

Art at the Library

Yarmouth Public Library has approximately 60 works of art by 23 artists in its collection.

Hoyland B. Bettinger – Etcher, painter. Born in Lima, NY on Dec. 1, 1890. Bettinger was a Massachusetts artist who lived in Newton Lower Falls and was director of the Hobby School there. Summers were often spent in Percé, Quebec where he taught at the Gaspé School. He also lived for long periods in California on the Monterey Peninsula. From his studio in Carmel came landscapes, portraits, seascapes, and depictions of local landmarks. While painting on the Carmel coast, he slipped on rocks and fell to his death on May 17, 1950.

(http://www.askart.com/askart/b/hoyland_b_bettinger/hoyland_b_bettinger.aspx)

Franklyn A Brannen (b. 1955) Brannen is a high school art teacher in Yarmouth. He is the printmaker who created the view of WCRL which is often used as a gift for speakers. In the 1980s YPL asked him for a painting and he donated the painting hanging in the program room: *Back Yard, Late Summer* which is an atmospheric water colour of his mother's back yard (Neruda Brannen) in Carleton, Yarmouth County. (Researched by Susan Young, WCRL staff, 2009)

John Cook (1918-1984). Cook's painting of *Autumn on the Petite*, 1979, a gift of the Yarmouth Art Society, was painted on the spot not far from the crossroads in Petite Rivière on NS's South Shore, where Cook lived from 1971 onwards. Cook was a Haligonian who studied at the NS College of Art and Design after the War. He had been in Europe during WWII and returned after his art studies in Canada to the Ecole des Beaux Arts in Antwerp. He taught art for a living all over the province, and was happy to teach anyone who expressed an interest in painting. Said to have been an inspiring teacher, he brought people to art rather than the other way round. His own method was to paint out-of-doors. Stylistically he was a bit conservative, but paintings like *Autumn on the Petite* cannot be said to lack verve. (Researched by Susan Young, WCRL staff, 2009)

Elizabeth Lovitt Cann (1901-1976) started her academic studies in a private school in Montreal and at the Philadelphia Academy of Fine Arts. In 1921 she moved to New York, where she studied at the School of Applied Design for Women. From 1922 to 1936 she traveled and lived in France, England, Belgium, Italy, Spain, Switzerland and Algiers. During those years she studied at the Harvey Proctor School in England, at the Academie Julien, the Atelier chez Bileul and the Academie de la Grande Chaumiere in Paris. Painter in a realistic style, Cann was best known as a portraitist. Her portraits of women in wartime are recognized for showing domestic routine and loneliness during the war. She also did landscape, still life painting and drawing in conté and pencil on lithographic plates. After 1923, Elizabeth Cann had several exhibitions in Canada and abroad. In 1927 the Johnson Art Galleries mounted her first solo exhibition in Montreal. Her work was accepted at the Spring Salon in Paris (1929) and one of her paintings was accepted at the Royal Canadian Academy exhibition in Toronto in 1930. In 1936 she returned to Yarmouth, where she continued painting until her death in 1977. (Canadian Women Artists History initiative, Concordia, cwahi.concorida.ca/sources/artists/displayArtist.php?ID_artist=41)

Mabel Killam Day (1884-1960) was born in 1884 in Yarmouth, Nova Scotia to a prosperous family. She attended the Mount Allison Ladies' College where she studied under John Hammond. After graduation in 1904, she chose to continue her studies in New York at the Art Students' League with Robert Henri. In 1909, when Henri established his own school, Killam Day followed him, along with fellow students Edward Hopper and George Bellows. In 1910, she married Frank Parker Day, a Rhodes Scholar who had recently returned to Canada from England to teach at the University of New Brunswick. They moved to Pittsburgh, Pennsylvania in 1912, where Killam Day became Director of Academic Studies at the Carnegie Institute of Technology. During the First World War, she moved to England while her husband served in France, returning to Pittsburgh at the end of the war. Upon her return, Killam Day became involved in the artistic community, joining a group of women artists who called themselves experimentalists as they based their work upon the idea of change, striving to express their personal vision of the contemporary world. In 1933, the Days returned to Nova Scotia due to Frank's declining health, but Mabel continued to paint in her studio. She died in Yarmouth in 1960. Her distinguished career included the acceptance of a work by the Montreal Museum of Fine Arts in 1910, along with several exhibitions in Pittsburgh and Philadelphia and, later on, in Nova Scotia. She was awarded First Honour and second prize by the Associated Artists of Pittsburgh Carnegie Art Gallery, and the prize for best picture painted by a woman by the Pittsburgh School of Design. In 1927, her work was shown at the 40th Annual Exhibition of American Art at the Art Institute of Chicago. Tragically, in 1937, a gallery showing a retrospective of her work caught fire, and many of her major paintings were lost. (Canadian Women Artists History Initiative, Concordia cwahi.concordia.ca/sources/artists/displayArtist.php?ID_artist=41)

