

THE CREASE FAMILY AND THE ARTS IN VICTORIA,
BRITISH COLUMBIA

by

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B.A., University of California, Berkeley, 1966

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department

of

History in Art

ACCEPTED
FACULTY OF GRADUATE STUDIES

DATE

29th Mar 81

We accept this thesis as conforming
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UNIVERSITY OF VICTORIA

October 1980

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ABSTRACT

The work of amateurs, particularly women, has been constant and prolific in the history of watercolour painting in Great Britain and many of the nations that have grown from its colonies. Seldom the focus of scholarly investigation, the amateur's life and work can nevertheless reveal important aspects of social history, showing the typical and contemporary interpretation and practice of ideas envisioned and initiated by the historically prominent. The history of the arts and crafts, especially of watercolour painting, in Victoria, British Columbia, as seen through the diaries of Josephine Crease (1864-1947), discloses a view of the social élite and their involvement in the arts. Their attitudes and work were essential to keeping the arts alive and to bringing them into the realm of greater public access and participation. Though their prominence in the art circles of Victoria was eventually superseded by more professionally oriented and publicly funded institutions, their kind of effort was the foundation on which many of our modern art organizations are based. Furthermore, this select study of Canadian

history reflects a broader picture of transition, not only in the arts, but in social structure, especially in the role and status of women in Great Britain and North America.

Henry Pering Pellew Crease, a barrister, came to British Columbia from England in 1858; his wife Sarah Crease (née Lindley) and their three daughters, Mary Maberly, Susan Reynolds, and Barbara Lindley, followed in 1860. Three more children were born and survived infancy in British Columbia - Josephine, Lindley, and Arthur Douglas. H.P.P. Crease was soon prominent as a judge, and his family became part of the social élite of Victoria. They all sketched, but it was Josephine who became the most involved with the arts in Victoria, particularly in the organization known as the Island Arts and Crafts Society.

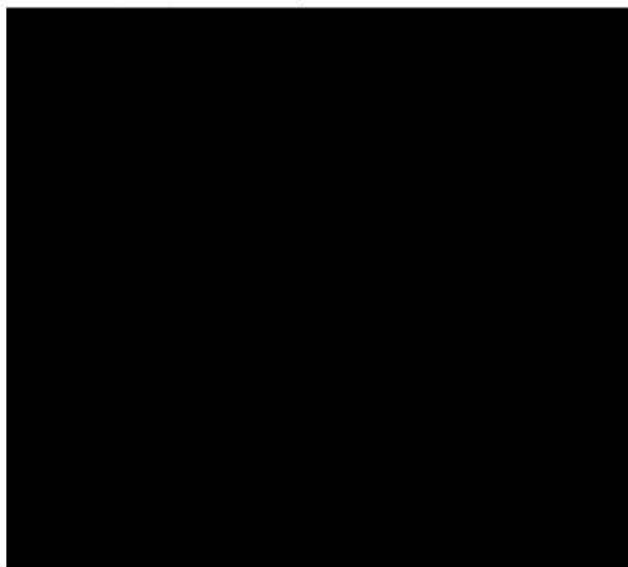


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ACKNOWLEDGEMENTS

I gratefully extend my thanks to those who helped me with my other work - childcare and house work- while I researched and wrote this thesis. Of special note were my parents, Joseph and Virginia Johnson; my sister, Cornelia Burke Johnson Blake, and my in-laws, Hilda and George Dean.

I also thank the Provincial Archives of British Columbia, especially Paintings, Prints, and Drawings Archivist Kathryn Bridge.

DEDICATED TO MY FAMILY

CHAPTER I

TRENDS, TRADITIONS, AND ORGANIZATIONS

Watercolour painting, usually based upon pencil sketches, constitutes the main legacy of the Crease family works in art. This medium flourished distinctively in Great Britain, most notably in the eighteenth and nineteenth centuries, and was therefore a cultural characteristic logically transplanted to the British colonies in the Pacific northwest. By the time the Creases emigrated to western Canada (1859-1860), amateur watercolour painting in England was common among the middle and upper classes, and the medium had been accepted on the professional level. In 1804 the Society of Painters in Water-Colours (called the Society of Painters in Oil and Water-Colours from 1813-1820 when it then reverted to its original title) had been formed, due in large part to the feeling that watercolours were not being shown well at Royal Academy exhibitions. Favoured by the Royal Academy (founded 1768-1769) were portraits and historical events executed in oil paints, and a clause excluding watercolour painters from membership was not repealed until 1810.¹ Thus the first exhibition entirely of

watercolours in April, 1805 by the new society was notable. In 1808 a rival group, the Society of Painters in Miniature and Water-Colours, was founded, and though it faded in 1812, it revived in 1832 as the New Society of Painters in Water-Colours which eventually became the Royal Institute of Painters in Water-Colours.² The group which had begun in 1804 became known as the Old Water-Colour Society so as to distinguish it from the new society. In 1881 it became the Royal Society of Painters in Water-Colours, and it was their exhibition in 1890 that was viewed by Josephine Crease while she was studying art in London.³

Also formed in Great Britain were local art groups. Pertinent to the story of Josephine Crease, who visited her maternal uncle, Nathaniel Lindley, on various occasions in 1889-1891 at his home, "Carlton Lodge", near Norwich, was the Norwich Society, later the Norwich Society of Artists. It had been founded in 1803 for "the purpose of an inquiry into the rise, progress, and present state of painting, architecture, and sculpture with a view to point out the best methods of study to attain greater perfection in these arts."⁴ Also from Norwich came the noted watercolourist John Sell Cotman (1782-1842) who in the last eight years of his life was a drawing master at King's College, London,⁵ the school which Josephine Crease and her sister Susan Reynolds Crease would attend 1889-1891.

The Creases owned a Cotman painting which they gave away in 1941.⁶

The major subject matter for the Creases, as for many watercolourists of the period, was landscape. In eighteenth century England landscape was not generally acceptable on the professional level and was usually employed only as a setting for portraiture and historical events. Sir Joshua Reynolds, the president of the Royal Academy when it was founded, classified landscapes as the least important type of painting.⁷ Yet by the nineteenth century, landscape had reached a high point in England as exemplified in the work of Joseph Mallord William Turner (1775-1851) and John Constable (1776-1837) - (the latter's work hung in the Crease home).⁸

Two elements combined and were key to the development of the British landscape tradition. One was the work of military draughtsmen in the topographical tradition (as in the work of Paul Sandby [1725-1809], instructor at the Royal Military Academy Woolwich), and the other was the imaginative sphere emphasizing artistic and emotional expression (as in the work of Alexander Cozens [1717-1786]).⁹ From these traditions developed the concept of the "picturesque," defined in the 1770's by the Reverend William Gilpin "as that kind of beauty which would look well in a picture."¹⁰ This concept was analysed extensively in

relation to the concept of beauty by Gilpin, Sir Uvedale Price and others.¹¹ Influence from continental Europe and antiquarianism (with a special appreciation for ruins) is also associated with this style. Romanticism is the term often used to describe this taste and period; it was a movement that was found not only in England but elsewhere, especially Germany and France. The Romantic spirit was expressed in the plastic arts (painting, sculpture, and architecture), music, and writing (especially poetry). Thus painting was only one of the areas which was part of the trend to express the instinctive and emotional which, it was felt, Classicists had banished for the rational and imitative.¹²

During the period (1909-1954) of the Island Arts and Crafts Society, very pleasing and picturesque paintings were common, but the idea of the artist as a visionary, as something more than one who produces the decorative or who merely follows patron's wishes, gained ground. In February, 1914 J. Rutherford Blaikie, the secretary of the club for many years, wrote as follows:¹³

To be able to emphasize, to imbue with dramatic force, an object, an incident, or an idea, is surely a splendid power in the hands of an artist, and a thousand times better than the representation of a 'picturesque' scene, picturesque, of course, because pictures have been made of similar scenes.

The strength of the Island Arts and Crafts Society was the Sketch Club which continued even after the parent body folded. This group stayed very close to the principles of the picturesque, and thus as new trends in art became the establishment, the old Island Arts and Crafts Society lost its position as the main arts group in Victoria.

The watercolour landscape was the primary artistic form brought from England and used in Canada during the British Colonial period (after 1759) and later. The Canadian landscape was fascinating to the British, and numerous books were published showing the scenery - R. C. Mayne's *Four Years in British Columbia and Vancouver Island* of 1860 (which included a sketch of Victoria [#6, #7] by Josephine's mother, Sarah Lindley Crease), Lucius O'Brien's *Picturesque Canada* of 1882, and Edward Roper's *Track and Trail* of 1891.

A chief aesthetic prospect at the beginning of the nineteenth century had been "a natural art, an appeal to nature as it is, and not as it should be on the basis of religious and philosophical values."¹⁴ The logical conclusion would be Impressionism, Abstraction, and other modern trends in art, but in the earlier period the emphasis was on looking to natural scenery in order to produce a more representational work. Sketching and drawing from nature was an essential method in learning

as evidenced by the many treatises and lesson books published, including the *Handbook of Pictorial Art* by the Reverend R. St. John Tyrwhitt which was used by Josephine Crease during her stay in England.¹⁵ Tyrwhitt followed the lead of John Ruskin, even using some of his exercises for drawing.¹⁶ Ruskin's books were also read by the Creases, and his works, including the volumes with *Modern Painters*, were a Christmas present in 1888.¹⁷

John Ruskin (1819-1900), a leading writer and lecturer, art critic and patron in the nineteenth century, was the moral inspiration behind the British Arts and Crafts movement from which the Island Arts and Crafts Society¹⁸ was an offshoot. Ruskin was a productive and influential figure, and in 1869 he was appointed Slade Professor of Fine Art at Oxford. His personal experience had led him to an appreciation of paintings and drawings from nature - for instance, his description of walking along a country road:¹⁹

I noticed a bit of ivy around a thorn stem, which seemed, even to my critical judgement, not ill 'composed', and then proceeded to make a light and shade pencil study of it in my grey-paper pocket book, carefully, as if it had been a bit of sculpture, liking it more and more as I drew. When it was done, I saw that I had virtually lost all my time since I was twelve years old, because no one had ever told me to draw what was really there! All my time, I mean, given to drawing as an art; of course I had the records of places,

but had never seen the beauty of anything, not even of a stone - much less of a leaf.

Ruskin drew upon nature, but he also had deeper concern which manifest in his moral dictates. A lecture given at Cambridge University in 1870 demonstrates:²⁰

You must have the right moral state first, or you cannot have the art. But when the art is once obtained, its reflected action enhances and completes the moral state out of which it arose, and, above all, communicates the exultation to other minds which are already morally capable of the like . . . And accurately in proportion to the rightness of the cause, and purity of the emotion, is the possibility of the fine art . . . You cannot paint or sing yourselves into being good men; you must be good men before you can either paint or sing, and then the colour and sound will complete in you all that is best.

Ruskin's writings examined truth, beauty, and other philosophical ideas as well as subjects of social concern - particularly in the area of political economy. He worked to develop his country's sensibilities to the growing problems of industrialization. Conditions for the working class he found inhumane and ugly, and he looked to Christianity and the Middle Ages for moral and aesthetic principles which he felt would better conditions.

Ruskin was not the only one to raise ideas which were influential on the Arts and Crafts movement. A.N.W. Pugin wrote *Contrasts* in 1836 and *The Principles of Christian Architecture* in 1841. He too was concerned with combatting the "decay of taste." Gothic architecture was important

to his view:²¹

With Pugin, Gothic became an expression of faith, rather than a fashion, a matter of principle rather than style, all his aspirations were directed towards the revival of faith, and with it the restoration of the Christian spirit which had inspired 'the noble edifices of the Middle Ages.'

Others were alarmed at design standards in the 1830's and 1840's, and in 1835 a Select Committee of the British Parliament was appointed "to inquire into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country."²² One result was the establishment of schools of design whose purpose was in part to unite art and industry, a principle important to the Arts and Crafts movement. Henry Cole, who founded Summerly's Art Manufacturers in 1847 and the *Journal of Design and Manufacture* in 1849, was important to the School of Design by establishing classes in jewelry, metalwork, pottery, woven textiles, furniture, and wood engraving.²³ This variety of skills related to making a living would be echoed in the courses offered at the School of Handicraft and Design opened under the auspices of the Island Arts and Crafts Club in 1913. Josephine Crease was on the Committee which directed its activities. The subjects offered were as follows: wood carving, artistic book binding, practical design, clay modelling, jewelry, grammar of design, and metal work.²⁴

Cole was involved in the planning of the Great Exhibition of 1851.²⁵ It prompted a large number of publications on design and ornament, including Owen Jones' *Grammar of Ornament* which was a source book for William Morris, the key figure in the initial Arts and Crafts movement.

But it was Ruskin who was most directly influential for William Morris (1834-1896) and his circle. They were attracted to Ruskin's moral and social ideas as well as to the noble and responsible role he envisioned for artists and designers. Ruskin's *Stones of Venice* of 1853 was particularly important to Morris and his friends. In 1861 the firm of Morris, Marshall, Faulkner and Company, Fine Art Workmen (later called William Morris and Company when he became sole proprietor), was formed largely through the impetus of Morris who was mainly responsible for putting Ruskin's theories into practice. The object of the firm was "to reinstate decoration, down to all its details, as one of the fine arts and conversely, to reinstate art itself as a function of common life and a vital element in the whole organism of society."²⁶ The variety of goods produced reflects the diversity of crafts acceptable in the Island Arts and Crafts Club exhibitions. The English company's works are summed up as follows:²⁷

Its actual products came in the course of its growth to include, besides church-decoration with which it started as a principal element

of its business, painted windows and mural decoration, furniture in wood, metal, and glass, painted tiles, cloth and paper wall-hangings, embroideries, jewellery, printed cottons (what are generally known as 'Morris chintzes'), woven and knotted carpets, silk damasks, and the famous high-warp tapestries
 . . .

Morris was also involved with other projects. In 1877 he was instrumental in founding the Society for Protection of Ancient Buildings (also called Anti-Scrape) which aimed to prevent the destruction of "sacred monuments of the nation's growth and hope."²⁸ Efforts were made to preserve buildings such as Westminster Abbey and Peterborough Cathedral, both visited by the Crease sisters. Westminster Abbey was the site of a number of sketching expeditions (#43). In 1890 (when the Creases were studying art at King's College) Morris founded the Kelmscott Press which specialized in fine printing.

