Helen	Helston, Jane	Hutton, Monica
Grant, Ruth	Henkel, A.W.	Hyldig, Elsebeth
Gray, Claude	Hercus, Terry	Hyslop, Analee
Gray, Sherri	Heywood, Harry	Ingram, Cathy
Greaney, Catherine	Highmore, W.H.	Inkster, Jack
Green, Lawrence	Highmore, G.	Irving, Peggy J.
Greenberg, Ruth	Hildebrand, Richard	Jackson, Cita
Gregoryanz, Tatiana	Hill, Eunice	Jackson, John
Gren, Patricia	Hillier, Gail M.	Jackson, Nell Rae
Griffith, W.C.	Hoffman, Millicent	James, David
Groff, Roberta	Holowaty, Gerry	Jaques, Evelyn
Grossman, Klara	Hoogevorst, Roberta	Jareshewych, Jareslaw
Groucott, John	Horton	Jayson, H.
Gruenke, Rudy	Handcock, Darren	Jean, Vivien (Broughton)
Grymonpre, Jean	Hansen, Karl	Johnson, Alena
Guerrick, Frances	Hart, Joyce	Johnson, Anne
Guest	Harvich, Bob	Johnson, Christopher
Guigne, Jeanne	Harvich, Karen	Johnson, Donald
Gushe, Evelyn	Harvich, Leona	Johnson, Donald
Guth, Katherine	Heber, Mark	Johnson, Edward
Gyles, M.S. Mrs.	Hildebrand, Cathy	Johnson, Maureen
Galusha, Dorothy A.	Hilliard, F.	Johnston, F.H.
Gordon, Horace	Hillier, Gail	Johnston, Mary
Guerrick, Julia	Himelfarb, Maurice	Johnstone, Kathy
Guillemin, Celina	Hobbs, Lilly	Jolicoeur, Gwen
Haas Beak, John	Hodge, Lorraine	Jones, Darryl
Hackey	Hodgins, W.J.D.	Jones, Donna
Hadlett, D.H.	Holbeach, Jean	Jones, Rice
Haensel, Wilfried, A.	Holland, Margaret	Jordan, Shawn
Haining, B.A.	Holloway, Patricia	Joseph, Herbert
Halldorson, E.	Holmes, Betty	Joudrey, Ken
Halley, Jessie	Hoogstraten, Janis	Joyson, Wardel
Halling, Marjorie	Hoogstraten, Neil	Julian, H.
Hallum, R.A.	Horner, Ruth	Jusak, Virginia
Halsey, Monica	Horsfall, Arthur	Kacki, Jim
Hamilton, Eleanor	Houghton, D.J.	Kahl, Les
Hamilton, Kenneth	Houghton, Dorothy	Kallen
Hamlin, Bonnie	Howden, Margaret	Kamensky, J.
Hamm, A.J.	Howell, L.G.	Kaplan, S.
		Kaplin

Members of the Winnipeg Sketch Club 1914 - 2014

Kay, Patricia	Lawton, Todd	McGrath, Grace
Kellett, Winnifred	Layman, Anne Marie	McGuigan, Madeline
Kelley, Annie M.	Le Nabat, Helene	McKenzie, J.P
Kempffer, Anna	Leach, Mary	McKinney, Barbara
Kennedy, Sharon	Leeming, Evelyn	McKinney, Shayla
Kenny, Anthony	Lees, Frances J.	McKinnon
Kent, L.R.	Legal, Sophie	McLean, D.A.
Kerr, John M.	Leighton, A.C	McVarish, Hugh
Kerr, S.R. Mrs.	Lemay, Helene	McVarish, Leo
Kessler, Debbie	Leontowicz, Shirley	Menard, Antonio
Key, Frank	Leslie, Barbara	Messing, Douglas
Kilfoyle, Lillian	Levitt, Louella	Millar, Irene
Kim, KiSu	Lewis, Melanie	Miller, Helga
King, Muriel	Lexier, Mildred L.	Mills, Carol
Kippen, Robert	Leybourne, L.	Mills, John
Kirkland, Donald F.	Liebzeit, Jolanta Valeria	Minuk, Lisa R.
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