Ralph Eyre (n.d.) resided in Chebogue for many years before advanced age compelled him to move to Saint John. He was tireless in his carved depiction of birds, often choosing pieces of driftwood as the basis for his work. Asked how he learned his craft, he replied, "I see birds in everything...they are everywhere...I don't carve birds: they are already in the wood." He carved the bird hanging in the Yarmouth branch lobby; it was rescued and stored in the barn belonging to an YPL member until its restoration about five years ago when it was hung in the library. (Researched by Susan Young, WCRL staff, 2009)

John Hall (c.1837-c.1887) The painter, John Hall, belonged to the Liverpool school of ship portraiture, a fraternity of nineteenth-century artists who specialized in painting the British and foreign vessels sailing in and out of that city. Hall was really only discovered in the 1960's and details of his career are scarce. There are a few works by him in British collections but in Yarmouth there are five paintings of his of Yarmouth vessels. Evidently he painted primarily for the export trade. The *County of Yarmouth* is well known in Yarmouth shipping history because she was the second largest ship built in Nova Scotia and the largest built in Digby County. She was the first ship to be fitted with sails made from canvas produced by the Yarmouth Duck and Yarn Co. (the cotton mill on Water

St.); these reportedly took sixty employees six months to make. Her launch date was May 28, 1884. She was trader with regular runs to Rio de Janeiro via Canadian and British ports. Her short career, however, came to an end in 1895 when after a storm, she was condemned as a wreck and sold to the Argentine government as a training vessel. (Researched by Susan Young, WCRL staff, 2009)

Henri Hébert, sculptor (b at Montréal 3 Apr 1884; d there 11 May 1950). The son of sculptor Louis-Philippe Hébert, he studied at the Monument national de Montréal under painter Edmond Dyonnet and at the Art Association with William Brymner. He twice went with his parents to Paris, studying under Thomas and Injalbert. He taught several years at McGill while sculpting many busts, and has left some 20 monuments, the most famous is of Louis-Hippolyte LaFontaine (in both Québec City and Montréal), *Évangeline* (Grand Pré, NS) in collaboration with his father, the *Monument aux Morts* (Montréal) and *Jacques de Lesseps* (Gaspé). (Author MICHEL CHAMPAGNE, The Canadian Encyclopedia online 9/30/2009)

Winslow Homer (February 24, 1836 – September 29, 1910) Born in Boston, Winslow Homer was an American landscape painter and printmaker, best known for his marine subjects. He is considered one of the foremost painters in 19th century America and a preeminent figure in American art. Largely self-taught, Homer began his career working as a commercial illustrator. He subsequently took up oil painting and produced major studio works characterized by the weight and density he exploited from the medium. He also worked extensively in watercolor, creating a fluid and prolific oeuvre, primarily chronicling his working vacations. He credits Frederic Remington, Robert Henri, Howard Pyle and N.C.Wyeth for influencing his work. (Wikipedia, 2009)

Nicholas Hornyansky (1896-1965) born in Budapest, Hungary, died in Toronto, Ontario. - the aquatint has been relegated to the basement and is not hanging in the Branch. Nicholas Hornyansky was a member of the Ontario Society of Artists, the Canadian Society of Graphic Art, the Society of Canadian Painters, Etchers and Engravers and Associates of the Royal Canadian Academy. Collections of Hornyansky's art can be found in the Royal Ontario Museum, Tom Thomson Memorial, Owen Sound, Sarnia Art Gallery, Archives and Collections Society, National Gallery of Canada, University of Guelph Gallery, Art Gallery of Canada. (www.aandc.org/collections/hornyansky.html.)

Lucy Mary Hope Jarvis, (1896-1985) painted children's portraits, landscapes and figure studies in oil and water colour. She was an art instructor at Kings Hall in Compton, Quebec, a cataloguer and draftsman for the Royal Ontario Museum, operated a rural circuit for the National Film Board from 1942-44, and was an Art Instructor at Provincial Normal School in Fredericton, New Brunswick from 1944-46. She also held the position of Director of the Art Department at the University of New Brunswick in 1946 to 1960. Her work has been exhibited in solo shows in Brantford, Ontario, Fredericton, New Brunswick, and in 1979 at the Beaverbrook Art Gallery in Fredericton, New Brunswick. She also participated in exhibitions in Sackville, New Brunswick, the Canadian National Exhibition, Graphic Arts Toronto, at the Royal Canadian Academy of Arts in 1930 and 1931, the National Gallery of Canada, the Montreal Museum of Fine Arts Spring