The Arts and Crafts Exhibition Society was started in 1888 by a group from the Art Worker's Guild, and in October of that year the first exhibition was held at the New Gallery in London. The term "arts and crafts" was coined by T. Cobden Sanderson in order to replace the original title "The Combined Arts Society" which was considered clumsy.²⁹ It was probably the Arts and Crafts Exhibition Society's 1890 show that Josephine Crease recorded seeing in her diary of that year.³⁰

The New Gallery had been started in 1888 when Comyns Carr and Charles Hallé broke away from the Grosvenor Gallery. The latter had begun in 1877, financed by Sir and Lady Coutts Lindsay. It allowed artists³¹

to show their works annually without suffering the prejudices of unsympathetic juries and hanging committees. The Grosvenor permitted invited artists to hang their works together in blocks, in mutual support, and undertook to treat individual works with 'tender understanding.'

Morris' close friend, Edward Burne-Jones, showed his paintings at both galleries and helped with the opening of the New Gallery. His work was seen by the Crease sisters when they were in London,³² and he was the subject of an *Art Journal* article read by Josephine Crease after her return to British Columbia.³³ While in Britain Josephine visited numerous studios and galleries, including the Grosvenor and New Galleries.³⁴

It was not only a concern for well-made crafts and a sense of beauty that allied Morris with Ruskin. There was also indignation over human casualties which they blamed on the rapidly developing industrial revolution and capitalist economies. Morris was active in Socialist groups, including the Hammersmith Branch of the Socialist League and the Democratic Federation (later the Social Democratic Federation). He proposed that work, especially in the arts and crafts, should be viewed as follows:³⁵

It is right and necessary that all men should have work to do which shall be worth doing, and be of itself pleasant to do, and which should be done under such conditions as would make it neither over-wearisome nor over-anxious.

Like the Select Committee of 1835, whose formation was to a large extent a campaign to undermine the authority of the Royal Academy,³⁶ the Arts and Crafts movement was a rejection of established and well-worn ideas of art and design (especially in relation to industry).

Their rebellion against what they conceived as the indiscriminate exploitation of the many for the profit of the few, led, in Morris's case at least, to a commitment to the idea of revolution; on a less radical plane it led to a rejection, or reinterpretation of the accepted definitions of design process. For in England the socially aware within the design profession tended to be rebels against orthodox social and academic attitudes, and their non-conformity led to a rugged individualism.³⁷

It was this non-academic attitude and the embracing of socialism which probably most distinguish the initial Arts and Crafts movement from the retardaire Island Arts and Crafts Society in Victoria. Josephine Crease and her brother Lindley (who was also involved with the arts club) were active members of the Conservative political party.³⁸ A glance at the list of founding members of the club, reveals numerous family names of the political and social élite of Victoria - Pemberton, Beaven, Harris (Martha Harris, née Douglas), O'Reilly, Genge (Gertrude Alice Genge, née Rithet). And they had no vested interest in socialism.

The club's association with the Alexandra Club (or "Ladies' Club"), the female counterpart to the prestigious and conservative Union Club, further discloses its moderate nature. The Alexandra Club was originally founded in Victoria by Lady Aberdeen on November 5, 1894.³⁹ Though Josephine Crease went to tea at the club with friends on numerous occasions, she did not actually become a member until September, 1898 when she replaced Mary Walker,⁴⁰ and by that November she was on the executive as treasurer.⁴¹ In October, 1899 the Alexandra Club was dissolved due to lack of support,⁴² but it was revived again by Jane (sometimes called Jennie) Powell (née Branks) in August, 1900.⁴³ Josephine Crease wrote of participating in the club by 1901 and in 1904 was again on the executive as secretary-treasurer.⁴⁴ The Alexandra Club had rooms over the jewelry stores at the corner of Government and Fort Streets until their own club house was built in 1910-1911 on Rae Street (now Courtney Street). It was financed by the Dunsmuirs, and the architect was D.C. Frame.⁴⁵ Many old families were amongst its members - not only Crease and Dunsmuir, but Pemberton, Beaven, and others.⁴⁶ It was this club-house that the Island Arts and Crafts Society used for meetings and exhibitions in its early years.

The Alexandra Club in Victoria probably drew its inspiration from the same source - that is, the Princess of

Wales, later Queen Alexandra - as the Alexandra House where the Crease sisters lived while studying art in London. Alexandra House had been opened in March, 1887, as a home for women who were studying art, music, and science. It was expected that if a woman were studying art, she would attend Royal Academy classes at Burlington House.⁴⁷ Though this restriction was relaxed by the time the Creases attended King's College in London and lived at Alexandra House, traditional and established values were nevertheless predominant.

Josephine Crease's experiences and training in Great Britain further support the evidence that though there was exposure to the latest trends in art, the basic characteristic of the Crease family and their circle was acceptance of the status quo, not the avant-garde. At King's College, Susan and Josephine Crease worked under Professor Albert William Holden (1848-1932) who trained at the Royal Academy schools and who painted historical, religious, and genre subjects. Josephine's diaries tell of taking Antique⁴⁸ and life classes⁴⁹ and of participating in a sketch club⁵⁰ while at King's College - thus she was exposed to standard Fine Art courses. Though she viewed exhibitions of the Arts and Crafts Exhibition Society and the Royal Society of British Artists⁵¹ (which enlisted as President in 1886 James Abbot McNeill Whistler [1834-1903], the artist who

confronted Ruskin in a libel suit in 1878), Josephine also visited in greater measure acceptable academic and traditional exhibitions. She went to the Royal Academy exhibitions and the National Gallery.⁵² Of special interest was the work of the Old Masters.⁵³ There is no mention of the New English Art Club which started exhibiting more progressive British painting in 1886 in opposition to the Royal Academy. Josephine Crease's attitude to trends in art can be seen in the following letter to her father:⁵⁴

I have been to the exhibition of water-colours and to the New Gallery (oil painters). They were both most interesting with many good pictures in both. On the whole the New Gallery were the best. There were some so bad that one wondered how even they were allowed in. Most dreadful productions with no beauty in them!

After returning to Victoria, Josephine read about William Morris⁵⁵ and Edward Burne-Jones⁵⁶ as well as about Lawrence Alma-Tadema⁵⁷ (1836-1912), a member and firm supporter of the Royal Academy. Thus there was interest in various styles and fashions in the art world, but no deep-felt rejection of the old and embracing of the new as with Josephine's local contemporary, Emily Carr (1871-1945), now renowned for her expressionistic landscapes and Indian paintings of British Columbia.

In general painting in Canada lagged behind the trends and new ideas which began in the late nineteenth century

to appear abundantly in Europe. And British Columbia seemed to be apart from and slower than the developing art scene in eastern Canada. In the mid-1800's Quebec and Ontario witnessed the formation of a number of art organizations - the Society of Artists and Amateurs of 1834 (which was revived in 1847 as the Toronto Society of Arts),⁵⁸ the Art Association of Montreal of 1860,⁵⁹ the Ontario Society of Arts of 1873.⁶⁰ In 1880 the Royal Canadian Academy and the National Gallery of Canada (which was begun with diploma pieces of RCA members) were established with the help of Lord and Lady Dufferin who were in Canada while he was governor-general. The first president of the RCA was Lucius O'Brien (1832-1899) who traveled to the west and published the book *Picturesque Canada*. The Royal Canadian Academy was predominantly representative of eastern Canada, and this was offensive enough to westerners that in 1920 the establishment of a western academy was being considered.⁶¹ Though British Columbia may have produced its own landscape idiom,⁶² the impetus for most western work came from the east, especially from the ideas and paintings of the Group of Seven, several of whom came to live and teach on the Pacific coast.

In British Columbia the formation of art organizations began at the end of the nineteenth century. In Victoria it was reported that an art group was formed in 1888 and

held one exhibit, then faded, and finally was revived as the Island Arts Club in 1909-1910.⁶³ Perhaps this organization was the British Columbia Arts Association which held its first annual exhibition at the Victoria City Hall in September, 1890.⁶⁴ Josephine Crease tells of sketching and seeing various exhibitions prior to 1900, but she first mentions the existence of a club at the turn of the century. In the winter months of 1900 she wrote of going to a Studio Club meeting,⁶⁵ and in subsequent years (1901-1909) a Sketching Club,⁶⁶ a Tuesday Club,⁶⁷ an Art Club (of which Josephine was president in 1903),⁶⁸ and a Drawing and Literary Club⁶⁹ are mentioned. The formation of the British Columbia Institute of Architects occurred in 1891,⁷⁰ and architectural drawings and photographs were exhibited later with the Island Arts and Crafts Society. Various architects, including Samuel Maclure and William Middleton, were members of the Island Arts and Crafts Society.

The Island Arts Club which formed in the winter of 1909-1910 was composed mainly of people who had sketched together in previous years. In 1912 the name was changed to the Island Arts and Crafts Club due to a motion proposed by Josephine Crease. She informed the membership as follows:⁷¹

Last year when we were arranging for the Annual Exhibition, it was found that few people understood that this club is intended for the encouragement and improvement of *crafts*, as well as the art of painting. It was a great loss not to have a larger exhibition of crafts, and so I thought if the name was changed to Island Arts & *Crafts* this mistake couldn't easily occur again - I have therefore pleasure in proposing - 'That the name of the Club be changed from Island Arts Club to the Island Arts and Crafts Club.'

In 1922 the society amalgamated with the Provincial Arts and Industrial Institute which had formed in 1919, originally under the title of the Art Workers' Guild.⁷² There was debate as to whether it was worth forming another organization so similar to the IACC. But the proponents of the new group found the IACC obsolete and argued that "while doubtless a live organization some years, ago, [it was] . . . today doing nothing, and the idea of establishing a permanent art gallery was not one included in its objectives."⁷³ Finally, the PAII was established as a parent body to which other groups would affiliate. Many of the executive members of the new group (such as J.J. Shallcross, Edward Hasell, and Thomas Bamford) were also supporters of the IACC. The aims of the PAII were to set up an art gallery and an industrial art exhibit as well as to promote art education. They secured space in the Provincial Library and organized lectures and exhibits, but were unsuccessful in persuading the government under

Premier John Oliver to assume responsibility for establishing a permanent art gallery.⁷⁴ The Victoria Photographers Society appears to have developed from within the PAII, and in March, 1921, they separated from the PAII.⁷⁵ Apparently, photography was not always viewed as an original work of art. In 1916 the Island Arts and Crafts Club had allowed architects to exhibit photographs of work built with their designs,⁷⁶ but by 1936 the rules for the annual exhibition stated that no work of a photographic process would be accepted.⁷⁷

In addition to the general arts and crafts group in Victoria, there were independent specialty groups as well as groups that had special craft-oriented divisions. Among the former were the Victoria Pottery Club, which came to the fore in the 1940's, and the Victoria Handweavers' Guild, which originated in the Women's Institute.⁷⁸ In 1941 the members of the "Potters' Club" were allowed to join the IACS for a reduced fee - \$1.00.⁷⁹ In that same year it was suggested that steps be taken to affiliate with the "Weavers' Guild of the Women's Institute" and a group called "Island Architects."⁸⁰ The weavers' and potters' groups were asked to do special exhibits at the IACS show in 1942,⁸¹ and in the following year they were asked to participate as joint planners for the exhibition.⁸² The IACS had lost membership to these groups, and its

influence was waning. This explains the measures to absorb other groups.

There was also the Canadian Handicrafts Guild which was founded in 1906 in Montreal. Communication existed with this organization from the beginning of the IAC when Miss Phillips of Montreal, President of the CHG, gave a talk on handicrafts in Canada at a special meeting in November, 1910.⁸³ In 1914 Josephine Crease asked the IACC for special arrangements to be made whereby CHG exhibits might be accepted for the annual IACC fall show.⁸⁴ The provincial branch, the British Columbia Handicrafts Guild, exhibited with the IACS in 1931.⁸⁵

The Sketch Club was an active section of the IACS, and it carries on to this day. However, in the 1930's another sketch club, the Victoria Sketch Club, is recorded. The members were students of IACS member William Menelaws (active in Victoria 1913-1964). It was suggested that they amalgamate with the IACS, but they preferred to remain separate.⁸⁶ Other groups had sections which produced works that were exhibited with the IACS - the Women's Institute⁸⁷ and the Kiwanis Rehabilitation Group.⁸⁸

In the 1940's the Victoria Branch of the Canadian Federation of Artists was formed, largely through the leadership of Mark Kearley. Members attracted to this group were generally more progressive artists - such as

sculptor Katherine Maltwood, painter and teacher Ina D.D. Uthoff, and sculptor Elsa Mayhew - and a number had participated in IACS activities. A chief concern was opening an art centre; thus in 1946 they rented an automobile showroom on Yates Street and asked for supporters and donations.⁸⁹ It was called the Little Centre, signifying its modest scale, and was officially opened on July 19, 1946 by Viscount Alexander, Governor-General of Canada, and his wife, Lady Alexander.⁹⁰ In February, 1947 the IACS had its thirty-sixth annual exhibition at the Little Centre. Both the IACS and the Little Centre, which subsequently moved to new quarters on Broughton Street, survived into the 1950's. From them came the nucleus which accepted Sara Spencer's offer of her Moss Street home, "Llan Dderwan" (Welsh for "under the oaks") as an art gallery. The new Art Centre, now called the Art Gallery of Greater Victoria, opened in November, 1951. Except for the Sketch Club branch, the IACS faded in the 1950's.⁹¹

The development of the arts and crafts in Victoria was interwoven with that of Vancouver which would culturally, politically, and economically come to dominate. In 1889 the Vancouver Art Association was started and held a loan exhibition, followed in 1890 by an exhibition of local work. In 1894 the association was reorganized and became the Art, Historical, and Scientific Association of Vancouver, the

antecedent to the Vancouver Museums and Planetarium Association which operates the Centennial Museum and Planetarium.⁹² The Vancouver Arts and Crafts Association was founded in 1900, and in 1904 the Vancouver Studio Club and School of Art (sometimes referred to as the Studio Club) was begun. The latter was probably the Vancouver Art Club or Ladies Club with which Emily Carr wrote of having some unpleasant experiences as an instructor.⁹³ In 1908 the British Columbia Society of Fine Arts began. This was the first attempt in British Columbia to represent more than a local area, and it was the first organization to use a selection committee for exhibits.⁹⁴ Vancouver did dominate the BCSFA, though various persons were involved in it and the IACS, including Josephine Crease.⁹⁵ The Vancouver Sketch Club grew out of the Studio Club, and was probably started by Margaret Wake (1867-1930) and Anne Batchelor (born 1866).⁹⁶ The latter was a painting instructor for Josephine Crease in the summer of 1910.⁹⁷

Important to many in Vancouver were the objectives of setting up an art school and of establishing a permanent art gallery. The organization that was the impetus to bring these ideas to fruition was the British Columbia Arts League, started in 1920. They formed the committee which was instrumental in starting the School of Decorative and Applied Arts which opened with the support of the

Provincial Ministry of Education and the Vancouver School Board in the fall of 1925.⁹⁸ More modern movements in art were coming to the fore - the BCAL and the Palette and Chiesel Club, founded in 1926, reflect this turn to new ideas.

The BCAL also started a gallery which opened in 1921 and functioned until the Vancouver Art Gallery opened in 1931.⁹⁹ The VAG was in contact with the IACS and asked them to exhibit at the gallery. Josephine Crease visited the VAG while on visits to Vancouver¹⁰⁰ and also exhibited there.¹⁰¹

This review of art organizations and styles shows a sequence of events leading to the present. Key to this development was a world viewed by Josephine Crease - a world in which landscape painting and interest clubs for those with leisure time were fundamental.

FOOTNOTES

Chapter I

- ¹T.S.R. Boase, *English Art 1800-1870*, p. 41.
- ²H.J. Paris, *English Water-Colour Paintings*, p. 32.
- ³Josephine Crease Diary, 1890 list on page adjacent to June 5.
- ⁴I.A.N. Williams, *Early English Watercolours*, p. 153.
- ⁵Jeremy Mass, *Victorian Painters*, p. 56.
- ⁶Josephine Crease, Diary, November 22, 1941. The painting was then 100 years old.
- ⁷Helen Peters, *Painting During the Colonial Period in British Columbia 1845-1871*, p. 12.
- ⁸I.A.N. Williams, *Ibid.*, p. 29. A Constable painting was hung in the Crease family home, Pentrelew, according to Josephine Crease's diary entry of June 10, 1936.
- ⁹Helen Peters, *Op. Cit*, p. 14.
- ¹⁰E.W. Manwaring, *Italian Landscape in Eighteenth Century England*, p. 185.
- ¹¹Sir Uvedale Price, *On the Picturesque, with an Essay on the Origin of Taste and Much Original Matter*.
- ¹²Marcel Brion, *Art of the Romantic Era*, p. 9.
- ¹³J.R. Blaikie, *Designing Pictures and Ideas of Beauty in Island Arts and Crafts Society Miscellaneous Papers*.

¹⁴Marlo Valsecchi, *Landscape Painting of the Nineteenth Century*, p. 29.

¹⁵Josephine Crease, *Diary*, 1890, list on page adjacent to July 10, 1890.

¹⁶R. St. John Tyrwhitt, *A Handbook of Pictorial Art*, pp. 198-199, 171.

¹⁷Josephine Crease, *Diary*, 1888, list at end.

¹⁸The club began in 1909-1910 as the Island Arts Club; in 1919 it changed its name through a motion proposed by Josephine Crease, in 1922 the name was again changed - to Island Arts and Crafts Society with amalgamation with the Provincial Arts and Industrial Institute. For first two names, see IACS Minutes and Miscellaneous Papers; for the third name see "Amalgamation of Bodies Formed" in the *Victoria Daily Colonist*, January 13, 1922.

¹⁹James S. Dearden, *John Ruskin*, p. 13.

²⁰John L. Bradley, *An Introduction to Ruskin*, p. 17.

²¹Gillian Naylor, *The Arts and Crafts Movement*, p. 13.

²²*Ibid.*, p. 16.

²³*Ibid.*, pp 18-20.

²⁴*Ibid* , pp 18-20.

²⁵*Ibid* , pp 18-20.

²⁶J.W. MacKail, *William Morris and His Circle*, p. 17.

²⁷*Ibid.*, p. 17.

²⁸Gillian Naylor, *Op. Cit.*, p. 107.

²⁹Isabelle Anscombe and Charlotte Gere, *Arts and Crafts in Britain*, p. 57.

³⁰Josephine Crease, *Diary*, 1890, list on page adjacent to June 5, 1890.

³¹J. Johnson and Greutzner, *The Dictionary of British Artists 1800-1940*, p. 7.

³²Josephine Crease, *Diary*, 1890, in list on page adjacent to June 5, 1890.

³³Josephine Crease, *Diary*, 1894, in list at end of diary.

³⁴Josephine Crease, *Diary*, 1890, in list on page adjacent to June 5, 1890.

³⁵William Morris, "Art and Commerce" in G.B. Kauvar and G.C. Sorenson, *The Victorian Mind*, p. 139.

³⁶Gillian Naylor, *Op. Cit.*, p. 16.

³⁷*Ibid.*, p. 8.

³⁸Josephine Crease, *Diaries*, August 11, 1911, end list 1917, November 27, 1933.

³⁹Josephine Crease, *Diary*, 1894, under list of Principal Events of Year at end.

⁴⁰Josephine Crease, *Diary*, 1898, under list of Principal Events of Year at end.

⁴¹Josephine Crease, *Diary*, 1898, *Ibid.*, November 11, 1898.

⁴²Josephine Crease, *Diary*, 1899, under list of Principal Events of Year at end, October 26, 1899.

⁴³Alexandra Club, vertical file at Provincial Archives of British Columbia, Victoria. List of articles placed in PABC by Alexandra Club.

- ⁴⁴Josephine Crease, *Diary*, 1904, April 20, 1904.
- ⁴⁵"A Storied Old Structure Lives On" by Pat Dufour in *Victoria Daily Times*, November 28, 1977, p 9.
- ⁴⁶Alexandra Club, vertical file at Provincial Archives of British Columbia, Victoria. List of charter members.
- ⁴⁷"Opening by Prince and Princess of Wales," *London Times*, March 15, 1887, p. 12a.
- ⁴⁸Josephine Crease, *Diary*, 1890, November 17, 1890.
- ⁴⁹Josephine Crease, *Diary*, 1889, November 2, 1889.
- ⁵⁰Josephine Crease, *Diary*, 1890, July 4, 1890.
- ⁵¹Josephine Crease, *Diary*, 1890, in list on page adjacent to June 5, 1890.
- ⁵²Josephine Crease, *Diaries*: in list on page adjacent to June 5; July 5, 1889, May 15, 1890.
- ⁵³Josephine Crease, *Diaries*: January 5, 1890; January 26, 1891; February 14, 1891.
- ⁵⁴Josephine Crease, *Correspondence to her father H.P.P. Crease*, May 30, 1889.
- ⁵⁵Josephine Crease, *Diary*, 1895, in list at end.
- ⁵⁶Josephine Crease, *Diary*, *Art Journal* article in 1894 and biography in 1895, see lists at end of diaries.
- ⁵⁷Josephine Crease, *Diary*, 1896, in list at end of diary.
- ⁵⁸J.R. Harper, *Painting in Canada: A History*, p. 109.
- ⁵⁹*Ibid.*, p. 179.

- ⁶⁰*Ibid.*, p. 181.
- ⁶¹"Suggest Western Academy of Arts," *Victoria Daily Times*, August 11, 1920, p. 7.
- ⁶²C.B. Johnson, "Emily Carr and Others at Victoria," in *RACAR*, Volume Two, 1978-1979, pp. 130-131.
- ⁶³"Crowds Attend Art Display," *Victoria Daily Colonist*, October 26, 1927, p. 7.
- ⁶⁴Edythe Hembroff-Schleicher, *Emily Carr the Untold Story*, p. 30.
- ⁶⁵Josephine Crease, *Diary*, January 15, February 6 and 13, March 16 and 30, 1900.
- ⁶⁶Josephine Crease, *Diary*, May 15, June 5, September 11, 18, 25, 1900; August 20, 1901; May 27, 1902, and numerous listings 1903-1909.
- ⁶⁷Josephine Crease, *Diary*, October 5 and 12, 1900.
- ⁶⁸Josephine Crease, *Diary*, November 13, 1900, May 8, 1903.
- ⁶⁹Josephine Crease, *Diary*, March 18, 1902.
- ⁷⁰Martin Segger and Douglas Franklin, *Victoria A Primer for Regional History in Architecture*, p. 43.
- ⁷¹Island Arts and Crafts Society, *Miscellaneous Papers*.
- ⁷²"Art Workers' Guild Formed" in *Victoria Daily Colonist*, November 15, 1919, p. 9.
- ⁷³*Ibid.*, p. 9.
- ⁷⁴"Ask for Assistance to Found Gallery," *Victoria Daily Colonist*, December 1, 1920, p. 15.

⁷⁵Provincial Arts and Industrial Institute, Correspondence, March 12, 1921.

⁷⁶Island Arts and Crafts Society, Minutes, September 12, 1916.

⁷⁷Island Arts and Crafts Society, Miscellaneous Papers, Exhibition requirements, 1936.

⁷⁸Elizabeth Forbes column in the *Victoria Daily Times*, March 30, 1979.

⁷⁹Island Arts and Crafts Society, Minutes, Volume IV, January 29, 1941.

⁸⁰Island Arts and Craft Society, Minutes, Volume IV, January 20, 1941.

⁸¹*Ibid.*, March 23, 1942.

⁸²*Ibid.*, June 21, 1943.

⁸³*Ibid.*, November 10, 1910. The minutes for April 9, 1911 record that the IAC refused to support the CHG in a gift for the Queen.

⁸⁴*Ibid.*, August 26, 1914.

⁸⁵"Island Arts Exhibition of High Standard," *Victoria Daily Times*, October 21, 1931, p. 6.

⁸⁶Island Arts and Crafts Society Minutes, Volume IV, February 15 and April 4, 1932.

⁸⁷"Art Exhibit Is To Open Here Today," in *Victoria Daily Colonist*, October 25, 1927, p. 9.

⁸⁸"Craftsmanship Shows Promise in City" in *Victoria Daily Colonist*, October 28, 1945, p. 4.

⁸⁹"Will Open Art Centre in City" in *Victoria Daily Colonist*, May 1, 1946, p. 4.

⁹⁰"The Year in Review," *Little Centre Bulletin*, Volume I, Number 1, June, 1947.

⁹¹"Another Emily Carr Awaiting Discovery?" in *Victoria Daily Colonist*, August 18, 1957, p. 15.

⁹²Correspondence of S.M. Baptie, City of Vancouver Archives, March 18, 1980 to CBJ-D, p. 30.

⁹³W.W. Thom, *The Fine Arts in Vancouver 1886-1930. An Historical Survey* and Edythe Hembroff-Schleicher, *Ibid.*, pp. 340-341.

⁹⁴*Ibid.*, p. 37.

⁹⁵British Columbia Society of Fine Arts, Catalogue for Sixteenth Annual Exhibition, May, 1924 shows Crease exhibited #28 *Hope River, Chilliwack* (price - \$10.00).

⁹⁶*Ibid.*, pp. 106-107, 34.

⁹⁷Josephine Crease, Diary, July 27, 28, and 29, and August 1 and 2, 1910.

⁹⁸*Ibid.*, pp. 85-86.

⁹⁹W.W. Thom, *Op. Cit.*, pp. 85-86.

¹⁰⁰Josephine Crease, Diary, April 8, 1937.

¹⁰¹See Footnote 18, Chapter II.

CHAPTER II

AMATEUR PAINTERS, THE ROLE AND STATUS OF WOMEN, AND THE
MILIEU OF THE BRITISH SOCIAL ÉLITE

The documented history of women painting either as professionals or amateurs comes more clearly into focus during the Renaissance when painting, among other accomplishments, was widely encouraged among upper class females. A reflection of and an impetus to this development was Baldassare Castiglione's *Il Cortegiano*, first published in 1528. Many of his ideas could be found in earlier medieval treatises, but the invention and use of the printing press led to widespread publication of Castiglione's work.¹ He addressed the role of women as described below:

Castiglione devoted an entire chapter to the ideal female member of an aristocratic household such as Elisabetta Gonzaga, Duchess of Urbino, for whose entertainment and enlightenment the conversations in the book were supposedly held. Almost all the attributes and accomplishments necessary to the male courtier were also declared appropriate to the female, including a high level of educational attainment, and the ability to paint, play musical instruments and sing, write poetry, and make witty, stimulating conversation.²

During the Renaissance and subsequent periods, there were women - such as Artemisia Gentileschi (1593-1652/53),

Judith Leyster (1609-1660), and Angelica Kauffman (1741-1807) - who produced notable work as professional artists.

But there were difficulties due to social attitudes about the duties and capabilities of women, and many more women followed the acceptable role of painting as an amateur. The term "amateur" is defined as "one who is fond of or who cultivates a thing as a pastime."³ In the eighteenth and nineteenth century this definition was applicable. In addition, there were other connotations.

For instance, references to amateurs often included a title; for females there were not only Countess, Viscountess, Marchioness, and Lady, but also Queen and Princess. "Amateurs" was a category as were figure painters, landscape painters, animal painters, etc., in books about art.⁴

Status, then, was one of the reasons why few women (or men) with educational advantages and rank painted professionally.