Exhibition in 1932, and at the New Brunswick Museum. Lucy Jarvis, along with Peggy Nicole MacLeod, started the Observatory Art Centre at the University of New Brunswick. In 1962 Jarvis traveled to Europe to study with funding from a Canada Council grant and from friends at the University of New Brunswick. She spent a year in the 30s painting in a Nova Scotia fishing village, and would later return to Nova Scotia in 1961 to establish a studio in Pembroke Dyke, near Yarmouth. (Canadian Women Artists History Initiative, Concordia
cwahi.concorida.ca/sources/artists/displayArtist.php?ID_artist=41)

Mary Ross Kelley (1870-1948) Mary Ross Kelley came from a distinguished Yarmouth family. Her father was a physician with business interests in the town. She studied at Columbia University and was an early female graduate in Fine Arts (some say the first). She also trained to become a teacher. She continued her art lessons at the Art Students League under Robert Henri, George Bellows, John Sloan and the portrait painter William Meritt Chase. She also studied in the Paris studio of Andre Lhote. Her long career as an art educator took her to Vermont, New York City and to Jersey City, NJ where she was the high school art teacher of R. Harmer Smith. She was said to have a great sense of humour and was a vivacious mimic and story teller. She retired to Yarmouth and it was she who, in 1936, invited R. Harmer Smith to visit, when and where he painted the YPL water colours. It would have been on that occasion that she painted his portrait in YPL's collection. It was given about 1980 to YPL by Mary Ross Kelly's cousin, Henry Ross, a board member, presumably because R. Harmer Smith had announced his intention to 'repatriate' his water colours done that summer. (Researched by Susan Young, WCRL, 2009)

Leonard Lane (1910 – 1978) Born in Bristol, England around 1910, Leonard C. Lane emigrated to Canada with his family when he was sixteen. He served four years in the Royal Canadian Navy during World War II. He exhibited realistic marine paintings extensively throughout the United States. He died in an accident in 1978.

Edward A. Page (1850-1928) YPL has two small oils by E. A. Page depicting different views of Ogunquit, Maine. Page was a member of the Lynn Beach painters, a group of marine impressionists, who worked from the late 1880's to the early 1890's, but who were only identified as a school of painting about thirty years ago. They found their subject matter in the working beaches of Massachusetts north of Boston, painting fishermen, their shanties, their equipment and the coastline. They embraced painting out-of-doors to give their art freshness and tried to complete canvases in one sitting. By 1890 members began to disperse and the leader of the group, Charles Woodbury, established a school of painting in Ogunquit. Page made regular trips to Maine to visit and paint and it was on one of these trips that Page did the paintings in the YPL collection. How they arrived here is not yet known as details of the bequest are not known and nothing suggests he himself ever came to Nova Scotia to paint. (Researched by Susan Young, WCRL staff, 2009)

William H. Perry, (1884-c. 1982.) The library has two paintings by William Herbert Perry. He was an avid patron of the library and often chosen to hang the art work in YPL's collection. Perry studied art in New York (under William Merritt Chase) and in

Boston, but painting was his hobby, not his profession. Instead he worked as a photographer for the Yarmouth Portrait Company and was said to be especially good at tinting. The company was owned by Robert Guest, the druggist, and was located above Guest's Hardware on Main St., Yarmouth, another of Robert Guest's businesses. When Perry wasn't doing photography he was working in the hardware store downstairs. Perry donated his large oil painting of Lake Milo with trees on the shore to YPL in 1956. It is rather fanciful and owes a considerable debt to Impressionism in its short dappled brush strokes. His second painting, a portrait of a Mrs. Holmes, surely reflects the influence of photography in its black and white palette and in the severity of his depiction of his sitter. (Researched by Susan Young, WCRL staff, 2009)

L. F. Putnam (n.d.), was the wife of Dr. Putnam. She painted many seascapes, and was both self-taught and a student of Mabel Killam Day. (Researched by Susan Young, WCRL staff, 2009)

Margaret Hunter Semple (née Doty) (1900-?) was born in Yarmouth, Nova Scotia in 1900. As a young woman Semple studied nursing and art in New York City. Her early art studies were undertaken at the Grand Central School of Art. The artist married Howard M. Semple in 1934, soon after her return to Canada. In Nova Scotia, Semple studied with Stanley Royle. In 1942, 1947 and 1951 Semple showed with the Royal Canadian Academy and in 1940, 1943 and 1945 with the Art Association of Montreal. In more recent years Semple's work was shown in a Dalhousie Art Gallery exhibition called *Backgrounds: Ten Nova Scotian Women Artists* in 1984. The date and place of her death is uncertain. (Canadian Women Artists History Initiative, Concordia cwahi.concorida.ca/sources/artists/displayArtist.php?ID_artist=41)