For sound reasons the part played by the amateur was indeed much greater before about the middle of the nineteenth century than it has been since, because, particularly in the eighteenth century, there were many men and women who were highly cultivated, were interested in the arts, and acquired considerable skill in them, particularly in watercolour, but who, because of their rank, were debarred from following art as a profession. A member of the nobility, or of the landed gentry, even (though to a less degree) a professional man such as a parson or a doctor, would in that age have considered it beneath his dignity to make drawings for money or - even more - to perform the semi-

menial task (as it then seemed) of giving drawing lessons. The gentleman's part, in the eighteenth century view, was to patronize art, or, if he himself was talented in that way, to practise it purely as an intelligent and aesthetic recreation. The work of certain amateurs is well known, but others, often of considerable ability are continually coming to light, and on the whole too little attention has, I believe, been paid to amateur work.⁵

The professional artist has been the focus of scholarly attention; yet, as indicated above, the work of amateurs may be an area worth more study. Certainly, literature of the nineteenth century indicates that some amateur work was not mediocre as the modern stereotype connotes. For instance, in George Gissing's novel *The Odd Women*, Mrs. Bevis refers to her middle daughter Grace:⁶

. . . she is thought very clever in water-colours, and I am quite sure, if it were necessary, she could pursue the arts in a professional spirit.

And Georgina Hill's 1896 *Women in English Life* wrote that⁷

Many amateurs are very serious students and are fully competent to meet the professionals on their own ground.

Probably one of the most astute writers to deal with the capabilities of women and the limitations of social attitudes was Mary Ann Evans who wrote under the pen-name George Eliot. She was widely read in the nineteenth century, and Josephine Crease mentions this author in her

diaries.⁸ Eliot was pro-professional and saw many "accomplished ladies" as pretentious amateurs. In *Daniel Deronda*, the world of Gwendolen Harleth is ironically described:⁹

. . . she had moved in a society where everything, from low arithmetic to high art, is of the amateur kind politely supposed to fall short of perfection only because gentlemen and ladies are not obliged to do more than they like - otherwise they would probably give forth abler writings and show themselves more commanding artists than any the world is at present obliged to put up with.

R. St. John Tyrwhitt's *A Handbook of Pictorial Art* which was used by the Creases described the amateur as a "lover of beauty"¹⁰ and took a traditional viewpoint in contrasting the amateur and artist:¹¹

The regular landscape amateur, we suppose, intends principally to assist his own memory of Nature by such records as he can learn to make. This is the humblest form of artistic purpose which entitles him to our notice or advice at all in a serious way . . . the amateur, qua amateur, studies and sketches for himself. The artist sketches with a view to composing a picture, which is virtually the public's; in the high view he wants to teach by it; in the low view he wants to sell it: he is, therefore, bound not only to write its facts down in form and colour for himself, but to write them down for the public in such a way that they may enjoy as well as understand them. And his doing this effectively ought to depend on a mass of former knowledge, natural or technical. It is the possession of all this prior knowledge which really distinguishes artist and amateur.

In 1918 the Island Arts and Crafts Club devoted an evening to a lecture by Mary Mason entitled "Artists, Professional and Amateur". A professional was defined as "... one who devotes his life and whole attention to art, whereas an amateur has usually other interests and paints more or less for his personal enjoyment."¹²

A characteristic associated with the amateur artist is that of being *retardaire*.

Amateurs have not usually spent their daily life in close contact and discussion with their fellow-artists and they tend to produce drawings which seem stylistically one generation earlier than the work of professionals of the same age.¹³

This view could be applied to Josephine Crease and her circle. They produced landscapes well into the 1930's in much the same stylistic manner as had Josephine's mother, Sarah Lindley Crease, in the 1860's when she first arrived in Victoria. Though Josephine generally stayed within the expectations for a British woman of the social *élite*, and therefore usually ranks as an amateur, there were other aspects to her life and artistic activity - due in part to the fact that her life spanned over eighty years and continued well into the twentieth century when the role and expectations of women had much changed.

By the time the Island Arts Club was founded, Josephine Crease referred to herself as an artist.¹⁴ Moreover, she

frequently exhibited her work - at the Agricultural Fairs before the Island Arts Club was founded and after,¹⁵ at Island Arts and Crafts Society exhibits,¹⁶ with the British Columbia Society of Fine Arts,¹⁷ and finally with the Vancouver Art Gallery.¹⁸ Her work was often for sale, and money made from applying her artistic skills was probably used to support herself, for the Crease family finances were not as buoyant as they had been in earlier years. Josephine's diaries show concern for cost and record carefully her spending. She sold not only paintings,¹⁹ but also postcard sketches through "Hibbens" (stationers).²⁰ In 1941 her pen and ink sketches of early Victoria were accepted and paid for by the Hudson Bay Company as ground-work for their artist Newton Brett who produced the 1943 centenary calendar.²¹ Josephine also developed skill in a craft: in 1908 she began to learn to rivet china,²² and her account book of 1910-1920 tells of her mending business,²³ a portion of which was commissioned through Weiler Furniture Company, a fashionable store for the well-to-do. In addition, she taught sketching; a careful account is kept of her lessons to Marjory Stirling, Joy Phillips, and Florence Tilton in 1923.²⁴ Thus Josephine Crease fulfilled criteria set by Tyrwhitt for being an artist as contrasted to an amateur - her work was public and she was involved in teaching. The pattern that evolves shows a

change from a leisurely pastime to an activity which provides some income. Josephine Crease's story is not unusual - it reflects a transition occurring with women in particular and British social history in general. A synopsis of this change follows.

In eighteenth century England, it was commonplace for women of the middle and upper classes to draw, paint, and be somewhat knowledgeable about art. The lead of the *élite* can be seen in the time of King George III and Queen Charlotte.

Art had become a craze, like buying china or crowding to hear classical music or Italian tragedians. It was a necessary addenda to a superior education, to be able to talk of 'Raffaellas, Corregios, and stuff.' To sit to a fashionable portrait-painter was an agreeable morning lounge; the 'Academy' was already beginning to be a pleasant rendez-vous.

The royal princesses - the queen herself - led the way. Drawing was esteemed as an innocent and inoffensive recreation - so much so that her Majesty and her daughters chose Sunday, after church time, as the favourite day for receiving lessons from their drawing master . . .²⁵

For women the easily obtainable, portable, and applied media of pencil, pen and ink, and watercolours were popular. The *Weekly Amusement* of 1735 instructed women in the drawing of landscapes. And in 1764 the *Ladies' New and Polite Memorandum Book for the Year 1764* contained "the most plain Directions for the Art of Drawing." Advertisements of goods

for watercolour painting, particularly drawing books, were on the increase in the mid-eighteenth century to match the rise in the number of amateur painters.²⁶

The natural environment, particularly landscapes and flowers,²⁷ provided the dominant subject matter. It was not just acceptable for "young ladies." The elements of the countryside were important to the growing movement of British landscape painting. Women novelists referred to the landscape arts and the picturesque,²⁸ and it has been suggested that because so many women sketched or painted, they were "among the first to perceive the picturesque."²⁹

Female leisure was a status symbol, and artistic interests, along with charitable work, were acceptable outlets for women's capabilities, especially in the nineteenth century with the strength of the middle class work ethic.³⁰ By and large amateur status was all that was sought, and the danger for a woman with more ambition was dismissal as a dilettante.³¹

Drawing and painting were among the accomplishments that a well-bred young woman learned in order to appear attractive to a prospective husband. She must appear leisured and cultured, for in the Victorian era which shaped Josephine Crease's early years, "the woman's place was in the home, marriage was her sole vocation, her only means to social recognition, status, and security."³²

As Lawrence Selden puts it in Edith Wharton's *House of Mirth*

Isn't marriage your vocation? Isn't it what
you're all brought up for?³³

And in the same novel, Lily Bart is equally succinct in describing the difference for male and female: "- a girl must, a man may if he so chooses."³⁴ In *Daniel Deronda* Gwendolen Harleth's mother advises that "Marriage is the only happy state for a woman . . ."³⁵ After marriage, the arts were a pastime. In *The Odd Women* Monica Widdowson is asked whether she does any artistic work and what was her evaluation of the Royal Academy exhibit which she saw at Burlington House with her husband.³⁶ The idea of the sacredness of the home was associated with women - "Home became a secular temple amidst pagan turmoil, woman its high priestess and guardian, 'The Angel in the House'."³⁷ The latter refers to Coventry Patmore's immensely popular poem 'Angel in the House', a poem to the ideals of Victorian womanhood.

Of great influence on this subject, despite an unconsummated marriage of six years and an infatuation later in life for a young girl twenty-nine years his junior, was John Ruskin. Read by Josephine Crease³⁸ and undoubtedly many of her peers were his lectures *Sesame and Lilies*. *Of Queen's Gardens* was the sub-title for *Lilies*, and it

described the place and education that he envisioned for women. In regard to woman's place in the home, he wrote as follows:³⁹

This is the true nature of home - it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division. In so far as it is not this, it is not home; so far as the anxieties of the outer life penetrate into it, and the inconsistently-minded, unknown, unloved, or hostile society of the outer world is allowed by either husband or wife to cross the threshold, it ceases to be home; it is then only a part of that outer world which you have roofed over, and lighted fire in. But so far as it is a sacred place, a vestal temple, a temple of the hearth watched over by the Household Gods, before whose faces none may come but those whom they can receive with love, - so far as it is this, and roof and fire are types only of a nobler shade and light, - shade as of the rock in a weary land, and light as of the Pharos in the stormy sea, - so far it vindicates the name, and fulfils the praise, of Home.

He continued with how she was to "rule" in the home.⁴⁰

. . . she must - as far as one can use such terms of a human creature - be incapable of error . . . So far as she rules, all must be right, or nothing is. She must be enduringly, incorruptibly good; instinctively, infallibly wise - wise, not for self-development, but for self-renunciation: wise, not that she may set herself above her husband, but that she may never fail from his side: wise, not with the narrowness of insolent and loveless pride, but with the passionate gentleness of an infinitely variable, because infinitely applicable, modesty of service - the true changefulness of woman . . . variable as the *light*, manifold in fair and serene division, that it may take the colour of all that it falls upon, and exalt it.

Women were not to be leaders; their role was one of service and support. In Gissing's *The Odd Women*, the character Widdowson expresses these ideas:

. . . he took for granted that it was his to direct, hers to be guided . . .

In no woman on earth could he have put perfect confidence. He regarded them as born to perpetual pupillage . . . they were simply incapable of attaining maturity . . . 41

And Grandcourt to his wife Gwendolen in *Daniel Deronda* echoes the same idea:

You have married me, and must be guided by my opinion.⁴²

Perhaps it was because of the prevalence of the idea of male leadership that Josephine Crease never took the presidency of the Island Arts and Crafts Society, even in 1937 when T.S. Gore resigned and the club went six months without a president. Josephine was vice president, and her task was finding a president. After 1937 she served in an advisory capacity as honorary president.

Ruskin believed that woman should be educated to insure her subservience.⁴³

A woman, in any rank of life, ought to know whatever her husband is likely to know, but to know it in a different way. . . . a woman ought to know the same language, or science, only so far as may enable her to sympathise in her husband's pleasures, and in those of his best friends.

And specifically in art he recommends:⁴⁴

Then, in art, keep the finest models before her, and let her practice in all accomplishments be accurate and thorough, so as to enable her to understand more than she accomplishes.

In regard to painting professionally, he commended few women, and when he did, Ruskin prefaced his remarks with " . . . I have always said that no woman could paint . . . "45

These ideas were part of the heritage that British emigrants, including the Creases, brought to Victoria. And Victoria was noted for being "a second England on the shores of the Pacific," not a typical North American frontier settlement.⁴⁶ Day to day events - not only sketching and painting, but musicals, theatricals, dances, socials, impromptus, regattas, picnics up the Gorge Inlet, camping trips, sewing, paper chases, cricket, and riding in Beacon Hill Park, ice skating, walking, reading, and later tennis, croquet, and golf - were all perpetuations of a leisured life desirable by British standards. Like the domestic architecture of the well-to-do in England (#38), the homes of the upper class in Victoria, such as the Creases' "Pentrelew" (#10, #11), were large and impressive, with extensive grounds. The church, specifically the Anglican Church of England, was a centre of activities for the social elite or "state set."⁴⁷ The Creases were very much involved with the church, and Josephine was especially active at Christ Church Cathedral. Government

House and "the Club" have been called the symbolic sanctuaries of British society in its colonies and protectorates.⁴⁸ In Victoria, Cary Castle (or Government House) and the Union Club were important to the élite of Josephine Crease's early days. Servants were another aspect of this society - in British Columbia there was a supply of Indian and Chinese labourers.⁴⁹ The Creases generally employed Chinese servants, and though it gave their life some ease, there were also problems, particularly in later times, in maintaining reliable help.⁵⁰ This separateness of classes, often based along racial and ethnic lines, was continued well into the twentieth century. In 1932 the Island Arts and Crafts Society reversed their initial vote to accept the Chinese painter, Lee Nam, and denied him membership.⁵¹

As time went on, the early British élite's monopoly was superseded. "To the people of the 'British base,' Victoria's society took on an artificial atmosphere from which they grew slightly aloof, tending to form into a tighter, protective group, a self-appointed official clique and 'respectable' class."⁵² The Island Arts and Crafts Society was a later reflection of this tendency. The attitudes of superiority and respectability, based in protocol and precedence, as well as the pursuit of a comfortable and attractive lifestyle, can be seen in

British social history, not only in Canada, but in other colonies such as India, Africa, and the Far East.

For example, the experiences of Emily and Fanny Eden, sisters to George, Lord Auckland, who became Governor General of India in 1835, reveal some similarities to the Crease sisters' lives on Vancouver Island. Though the Edens were a generation earlier and of a more elevated social status than the Creases, there are some general points of comparison. There was the constant round of social events and obligations which centered on Government House. Music, reading, letter-writing, and sketching were principal activities for women like the Edens in India.⁵³ These pastimes were also important to females within the Crease circle while Josephine was growing up. Trips and outings, especially camping, were common for those in the British colonies. And it was this kind of excursion that Fanny Eden recorded in a sketch (#1). The Creases painted while on journeys and camping trips too, and their work is also extant (#49, #51, #52). The style of both Fanny Eden and Josephine Crease aims to record their surroundings, thus following the topographical traditions. They were also interested in composition and a pleasing scene, particularly since their work was a leisure activity. Sketching was one of various amusements practised by women in the colonies, and its acceptance and popularity derive directly from Great Britain.

In *The Englishwoman in India* Maude Diver describes the atmosphere typical for English females.⁵⁴

The English girl's atmosphere, then, is essentially domestic, probably religious, possibly intellectual, with a sprinkling of mild social interests to flavour the whole.

She notes that these expectations were curbed in India - there were fewer lectures, concerts, or pictures for intellectual pastimes and more servants with established routines for domestic duties. And in the religious sphere, the missionaries played the dominating role.⁵⁵ Yet Diver describes dinners and balls, tennis and croquet, camping and making calls, all of which echo the activities of the Crease family and their circle in Victoria.

While the Creases and their set maintained a traditional and idyllic life in Victoria, the force of new ideas in Britain was becoming stronger. Relevant to Josephine Crease were the changes occurring in politics, economics and the role and status of women which would affect her life, especially in regard to how she used her artistic skills and interests.

Even in eighteenth century England, where Queen Charlotte and the royal princesses might spend a Sunday afternoon in sketching, there were ideas concerning women's status and opportunities such as those found in Mary Wollstonecraft's *A Vindication of the Rights of Women* of 1792.

In the nineteenth century these new ideas about women gained momentum. There were publications like William Thompson's *Appeal Of One Half of the Human Race, Women, Against the Pretensions of the Other Half, Men* of 1825, Mrs. Hugo Reid's *A Plea for Women* of 1843, and John Stuart Mill's *Subjection of Women* of the 1860's.⁵⁶ Many were finding that the role and education of females as "codified by eighteenth-century manners and moralized by nineteenth-century respectability"⁵⁷ was unacceptable or impossible. Education meant "a grounding of morals and behaviour to last all through life, and a top dressing of accomplishments intended partly to occupy the girl's mind, partly to attract men, and in the last resort, to earn a living by if all else failed."⁵⁸ The last reason - earning a living - was coming into greater play. Though the notable Victorian woman was generally a "blend of the great lady and the intellectual woman, not yet professional,"⁵⁹ the groundwork and models for the professional were being set for the twentieth century.

Crucial to the advent of the idea of a well-bred young woman having to make a living was the greater number of women in proportion to men in Great Britain. The 1851 census in England showed that thirty per cent of women over the age of twenty were unmarried and that another thirteen per cent were widowed.⁶⁰ In England and elsewhere

novels of the period wrestle with the problem. Gwendolen Harleth in *Daniel Deronda* and Lily Bart in *House of Mirth* are both faced with the dilemma of supporting themselves in a manner that suits their station in life should they not marry. In each novel the *tableau vivant* - in which a person or group showed a frozen scene from a work of art or literature - can be seen as a device to show the plight of women.⁶¹ In both *Daniel Deronda* and *House of Mirth* a beautiful and high-spirited woman displays herself as an art object for the viewing of male society. In both cases the heroine's goal - that is, marriage to a wealthy and acceptable man - like her world in general, is subject to the judgements and whims of men, not solely to her own power and values. In George Gissing's *The Odd Women* the problem of too many capable, yet fettered, women and the increasingly prominent solution are stated explicitly.⁶²

. . . there are half a million more women than men in this happy country of ours . . . So many odd women - no making a pair with them. The pessimists call them useless, lost, futile lives. I, naturally, - being one of them myself - take another view. I look upon them as a great reserve.

Fiction aside, there were women who were making the same point about their lives and those of their contemporaries. Ellen Sharples (1769-1849) came from Great Britain to the United States and wrote in her diary.⁶³

I had frequently thought that every well-educated female, particularly those who had only small fortunes, should at least have the power (even if they did not exercise it) by the cultivation of some available talent, of obtaining the conveniences and some elegances of life and be enabled always to preserve that respectable position in society to which they had been accustomed . . . The continual fluctuation of the funds and other property in which our money has been invested, the uncertainty in mechanical pursuits in which Mr. S. delighted - all had an influence in deciding me, soon after our arrival in Philadelphia where Congress then assembled, to make my drawing, which had been learnt and practiced as an ornamental art for amusement, available to a useful purpose.

In Canada the census reports for Victoria, British Columbia show a predominance of males in 1881, 1891, and 1901 (though for the latter date the ratio of males to females is more equal). Presumably, the dearth of males in Britain was due in part to their immigration to colonies such as Canada. Yet this numerical advantage does not seem to have benefitted the Crease sisters as only one of them married. And as time went on, Josephine Crease would use her artistic skills in a more remunerative way. The call for women to stand on their own in Canada was voiced in 1911 by Mrs. George Cran in her book *Women in Canada*. She encouraged middle class British women to emigrate to North America where they could save money and buy their own land.⁶⁴

A key to women's supporting themselves was improved education. In 1868 the Taunton Commission reported as

follows:⁶⁵

. . . in the upper classes the education of girls was a domestic industry carried on by the mother (who sometimes delegated routine work to a governess), and by visiting masters. Also educative was the whole environment of home life with its books, travel, seasons in London, and conversation. Next, for the middle-class girls, were the boarding-schools and ladies' seminaries, many providing a totally inadequate education, but others which were extremely good. Below these girls, socially, came those in 'that unfortunate situation just too high to make use of the Charity and National Schools. For them there was rarely anything better than a superior dame school in a parlour or a very inferior visiting governess.'

The middle and later parts of the nineteenth century saw improvements in educational opportunities for women outside the home. By the time of the report some colleges had been established for women: Queen's College in Harley Street (opening in 1848 as part of the Governesses' Benevolent Institution, separating from it in 1852), Ladies' College in Bedford Square of 1849 (later Bedford College of the University of London),⁶⁶ North London Collegiate School of 1850, and Cheltenham Ladies' College in 1853.⁶⁷ Later opportunities were opened at the university level: Girton College (1869) and Newnham College (1871) both at Cambridge, and Somerville College (1879) and Lady Margaret Hall (1878) both at Oxford.⁶⁸

In Victoria various institutions opened their doors to girls. Madame Pettibeaue's Seminary for Young Ladies (1859);

the school of the Sisters of St. Ann (1859); and the Colonial School, open to both sexes in 1859 as was Edward Mallandaine's Select School of 1860.⁶⁹ Of significance to the Creases was the opening of the Female Collegiate School in 1860 under the auspices of the Anglican Church.⁷⁰

This school was first called Angela College in 1865 when it moved into its own building (still extant on Burdett Street). The driving force behind the establishment of the school was Bishop Hills, and the funds and name were provided by British banking heiress and philanthropist Baroness Angela Burdett-Coutts. Josephine Crease attended Angela College in the 1870's and 1880's; her paternal aunt, Emily Crease, was principal of the school in the early 1870's,⁷¹ and her sister, Mary Maberly Crease (later Walker), taught there.⁷² The prospectus of 1860 listed the course of study as follows:⁷³ "Religious and moral training in conformity with the principles of the Church of England and the Protestant Episcopal Church of America, English in all its branches, including Grammar, Geography, History (ancient and modern), Arithmetic, Mathematics, Natural Philosophy, Latin, Modern Languages - French, German, Spanish, and Italian; Music and Singing; Drawing and Painting; Industrial Classes for instruction in Domestic Economy, Needlework etc." Drawing and painting, along with modern languages, music and singing, were considered

extras, and additional fees were charged.

Also established in association with the Anglican Church were the courses and lectures out of which grew the Ladies' Department of King's College, London which Josephine and Susan Crease attended 1889-1891. The Archives of the University of London's King's College gives this account of the beginnings.⁷⁴

Although King's College was an all male and a strictly establishment Anglican institution, many members of its staff held very liberal and even advanced views for that period, and as early as 1848 and 1849 they played a prominent part in the foundation of two women's colleges, Queen's College and Bedford College, serving on the teaching staff and governing bodies of both. It was possibly the success of these ventures and that of Cheltenham Ladies' College which prompted Alfred Barry, then Principal of King's College to initiate a course of lectures for ladies, sponsored by the College at Richmond in Surrey in the Spring of 1871. Richmond was chosen as the location for the lectures mainly because a number of the lecturers lived in the area. Principal Barry delivered the inaugural lecture taking as his subject "The Higher Education of Women." Parents were encouraged to send chaperones with their daughters by providing them with admission cards at a nominal fee.

It is not recorded how long this experiment lasted but an abortive attempt was made in 1875 to found an institution on the lines of King's College for Women, and it was not until the end of 1877 that the first moves were made which resulted in the successful foundation, the first lectures being given in 1879, and official recognition as a department of King's College in 1885.

The History of King's College gives this additional information:⁷⁵

The first statement of aims issued in 1878 included that of 'preparing the way for the foundation of a College for the education of women in all those branches of learning which enter into and together make up a University Education,' and at the Inaugural Meeting it was affirmed that the instruction should have 'as far as possible reference to the examinations open to women in the University of London and elsewhere.

The first lectures were attended by 500 women, and the house taken in Observatory Gardens in 1879 became inadequate.

In 1885 a house was acquired in Kensington Square. Queen Alexandra, then Princess of Wales, consented in 1887 to be patroness of the Ladies' Department. Despite the opportunity to compete in examinations, "the majority of the early students came more for purposes of culture, than with a view to a professional career."⁷⁶ No records are extant which could disclose whether the Crease sisters took examinations or received marks. Their active social life and family background somewhat would seem to imply that they were there, like the majority, for cultural development. Yet Josephine Crease in her diaries told of giving in sketches and that one was not worthy of "3rd marks,"⁷⁷ she also recorded taking an exam in her German class with C.A. Buchheim.⁷⁸ The prospectus for 1890-1891 (Appendix I) shows that attendance at examinations was voluntary.

Josephine Crease's diaries tell only of taking Art and German classes at King's College. Much more was offered - Divinity, History, Moral Philosophy, Political Economy, English, Latin, Greek, French, Spanish, Italian, Lectures on Dante, Mathematics, Chemistry, Botany and Vegetable Biology, Zoology, Ambulance Lectures, Physiology, Astronomy, Geology, Essays and Reading, Woodcarving, Elocution and Recitation, Harmony, Counterpoint and Composition, Music (which included Singing, Piano, Violin, Violoncello, and Organ), Chamber Music, Wagner Class, Art Lectures (distinct from the Art classes which were practical) and the Religion of Ancient Egypt.⁷⁹

Art had become a popular area of study for women. "In the search for suitable occupations for gentlewomen, art rapidly came to be recognized as one of the few areas in which women's participation could safely be encouraged."⁸⁰ Thus in 1842 a Female School of Design was set up under Mrs. Fanny McIan, a painter, at Somerset House, London, in 1862 it was called the Royal Female School of Art.⁸¹ By the 1860's financial need was no longer an entrance requirement, but it was still seen as a major factor in the social role of the school. In 1861 the school found permanent premises at 43 Queen Square, Bloomsbury, and in 1908 it amalgamated with the Central School of Arts and Crafts in Southampton Row which had been founded in 1896.⁸² Another

educational institution, the Female School of Art at South Kensington, was set up (primarily for artisans) in 1852 by Henry Cole.⁸³ The Royal Academy schools opened to women in 1861 when five women were admitted after Laura Herford was accidentally accepted because she had used her initials only on work submitted.⁸⁴ When the Slade School began in 1871, it was open to women.⁸⁵ In the 1870's there was a proliferation of art schools and classes open to women in London, the provinces, Scotland, and Ireland.⁸⁶ Though there were still restrictions and prejudice, particularly in regard to nude male models in Life classes for women, increasing opportunity to train in the field of art was available.

Although the Royal Academy when it was founded in 1768 included two women - Angelica Kauffman (1741-1807) and Mary Moser (1744-1819) - it ignored this precedent in 1879 and decided that the rules formally excluded women members, thus denying Elizabeth Butler membership in that year. This pattern was not broken until 1922 when Annie Louisa Swynnerton became an associate member.⁸⁷ In the Arts and Crafts movement women were excluded from the Art Workers' Guild, founded in 1884, except on "Women's Evenings." As William Morris' biographer J.W. MacKail points out, Morris was "little affected by what women thought . . . and preferred men's to women's society."⁸⁸ Though the

movement provided a

. . . crucial sphere of work and thereby autonomy and personal creativity for large numbers of middle-class women, their role within it was circumscribed by contemporary stereotypes of women - thus helping to maintain and perpetuate them. Despite the enormous extent of women's involvement, the movement remained traditionally structured, and led mostly by men . . .⁸⁹

Thus it was of importance for women pursuing art, particularly if they had professional inclinations, to be involved in women's organizations. An early attempt to put her art on a professional level was made by a Miss Wallace, who in 1851 had invented a method of applying colours in a decorative pattern on glass. She patented her invention, and a Ladies Guild was set up for the purpose of teaching the art.⁹⁰

In 1857 the Society of Female Artists (also called the Society of Lady Artists) began exhibiting.⁹¹ In conjunction with the Arts and Crafts movement, the Home Arts and Industries Association was established in 1884 with an aim of encouraging the practice and revival of handicrafts, especially in the countryside. It was largely staffed by middle-class women, with some of the aristocracy among the organizers.⁹² The Decorative Art Needlework Society, also associated with the crafts revival, was exhibiting by the 1870's.⁹³ The Women's Guild, which was founded in 1907 as an off-shoot to the Art Workers' Guild, was formed too late really to fulfil the function of support needed in

the early years of the movement.⁹⁴ In Canada the Canadian Women's Art Association was formed in the late nineteenth century in Toronto through the efforts of Mary Ellen Dignam, an art connoisseur and painter.⁹⁵ In British Columbia, no separate female art organization is recorded for this period, but about seventy-five per cent (45/62) of the founding members of the Island Arts Club were female. The propensity to the female may be seen in a news article about the organization's "Festival of Art" of 1914: "The Island Arts and Crafts Club has asked the help of the sister arts, and has received a most gracious and sisterly response . . . "⁹⁶

These art organizations for women or dominated by women were part of a broader picture.⁹⁷

There were great women's crusades in the last half of the nineteenth century. There was not only the feminist movement, but also the temperance movement, the missionary movement, and the women's club movement which Charlotte Perkins Gilman . . . called 'one of the most important sociological phenomena of the century - indeed all centuries, marking . . . the first timid steps toward social organization of these so long unsocialized members of our race.'