R. Harmer Smith (1907-1980) The Harmer Smith Art Collection consists of 8 watercolours and 22 pencil sketches of the Yarmouth area. Mr. Smith visited his high school art teacher, Mary Ross Kelley here in 1936. He received a Bachelor of Fine Art from Yale in 1928 and an architecture degree from the Pratt Institute in 1933. He studied etching at the Art Students League, was winner of the 1978 Salmagundi Medal of Honor and was a member of the Hudson Artists, and New Jersey Watercolour Society. He lived in Jersey City until 1967 when he moved to Madison, N. J. He donated this collection to the library. (Pamphlet: The Harmer Smith Art Collection, YPL)

Helen Weld (1904 – 1996)

Helen Weld was a native of Lowell, Massachusetts. She began painting while at Vassar where her teacher was a student of Henri. In 1925 she enrolled in the Art School of the Boston Museum of Fine Arts, but left just before graduation in the spring of 1929 in reaction to its rigid academic training. Miss Weld, with classmate Lucy Jarvis, then came to Yarmouth, Nova Scotia to paint for the summer. She returned to the Boston Museum School to study under two new teachers from the Slade School.

Miss Weld spent the year of 1932-33 at Cape Forchu, Yarmouth County. After World War II she came in summers until she took up year round residence at Pembroke, Yarmouth County in 1971. While in Lowell she was a director of the Lowell Art

Association and with a friend she organized many exhibitions. She traveled and painted a number of times in Europe including study at the studio of the Grande Chaumière, Paris.

Helen Weld has exhibited in many group exhibitions including with the Lowell Art Association at the Whistler House, Lowell, Mass.; with the Yarmouth Art Society at Th' Yarc and At the Sign of the Whale Gallery, Yarmouth. Her work was included in the Exhibition *Nova Scotia Pictures: Art in Nova Scotia 1940-1966* organized by Dalhousie Art Gallery, Halifax, Nova Scotia, 1994-96. Helen Weld exhibited with Lucy Jarvis at the local school house, Markland, Nova Scotia in 1947, at the Yarmouth County Museum, Yarmouth, and at the Colchester - East Hants Regional Library, Truro in 1972. At the Sign of the Whale organized a solo exhibition of her work in 1986; a two-person exhibition with Margot Tassi in 1990; a three-person exhibition with Margaret Chipman and Denise Comeau in 1993; and an exhibition with work from the estate of Lucy Jarvis in 1995. In 1995 the Art Galley of Nova Scotia in co-operation with Acadia University Art Gallery mounted the exhibition *The Spirit of Yarmouth Lives: Paintings by Lucy Jarvis and Helen Weld*. Her work is in the collections of the National Gallery of Canada, Ottawa, Ontario; the Art Gallery of Nova Scotia, Halifax, Nova Scotia; the University of New Brunswick Art Centre, Fredericton, New Brunswick; Acadia University Art Gallery, Wolfville, Nova Scotia; and the Lowell Historical Society, Lowell, Massachusetts. (www.signofthewhaleonline.com/art/helenweld/weldres.html)

Joseph Witham (1832-1901). Born in Bognor, Sussex, England, marine artist based in Liverpool

Graham Wragg (n.d.) – Canadian Aviation artist

Marguerite Zwicker (1904-1993) Known for her scenes of Nova Scotia villages and landscapes rendered in watercolours, Marguerite Zwicker was an active promoter of art in and around Halifax. Her education took place at the Nova Scotia College of Art and in the United States under the German-American Abstract Expressionist painter, Hans Hofmann, whom she greatly admired. A teacher of painting at Acadia University in Wolfville, Nova Scotia, Zwicker also conducted painting and cultural tours in Spain, Italy and Portugal. Her travels in these countries are expanded upon in her book, *On My Own*, published in 1959. In 1957, she, along with fellow-artist and husband, Leroy, took over ownership of Zwicker's Gallery, at the time the only venue in Halifax which regularly featured art exhibitions that were open to the public. A member of the Nova Scotia Society of Artists, Zwicker exhibited with this association, as well as participating in several group shows at the Dalhousie Art Gallery, including an exhibit with her husband in 1958. A solo show followed many years later, in 1991, at the Art Gallery of Nova Scotia. (Canadian Women Artists History Initiative, Concordia cwahi.concorida.ca/sources/artists/displayArtist.php?ID_artist=41)