In Victoria Josephine Crease participated in a number of women's groups, not only the early informal art, sketching, and walking clubs but the Alexandra Club, the Imperial Order of the Daughters of the Empire (IODE), the Local Council of Women (of which her sister Susan Reynolds Crease

was president for twenty-five years),⁹⁸ the Women's Auxiliary of the Navy League, the Girl Guides, the Women's Institute, the Women's Canadian Club, and the Chancel Guild of Christ Church Cathedral.

Like the Alexandra Club, the Local Council of Women traces its beginnings from the visit of Lady Aberdeen in 1894.⁹⁹ A meeting was held in the Victoria Theatre to organize, and Josephine Crease recorded attending it.¹⁰⁰ Their projects involved work with the Friendly Help Association (charity), the Red Cross Society, the Victorian Order of Nurses, Lady Minto Cottage Hospitals, as well as work with the suffrage movement.¹⁰¹

The most recognized change that was occurring was the work done in the late nineteenth and early twentieth centuries for women's suffrage. Parliamentary debate in Great Britain concerning this matter had been going on since John Stuart Mill's amendment to the Reform Bill of 1867.¹⁰² Women were granted the vote in New Zealand in 1893, in South Australia in 1894,¹⁰³ but not until 1917 in British Columbia, 1917-1918 in Canada nationally, 1918 in Great Britain, and 1920 in the United States. In Victoria the push for women's enfranchisement goes back to 1875 when three women voted in the municipal elections.¹⁰⁴ Maria (Mrs. Gordon) Grant drew up the first suffrage petition to the Provincial Governemnt in 1885 and went to

the Legislature every year until the vote was granted.¹⁰⁵ Josephine Crease's diaries do not show intense involvement in the women's suffrage campaign, but she was aware of the current news. It was not the Conservative party supported by the Creases,¹⁰⁶ but rather the Liberal government under H.C. Brewster that granted the vote to women.¹⁰⁷ By then the idea of women's suffrage was more widely accepted, and even a moderate like Josephine Crease was appalled when the soldiers abroad registered a negative vote on the franchise referendum: "The soldiers *not for* the the [sic] women's suffrage after all they have done for them! - Oh! - "¹⁰⁸ The Local Council of Women of which her sister Susan was an active member had recommended the founding of a full-fledged political equality club in 1910.¹⁰⁹ The Political Equality League of Victoria was founded in the same year, and in 1913 held an open meeting at the Alexandra Club¹¹⁰ of which Josephine Crease was a member.

Josephine Crease was in her early fifties when the franchise was granted, and she lived another thirty years. She thus witnessed a well-documented period of change from a sheltered, leisured life with pastimes such as sketching to a world with women actively involved outside the home, using the arts and crafts in a public and remunerative way.

FOOTNOTES

Chapter II

¹Ann Sutherland Harris and Linda Nochlin, *Women Artists: 1550-1950*, p. 24.

²*Ibid.*, p. 24.

³*The Concise Oxford Dictionary of Current English*, Oxford. Clarendon, 1975, p. 36.

⁴E.C. Clayton, *English Female Artists* and I.A.N. Williams, *Early English Watercolours*.

⁵I.A.N. Williams, *Early English Watercolours*, p. 230.

⁶George Gissing, *The Odd Women*, p. 185.

⁷Georgina Hill, *Women in English Life*, Vol. II, p. 170.

⁸Josephine Crease, *Diary, 1877*, list of Books Read at end.

⁹George Eliot, *Daniel Deronda*, p. 196.

¹⁰R. St. John Tyrwhitt, *A Handbook of Pictorial Art*, p. 210, 379-380.

¹¹*Ibid.*, pp. 379-380.

¹²Newsclippings in Island Arts and Crafts Society, *Miscellaneous Papers*, PABC, Victoria Q C Is 4.

¹³I.A.N. Williams, *Op. Cit.*, p. 230.

¹⁴Josephine Crease, *Diary, 1909*, list at end of Island Arts Club meeting.

¹⁵Josephine Crease, Diary, October 3, 1901 reveals that she took first and second prizes for watercolour at the Willows Fair; September 25, 1906 reveals that she took first prize for watercolours at the Willows Fair; the Vertical File at the PABC, Victoria contains a second prize for 1928 and a second and third for 1929 at the Cowichan Fall Fair. Her diary of September 14-19 records her winning prizes in the 1931 Duncan show.

¹⁶Island Arts and Crafts Society, Catalogues, 1910-1941. (For paintings, see Appendix IX).

¹⁷British Columbia Society of Fine Arts, Sixteenth Exhibition, May, 1924. Crease exhibited #128 *Hope River, Chilliwack*.

¹⁸The British Columbia Artists Exhibition Catalogues list J. Crease's entries as follows:

- 1934 - #98 - *The Open Gate*; #99 *Mt. Douglas Golf Links*
 #100 *In Beacon Hill Park*
- 1936 - #85 - *Tranquility, Deep Cove, Vancouver Island*
 #86 *Snow in a Private Garden, Victoria, B.C.*
- 1938 - #130 - *Albert Head, Metchosin, Vancouver Island*
- 1940 - #125 - *Springtime Comes in the Uplands, Victoria, B.C.*

The Vancouver Island Exhibit of 1939 lists the following paintings by J. Crease: #20 *Arbutus Lane, Mayne Island*
 #21 *Cowichan River*.

¹⁹Josephine Crease, Diary, February 18, 1910. A broom sketch was sold to Mrs. LeMaitre; October 27, 1936, a snow scene of Pentrelew went to Lieutenant Governor Eric Hamber.

²⁰Josephine Crease, Diary, October 22, 1907, enlargements of sketches were painted for Mr. Paget, the "big game hunter" for \$20.00. See end list.

²¹Josephine Crease, Diary, June 16, 1941; also correspondence between C.B. Johnson-Dean and archivist, Jocelyn McKillop of the Hudson Bay House, Winnipeg, Manitoba, February 18, 1980.

- ²²Josephine Crease, *Diary*, April 1, 1908.
- ²³Josephine Crease, *Account Book of Riveting and Mending China, 1910-1920* at the PABC. Victoria A E C86 C865.5.
- ²⁴Josephine Crease, *Diary*, June 12, 1923 most specific of numerous entries.
- ²⁵E.C. Clayton, *Op. Cit.*, pp. 336-337.
- ²⁶E. Manwaring, *Italian Landscape in Eighteenth Century England*, pp. 87-88.
- ²⁷Ann S. Harris and Linda Nochlin, *Op. Cit.*, p. 64.
- ²⁸E. Manwaring, *Op. Cit.*, p. 210.
- ²⁹
Ibid., p. 171.
- ³⁰Barbara C. Pope. "Angels in the Devil's Workshop: Leisured and Charitable Women in Nineteenth-Century England and France" in R. Bridenthal and C. Koonz, *Becoming Visible: Women in European History*, pp. 296-394.
- ³¹A.S. Harris and L. Nochlin, *Op. Cit.*, p. 38.
- ³²Anthea Callen, *Angel in the Studio*, p. 20.
- ³³Edith Wharton, *House of Mirth*, p. 7.
- ³⁴*Ibid.*, p. 10.
- ³⁵George Eliot, *Op. Cit.*, p. 18.
- ³⁶George Gissing, *Op. Cit.*, pp. 249-250.
- ³⁷A. Callen, *Op. Cit.*, p. 20.
- ³⁸Josephine Crease, *Diary*, 1888, list at end.

- ³⁹John Ruskin, *Sesame and Lilies*, pp. 136-137.
- ⁴⁰*Ibid.*, pp. 138-139.
- ⁴¹George Gissing, *Op. Cit.*, p. 133 and p. 260.
- ⁴²George Eliot, *Op. Cit.*, p. 446.
- ⁴³John Ruskin, *Op. Cit.*, pp. 148-149.
- ⁴⁴*Ibid.*, p. 154.
- ⁴⁵John Ruskin, *Academy Notes on Prout and Hunt and Other Art Criticisms 1855-1888*, p. 308.
- ⁴⁶Margaret Ormsby, *British Columbia: A History*, p. 257.
- ⁴⁷F.E. Walden, *Social History of Victoria 1858-1871*, p. 141.
- ⁴⁸George Woodcock, *The British in the Far West*, p. 185.
- ⁴⁹Margaret Ormsby, *Op. Cit.*, p. 257.
- ⁵⁰Josephine Crease, *Diary*, October 8, 1900.
- ⁵¹Island Arts and Crafts Minutes, PABC, Victoria, October 28, 1932 and November 7, 1932. An objection was made by Louise Lovelands to the acceptance of Lee Nam and consequently, a special committee meeting was held on November 7 at which he was refused membership.
- ⁵²F.E. Walden, *Op. Cit.*, p. 13.
- ⁵³Pat Barr, *The Memsahibs The Women of Victorian India*, p. 13.
- ⁵⁴Maude Diver, *The Englishwoman in India*, p. 14.
- ⁵⁵*Ibid.*, pp. 14-16.
- ⁵⁶Janet Dunbar, *The Early Victorian Woman*, p. 169.

- ⁵⁷G.M. Young, *Victorian England: Portrait of an Age*, p. 80.
- ⁵⁸*Ibid.*, p. 80.
- ⁵⁹*Ibid.*, p. 2.
- ⁶⁰E. Showalter, "Dinah Mulloch Craik and the Tactics of Sentiment," in *Feminist Studies II*, Number 2/3, 1975, p. 12.
- ⁶¹Constance Rooke, "Beauty in Distress: Daniel Deronda and the House of Mirth," in *Women and Literature*, pp. 28-39, specifically pp. 30, 34-39.
- ⁶²George Gissing, *Op. Cit.*, p. 103.
- ⁶³J.J. Wilson and Karen Pedersen, *Women Artists: Recognition and Reappraisal From the Early Middle Ages to the Twentieth Century*, pp. 65-66.
- ⁶⁴Mrs. George Cran, *Women in Canada*, p. 162.
- ⁶⁵Duncan Crow, *The Edwardian Woman*, p. 184.
- ⁶⁶Janet Dunbar, *Op. Cit.*, pp. 140-141.
- ⁶⁷W. J. Reader, *Victorian England*, p. 161.
- ⁶⁸Sara Delamont, "The Contradictions in Ladies' Education" in Sara Delamont and Lorna Duffin, *The Nineteenth Century Woman: Her Cultural and Physical World*, pp. 134-163, specifically p. 156.
- ⁶⁹F.E. Walden, *Op. Cit.*, pp. 102 and 27.
- ⁷⁰*Columbia Coast Mission Report*, 1860. Correspondence from Bishop Hills to Angela Burdett-Coutts, p. 84.
- ⁷¹*Columbia Coast Mission Reports*, 1869-1875.
- ⁷²Josephine Crease, *Diary*, September 15, 1879.
- ⁷³*Columbia Coast Mission Report*, 1860, p. 95.

⁷⁴Correspondence between C.B. Johnson-Dean and archivist H.A. Harvey, University of London's King's College, December 20, 1970.

⁷⁵*Ibid.*, excerpt from *The History of King's College*, p. 33.

⁷⁶*Ibid.*, excerpt from *The History of King's College*, pp. 33-34.

⁷⁷Josephine Crease, *Diary*, December 17, 1889.

⁷⁸Josephine Crease, *Diary*, March 25, 1890.

⁷⁹Correspondence between C.B. Johnson-Dean and archivist H.A. Harvey, University of London's King's College, December 20, 1979.

⁸⁰A. Callen, *Op. Cit.*, p. 25.

⁸¹*Ibid.*, p. 27.

⁸²*Ibid.*, p. 36 and 40.

⁸³*Ibid.*, p. 36.

⁸⁴A.S. Harris and L. Nochlin, *Op. Cit.*, p. 51.

⁸⁵A. Callen, *Op. Cit.*, p. 36.

⁸⁶A. Callen, *Op. Cit.*, p. 38.

⁸⁷A.S. Harris and L. Nochlin, *Op. Cit.*, p. 38, Note 131.

⁸⁸J.W. MacKail, *The Life of William Morris*, p. 361.

⁸⁹A. Callen, *Op. Cit.*, p. 221.

⁹⁰Janet Dunbar, *Op. Cit.*, p. 148.

⁹¹Barbara Kanner, "The Women of England in a Century of Social Change, 1815-1914" in Martha Vicinus, *A Widening Sphere*, p. 265.

- ⁹²A. Callen, *Op. Cit.*, p. 5.
- ⁹³*Ibid.*, p. 110.
- ⁹⁴*Ibid.*, p. 9.
- ⁹⁵J.R. Harper, *Painting in Canada: A History*, p. 225.
- ⁹⁶"Arts and Crafts Club Plan 'Festival of Art'" news-clipping in *Island Arts and Crafts Club Minutes*, Volume Two, p. 126.
- ⁹⁷Judy Chicago, *Through the Flower: My Struggle As a Woman Artist*, p. 170.
- ⁹⁸Inscription on gravestone, Ross Bay Cemetary, Victoria, British Columbia.
- ⁹⁹*Victoria Daily Colonist*, "Auspicious Start Was Made by Local Council of Women Here," December 10, 1933.
- ¹⁰⁰Josephine Crease, *Diary*, November 8, 1894 and *Victoria Daily Colonist*, November 9, 1894.
- ¹⁰¹*Victoria Daily Times*, "Between Ourselves," by Elizabeth Forbes, February 9, 1954.
- ¹⁰²Duncan Crow, *Op. Cit.*, p. 80.
- ¹⁰³*Ibid.*, p. 80.
- ¹⁰⁴Elizabeth Forbes, *Wild Fosses At Their Feet: Pioneer Women of Vancouver Island*, p. 7.
- ¹⁰⁵*Ibid.*, p. 28.
- ¹⁰⁶Josephine Crease, *Diary*, 1917, in list Events of the Year at end.
- ¹⁰⁷Margaret Ormsby, *Op. Cit.*, p. 395.

¹⁰⁸Josephine Crease, *Diary, 1917*, in list at end
Unpopular Events of the Year.

¹⁰⁹Catherine Cleverdon, *The Woman Suffrage Movement in
Canada*, p. 89.

¹¹⁰*Ibid.*, p. 92.

CHAPTER III

EARLY YEARS (1864-1889)

According to the Crease Family Register¹ Josephine Crease was born at "Ince Cottage" (#8, #9) in New Westminster, British Columbia on August 7, 1864 at 8:30 a.m. She was the fourth child and youngest daughter of Henry Pering Pellew Crease (1823-1905) and Sarah Crease, née Lindley (1826-1922). Josephine, who was often called Zeffie, was christened at the Anglican Holy Trinity Church in New Westminster on August 29, 1864 by Reverend Reeve (officiating for Reverend John Sheepshanks). Her godmothers were Mrs. Joseph William Trutch, née Julia Hyde, of "Fairfield," Victoria, B.C., and Mrs. Benjamin William Pearse, née Mary Pemberton, of Kensal Green, England (and later of "Fernwood" [#4], also in Victoria). Joseph William Trutch (who was knighted in 1889) was her godfather, he had been a friend of Josephine's father since their school days at Mount Radford School in Exeter² It was probably in honour of her godfather that the name Josephine was selected.³

H.P.P. Crease was the eldest son of Mary Crease, née Smith, and Henry Crease, R.N. of Ince Castle, Cornwall

(near Plymouth) and was educated at Mount Radford School, Cambridge University's Clare College, and the Middle Temple in London. After being called to the bar, he moved in 1849 to Ontario with his parents, but in 1850 they all returned to England where in London he practised law at Lincoln's Inn. Three years after his return from Canada, he married Sarah Lindley. In 1858 he alone went to Canada again, this time to Victoria. He was called to the bar of British Columbia (by Judge Matthew Baillie Begbie) and then to the bar of Vancouver Island (by Chief Justice David Cameron). In 1860 his wife and their three daughters, Mary Maberly (1854-1915), Susan Reynolds (1855-1947), and Barbara Lindley (1857-1883), sailed on the *Athelstan* around Cape Horn and joined him in Victoria. H.P.P. Crease became Attorney General of British Columbia in October, 1861, and thus the family was living in the capital, New Westminster, when Josephine was born. In subsequent years, three sons were born: Lindley (1867-1940), Henry Hocker (1869-1870), and Arthur Douglas (1872-1967). Two years after the incorporation of the Colony of Vancouver Island into the Colony of British Columbia, the Creases returned to Victoria where in 1870 Crease was made a puisne judge (a judge inferior in rank to chief justice in a superior court). He was a member of the Executive Council and drafted the Terms of Union with Canada in

1870; in 1896 he was knighted for his services. From 1875 the Creases lived at their family home, "Pentrelew," (#10, #11) situated on Fort Street. Josephine lived there until just before her death in 1947.

Josephine's grandmother on the paternal side, Mary Crease, painted in watercolours. She sent some of her work to her son, H.P.P. Crease, and his family in Victoria, including the painting of Josephine's godmother's home, "Fernwood" (#4). Mary Crease never visited British Columbia - she made the painting from sketches sent to her by her daughter-in-law, Sarah Crease.⁴ H.P.P. Crease may have been influenced by his mother, for he too was a sketcher. His extant works are mainly in pencil, and some show scenes in British Columbia while traveling on circuit as a judge (#5). (The Provincial Archives of British Columbia also has works from his years in eastern Canada.)

Sarah Crease was probably the main figure to instill an appreciation of the arts in the Crease children. She was born Sarah Lindley, the eldest daughter of Sarah Lindley, née Freestone, and Dr. John Lindley, professor of Botany, University College, London. Both parents appear to have influenced her education. The pen and ink sketch of mother and daughter in the library at their home on Acton Green shows the two together - the moment was not

only of significance to record but also important enough to pass on to her daughter Zeffie⁵ (#2). The young Sarah Lindley drew illustrations for her father's botanical works and was skilled in pen and ink portraits (#3) and engravings in copper. Susan Crease reported that her mother had a "good deal of architectural skill" and also wrote:⁶

She mastered the art of engraving on copper in early life, learned to draw botanical specimens satisfactorily - no small matter with such an exacting master as her father - understood French and German, sketched in watercolours, read carefully anything she considered worth reading, and was a letter writer with a charm and lucidity rarely to be found in these days.

Charles Fox, an old family friend of the Lindleys, instructed Sarah and her sister, Barbara, in art.⁷ Sarah Crease's propensity to the artistic continued after marriage, even in small ways. Susan also described her mother's putting coloured ribbons on some of their clothes to liven up the black that children were expected to wear.⁸

Most renowned of Sarah Crease's works are the water-colour sketches she produced in 1860, shortly after her arrival in Victoria. These paintings show sites in and around the city (#6). They were sent to her father in England, and he placed the sketches in the British Columbia Department of Canada in the International Exhibition of 1862 held in Hyde Park, London. The one of Yates Street was published in R.C. Mayne's *Four Years in British Columbia*

and *Vancouver Island* (1862) and later in the *Illustrated London News*.¹⁰ Sarah Crease's name does not accompany the sketches, and thus she was given no credit for them (#7).

Of Josephine's three older sisters, the eldest, Mary Maberly (who was called variously Mab, Pig, and Piggy Wiggy and who in 1886 became Mrs. Frederick George Walker) appears to have been most influential on her early painting experiences. Josephine's diaries record sketching trips with Mary and in 1882 indicate that Mary was giving her younger sister lessons in painting.¹¹ Mary was a friend of painter Emily Carr's sister, Edith Carr,¹² who was a china painter and on the first Island Arts Club committee with Josephine in 1909.¹³ Mary was also involved with the club and was one of the more active members of the Crease family in that organization. Susan Reynolds Crease (nicknamed Susy) and Barbara Lindley Crease (nicknamed Babs) undoubtedly shared in sketching experiences with Josephine, but she wrote less of her times with them in the early years. Barbara died at a young age (26 years), and Susan, though she was a close companion of Josephine while they were in Great Britain, spent more of her time in later years with organizations such as the Local Council of Women than with art groups.

Josephine had three younger brothers, but only two survived infancy - Lindley and Arthur Douglas (sometimes called Artie). Both followed the family tradition of sketching their environment. Arthur took drawing lessons from Mary, and for his birthday in 1881, she gave him a paint box.¹⁴ The boys were sent to England for part of their education, and during the years 1879-1884 Josephine and Lindley wrote to one another.¹⁵ Some of this correspondence included hand-painted cards, popular in Victorian times. Arthur was in school in England at the same time (1889-1891) that Josephine and Susan were there. Of the two boys, Lindley appears to have been the most active in the arts. He too was involved with the Island Arts and Crafts Society, and his numerous pencil drawings show he was a prolific sketcher, especially when traveling (#53, #54).

Josephine Crease was born into a family and level of society where an awareness of the arts was expected and some accomplishment was usual. She was surrounded not only by family but also by friends and acquaintances who shared her interest in the arts. Her godmother, Julia Trutch, who was the first chatelaine of "Cary Castle" or Government House (#23) when her husband was Lieutenant Governor (1871-1876), was noted for being a "highly cultivated woman, interested in literature and in music -

she played the harp . . . ¹⁶ The Trutchs made many trips to Europe where Julia "revelled in the art galleries," she was considered "an artist of no mean ability, a lover of beautiful things, and very fond of music, she encouraged these talents in others."¹⁷ However, no paintings or drawings appear extant for modern criticism. Little is known about the artistic accomplishments of Josephine's other godmother, Mary Pearse, and no work by her has survived. But Mary's distant cousin, Sophie Pemberton, was a professionally trained artist and a friend and painting companion of Josephine Crease. Much of Sophie Pemberton's work is extant (#59, #60, #61).

It was probably under the tuition of the second chatelaine of Government House that Josephine received more encouragement for her artistic endeavours. The diary entries referring to drawing and painting at Government House are frequent when Albert Norton Richards was Lieutenant Governor and lived there with his family (1876-1881). Mrs. A.N. Richards (née Ellen Chaffey Chislett) painted, as shown by her work in the Vancouver City Archives (#22). Her daughter, Eliza A. Richards (nicknamed Lidy), was Josephine's very close friend. An agreement was made on June 4, 1877 between the two to write or see each other ten years hence,¹⁸ and the diary entries for 1878-1879 often tell of Lidy. Unfortunately, Lidy died of rheumatic

fever in 1884, and Josephine wrote to her brother Lindley, "I have not got any particular friend now & feel quite desolate without her."¹⁹ The diary of 1881 records their painting Government House,²⁰ and the surviving works showing this building appear to date from this period (#23, #24, #25).

The Creases were active in the Anglican Church, and they attended services at a number of churches in the Victoria area over the years. Josephine Crease mainly attended church at Christ Church Cathedral, going sometimes in the morning and the evening. She continued with the congregation of Bishop Hills at Christ Church Cathedral after the dispute between Bishop Hills and Dean Cridge which led to the latter's separation and formation of a new church in the 1870's. Josephine went to Sunday School as a child, then taught Sunday School,²¹ and also helped with church decorations, especially on holidays such as Thanksgiving, Christmas, and Easter.

Like many girls of her era, Josephine received some education at home, but she also recorded going to school. Her diaries first tell of going to school in 1878. She went to school at Mrs. Fellows' who was probably Mrs. Alfred Fellows.²² History was a subject,²³ and drawing and painting are frequent diary entries and appear to have been taught. Josephine also wrote of music lessons with

Miss Dodson and dancing lessons.²⁴ In June, 1878 she told of the last school party at Mrs. Fellows' and that they "break up school there forever."²⁵ Later in August she began to attend Angela College²⁶ which was run under the auspices of the Anglican Church, beginning in 1860 as the Female Collegiate School.

The Columbia Coast Mission Report for 1878 lists Mrs. Mason as principal along with Miss Dupont and seven other teachers.²⁷ Josephine's diary records the Reverend and Mrs. George Mason as head teachers and a staff of seven other teachers.²⁸ Mrs. Mason was also teaching Sunday School as Josephine reported that Susan and she were learning the "epistle" on Sunday.²⁹ Miss Dupont may have been a favourite teacher as her activities were carefully reported. She joined the staff of Angela College in October, 1878, but had her own school and house near Pandora in 1880.³⁰ In 1881-1883 Miss Dupont was principal of Angela College. Also on staff was Mrs. Fellows who taught history and singing³¹ - she had apparently closed her school and joined Angela College. Josephine's older sister, Mary Maberly, was on the staff in 1879;³² other teachers reported by Josephine were Mr. and Mrs. Moggs, Mrs. Henderson, Miss Wilson, and Agnes MacKay.³³

Over the years until 1880 Josephine mentioned numerous subjects in which she had lessons - not only history,

singing, science, music, and French, but geography, Latin, geology, arithmetic ("sums"), spelling, writing, scripture, algebra, astronomy, mythology, and a special note in science - magnetism.³⁴ Drawing and painting are by far the most frequent entries. Drilling, dictation, and recitation were among the techniques used in the classroom for teaching.³⁵

Examinations were administered, and marks given. Josephine's work was not constantly excellent and ranged from the "top of the class"³⁶ to "4th in the class."³⁷ She mentions being top in arithmetic,³⁸ and her diaries show an interest in keeping accounts. In 1880 Josephine wrote to her brother Lindley about receiving two prizes - one in painting and the other in general improvement.³⁹

In January, 1881 Josephine wrote to Lindley, "I have not been to school since last midsummer & am not going again so I believe."⁴⁰ Yet she did receive lessons - in geography, English, history, reading, and German.⁴¹ She noted in September that her sister Mary was giving her lessons⁴² and also reported the opening of Angela College for the year. During 1881 she also took music lessons and went to Government House for painting and French (the latter taught by Miss Perceval).⁴³ In 1882 Mary gave Josephine her lessons,⁴⁴ including painting, and administered her exams in French, German, physical geography,

astronomy, English, and history.⁴⁵ In 1883 Miss Bagnall gave her music lessons,⁴⁶ presumably piano, but later in the year Josephine wrote to Lindley that she intended to give it up as she did not have "taste that way."⁴⁷ In 1884 she began singing lessons.⁴⁸ Until she went to Great Britain in 1889 and even beyond that year,⁴⁹ Josephine faithfully recorded the happenings at Angela College. But it is unclear after 1881 whether she continued to attend the college and Mary Crease remained an instructor or whether Mary gave her sister lessons at home. Josephine Crease received a typical education for the Victorian period. Her assessment of her education was not positive:

I am without a single accomplishment & so want to be able to do something.⁵⁰

And as for pursuing her interest in art, she wrote to Lindley who was in school in England:

How are you getting on with your sketching?
I only wish I could do half as well. I have not had a chance to practise painting for it is always work all morning & going out in the afternoon.⁵¹

Though Josephine learned drawing, painting, and experimented with etching,⁵² these activities were not all-consuming. She lived in a world where, despite servants, there was housework to be done and social obligations to be met. Sometimes these expectations were a "bally nuisance!"⁵³

Numerous activities occupied the time of Josephine and those in the social circle around her. Their British heritage transferred well to the social climate of Victoria (and of other colonies too). There were musical presentations by the Victoria Philharmonic Society, the bands of visiting ships, the Victoria Music Society, a Glee Club (at Bagnall's Music Store), St. John's Choral Society,⁵⁴ gatherings in homes and later the Arion Club, the Mendelssohn Quintette, and the Amateur Choral Society.⁵⁵ Dramatics were another pastime - there were productions by the Victoria Amateur Dramatic Club, by visiting troupes, and theatricals at private gatherings.⁵⁶ The Creases played charades and went to see magic lantern shows.

Reading was a popular pastime; in her diaries Josephine often kept a list at the end of books she had read or planned to read. Novels, poetry, and histories predominated. As for art, the works of John Ruskin are noted, especially *Sesame and Lilies*; H.P.P. Crease ordered *Girls Graphics* for his daughters, but unfortunately, it never appeared.⁵⁷ Before the Creases moved to Victoria various libraries had been started, including that of the Mechanics Institute in 1864.⁵⁸ In 1888 Josephine Crease was involved in the Half Hour Reading Society which began in August of that year with Josephine's friend and Lindley's future fiancée, Annis Musgrave, as secretary-treasurer. Annis was

a daughter of Edward Musgrave who pioneered in the Quamichan-Maple Bay area. They were distant relatives of Sir Anthony Musgrave, Governor of the United Colony of British Columbia from 1869 to 1871.⁵⁹

Outdoor events and sports were common. Tennis days were held at alternate homes during milder weather, and in Beacon Hill Park there were paper chases, steeple chases, and team games like football and lacrosse. Horse-back riding was not only a means of transportation, but an enjoyable activity - Josephine recorded with excitement her father's purchase of a horse named Dixie in May of 1881.⁶⁰ In some winters there was ice, and Josephine and her friends went skating at Skinner's Pond, Swan Lake and elsewhere.

The Creases were avid boaters - there were trips "up the arm," a saltwater inlet called the Gorge, as well as ventures outside the protected waters of the harbour. The family owned a number of boats, including the *Gypsy* (#55) and the *Loon*. Much later (1938-1967) Arthur Crease would be Commodore and Honourary Commodore of the Royal Victoria Yacht Club. Picnics were popular, and the Gorge was a favourite spot for them as well as for sketching. Queen Victoria's birthday in May was celebrated with much fanfare - including fireworks and boat races in the Gorge.

The Creases made various trips about British Columbia - mainly up the island and to the interior. Camping in the summer was traditional, and sketches were often made during the leisure hours of these excursions (#49, #51, #52). In these early years Josephine wrote of camping in Sooke, at Maple Bay, and at Millstream, as well as a trip to Somenos with the Wards.⁶¹ Josephine seems to have had a special appreciation for the natural environment:⁶²

All the mountains today are most exquisite in their loveliness. I could have stood looking at them the whole day . . .

Josephine also wrote of a variety of activities customarily associated with women - house cleaning, knitting, sewing, crewel work, and lace making. Though she made jams and marmalades, Josephine regretted in 1884 that she did not know more about cooking:

I have never learnt cooking which I believe is a great mistake in a colony when servants may leave at any moment without warning . . .⁶³

In 1886 Josephine baked her first cake - for her brother-in law, Fred Walker.⁶⁴ When Susan and Josephine went to Great Britain, their mother encouraged them to learn more about cooking.⁶⁵

. . . the higher branches I think would be the most useful to you - but by this I don't mean confectionary or jellies - but soups - entrees - the most approved & different modes of cooking fish - with a few little nick nacks . . .

There is no evidence that her daughters took the advice. In Josephine's case, one deterrent may have been her constant battle with overweight. As she lamented in 1884, "Camping made me fatter still."⁶⁶ And later in England she wrote, "I am so heavy I can only just lift myself up for a minute . . ."⁶⁷

Josephine's health problems were never serious, and she lived past her eighty-third birthday. As did most of her family, she continually needed dental work and throughout her life, she had pains in her legs which in 1887 were attributed to bad circulation.⁶⁸

Photographs (#12, #13, #14, #30, #31, #32, #37, #44, #45, #82) show the changing fashions in dress and hairstyles. One hairstyle which she particularly noted was that of February, 1883 when she "had all my hair cut off like a boy."⁶⁹ In general the dress styles continued to have long skirts and high necks.

In 1888 Josephine participated in a number of organizations which were started by women for their own interest and development. In June she joined the Ladies Cricket Club,⁷⁰ and in August the Half Hour Reading Society was begun.⁷¹ And in October the Walking Club was started.⁷² The first walk ended with tea at "Highwood", the Wards' home, and subsequent walks concluded with refreshments at other homes. Josephine listed the members of the Walking

Club as Alice and Nellie Ward, Ada and Sophie Pemberton; Flo King, Mary and Katy Langley, Clare, Maude, and Milly Drake; Flo, Sylvia, and Rose Jenns; Jessie and Effie Duns-muir; Katie Charles; Eveline Pemberton; Mrs. Snowden; Gerty Powell; Annis Musgrave; Mrs. Maitland; and Pattie Rhodes.⁷³ In December the club had a dance with fifty-three persons at "Pentrelew" which was decorated by Susan Crease with berries, ivy, and walking sticks.⁷⁴ The pattern of people, mainly women, gathering together at a different house each week to enjoy a common interest and then have tea, would be repeated later with the Sketch Club of the Island Arts and Crafts Society.

There were constant social events - dances, impromptus, balls, afternoon calls. In November, 1882 Josephine wrote of going to the Victoria Assembly of the Philharmonic for dancing,⁷⁵ and her mother recorded that it was "Dear Zeffie's first ball."⁷⁶ This was the same time as the visit of the Marquis of Lorne and Princess Louise whom Josephine met at the T.N. Hibben's place.⁷⁷ An important event for the Creases in 1886 was Mary's marriage to Frederick George Walker on January 19 in Christ Church Cathedral. Josephine and Susan were bridesmaids, dressed in cream coloured outfits trimmed in green satin and "plush bonnets with holly berries."⁷⁸ In the same year she was a bridesmaid for her friend Myra Wake who married Harry Ridley.⁷⁹

In the last few years before her departure to Great Britain, Josephine took painting lessons. Her first instruction was from Georgina M. de L'Aubiniere who along with her husband, C.A. de L'Aubiniere, came to Victoria in 1886. Madame de L'Aubiniere (as she was known) was the daughter of English watercolourist John Steeple,⁸⁰ and she was noted for her emphasis on mood, rather than realism, in her work (#27).⁸¹ She and her husband were called "worthy representatives of the French school of painting of the time."⁸² The de L'Aubinieres were guests at the home of A J. Langley (a druggist) called "The Maples" on Fairfield Road, Katy and Mary Langley were friends of Josephine. Her diary tells of going to the Langley home on December 11 to see the de L'Aubiniere paintings.⁸³ On January 11, 1887 the couple opened a studio for painting pupils, and seven days later Josephine began her first painting under Madame de L'Aubiniere's tutelage (#28, #29).⁸⁴ Instruction seems to have revolved around work in the studio. Josephine told of "Madame painting for us til 4 p.m."⁸⁵ Thus de L'Aubiniere taught by having the students view her at work. Copying works of others was another technique for learning; extant are the paintings of Seal Rock and the ocean near San Francisco that Josephine recorded doing in the end of April, 1887 (#29).⁸⁶ She also noted finishing her "Alameda woodcuts"⁸⁷ -

presumably she was copying an earlier work, not actually doing woodcuts. They also worked in still-life,⁸⁸ and in the studio were "excellent casts for art school"⁸⁹ - this probably refers to plaster casts used in place of live models.

On October 15, 1887 there was a dress-up affair at Waitt's Music Store to see the de l'Aubiniere paintings of scenes in and around Victoria. Josephine and her family were invited and attended this "private view."⁹⁰ While in Victoria, the de l'Aubinieres urged the establishment of a museum and art school, and C A. de l'Aubiniere offered his services as director.⁹¹ Nothing came of their efforts, and by 1888 they were in Montreal. Before leaving, however, they were commissioned by the Provincial Government to illustrate the Assembly's presentation to Queen Victoria on the occasion of her Diamond Jubilee, and fourteen oils were painted showing Vancouver Island scenes. Georgina de l'Aubiniere hung work in the Royal Academy in Britain, and Queen Victoria was reputed to have bought three.⁹²

The other woman to give Josephine Crease instruction in art did so for a very short period, and no information about her has surfaced in Canadian or British references. According to Josephine's "New Acquaintance" list at the end of her diary, Ainslie Borrou was a Collingwood girl who

had won a first class medal in drawing.⁹³ It may be that Ainslie was a skilled amateur painter, visiting in Victoria from Collingwood, Ontario. Josephine and Susan Crease took lessons from her in March and April of 1889, just prior to their trip to Great Britain. Their instruction was in "free-hand" drawing, and Josephine found it more difficult to draw a nose than a hand.⁹⁴ In April Ainslie Borrou planned to leave for eastern Canada, and under Josephine's list of engagements and marriages, A. Borrou is matched with Alex Leask.⁹⁵

In these first twenty-four years of her life Josephine was involved in the arts in various ways - sketching trips with family and friends to local spots, taking lessons at school or with private instructors, making hand-painted cards for occasions such as birthdays and Christmas (a custom popular in the late nineteenth century and done even by Royal Academicians),⁹⁶ and copying works of others. Josephine noted copying a painting of Niagara Falls⁹⁷ and a sketch by Thomas Bamford (1861-1941), a future colleague in the Island Arts and Crafts Society. These and her other activities were appropriate for a young woman of her social standing who was grooming herself for marriage. But Josephine Crease never married, and her diaries remain silent about any possible match. By age 24, she felt "quite ancient,"⁹⁸ and she may have been the one to

confide in writing: "I once thought I would have married when I was 24 but I am not married yet . . ." ⁹⁹ She obviously felt the "Oddness" that George Gissing dealt with in his novel. Yet in her family being single was not unusual. Of the four sisters, only Mary married (Josephine noted that her engagement had been made without their parents' consent). ¹⁰⁰ Of the two brothers, Arthur married Helen (Nell) Louise Tyrwhitt-Drake, Lindley had two engagements which were broken. ¹⁰¹ Though painting and sketching were consistently an important interest for Josephine, she was not from a family or situation where much if any thought was given to making a career as an artist. Through this period (until 1889) Josephine Crease seemed satisfied with amateur status and made no claims of ambition to be a professional artist.

FOOTNOTES

Chapter III

¹"Family Register" in the Crease Family Papers, PABC, Victoria ADD MSS 55, Volume 21, File 2.

²S.W. Jackman, *The Men at Cary Castle*, p. 16.

³In the Family Register a pattern can be seen of the Creases naming their children after a godparent. - Susan Reynolds Crease's godmother was Julia Reynolds of Penair, Cornwall; Barbara Lindley Crease's godmother was her mother's sister, Barbara Lindley (who later married Edmund Thompson); Lindley Crease's godfather was his mother's brother, Nathaniel Lindley; and Arthur Douglas Crease's godfather was Sir James Douglas (Governor of Vancouver Island [1851-1864] and of British Columbia [1858-1864]).

⁴Inscription on reverse of painting.

⁵Inscription on reverse of painting.

⁶S.R. Crease in the Crease Family Papers, PABC, Victoria, ADD MSS 55, Volume 13, File 4.

⁷Kathryn Bridge, Archivist, Provincial Archives of British Columbia, May, 1980, a watercolour of John Lindley by Charles Fox is in the collection of the Provincial Archives of British Columbia.

⁸*Ibid.*, Volume 13, File 3, pp. 81-82.

⁹R.C. Mayne's *Four Years in British Columbia and Vancouver Island*, adjacent to page 45.

¹⁰*Illustrated London News*, February 7, 1863, p. 145.

¹¹Josephine Crease, Diary, February 1, 1882.

¹²Josephine Crease, Diary, July 31, 1885. Josephine and Mary Crease both had lunch at the Carrs.

¹³Josephine Crease, Diary, 1909, list at end.

¹⁴Josephine Crease, Diary, March 1, 1881, Volume I. Art supplies such as brushes, paints, and picture frames were a common present on birthdays and at Christmas.

¹⁵Josephine Crease, Correspondence Inward from Lindley Crease, PABC, Victoria AE C86 C862 C865.

Lindley Crease, Correspondence Inward from Josephine Crease, PABC, Victoria A E C86 C863 C862.

¹⁶S.W. Jackman, *Op. Cit.*, p. 17.

¹⁷N. de Bertrand Lugin, *The Pioneer Women of Vancouver Island 1843-1866*, p. 311.

¹⁸Josephine Crease, Diary, June 4, 1881 indicates that a pact was made in 1877.

¹⁹Josephine Crease, Correspondence to Lindley Crease, November 1, 1884.

²⁰Josephine Crease, Diary, 1881, Volume I.

²¹Josephine Crease, Diary, June 5, 1881, tells of her teaching Sunday School for the first time.

²²Josephine Crease, Diary, March 5, 1878, Volume 2. Mrs. Alfred Fellows' sister-in-law was Mrs. Arthur Fellows, née Eleanor Caroline Hill. She was the daughter of Sir Rowland Hill who started the Penny Post in Great Britain. Eleanor Caroline Fellows is noted for her drawings of early British Columbia, and many are in the collection of the PABC. Later she married for a second time, and as Mrs. Symthe revisited Victoria from England in 1909, accompanied by her two daughters. They called at Pentrelew on November 4, and Josephine assessed the call as "not exciting" in her diary of that year.

²³Josephine Crease, Diary, 1878 Volume 2 is in a booklet entitled "History Questions and Answers Book."

²⁴Josephine Crease, Correspondence to Lindley Crease, March 8, 1878.

²⁵Josephine Crease, Diary, June 21, 1878, Volume 2.

²⁶Josephine Crease, Diary, August 15, 1878, Volume 2.

²⁷*Columbia Coast Mission Reports*, Twentieth Report, 1878, pp. 18-19.

²⁸Josephine Crease, Diary, August 15, 1878, Volume 2.

²⁹Josephine Crease, Diary, August 18, 1878, Volume 2.

³⁰Josephine Crease, Correspondence to Lindley Crease, August 16, 1880.

³¹Josephine Crease, Diary, September 26, October 10, 1878, Volume 2.

³²Josephine Crease, Diary, September 15, 1879.

³³Josephine Crease, Diary, October 22, 1878, Volume 1.
Josephine Crease, Correspondence to Lindley Crease, December 30, 1878.

Josephine Crease, Diary, September 9, 1879.

Josephine Crease, Diary, September 29, 1879.

Josephine Crease, Diary, September 1, 1879.

³⁴Josephine Crease, Diary, August 20 and 21, December 20, 1878, Volume 1; October 1 and 28, September 11, November 26, December 17, 1879.

³⁵Josephine Crease, Diary, August 30 and December 20, 1878.

³⁶Josephine Crease, Diary, October 1, 1878, Volume 1.

³⁷Josephine Crease, Diary, November 24, 1878, Volume 1.

- ³⁸Josephine Crease, Diary, August 16, 1880.
- ³⁹Josephine Crease, Correspondence to Lindley Crease, August 16, 1880.
- ⁴⁰Josephine Crease, Correspondence to Lindley Crease, January 31, 1881.
- ⁴¹Josephine Crease, Diary, February 2, April 30, June 17, 1881.
- ⁴²Josephine Crease, Diary, September 20, 1881.
- ⁴³Josephine Crease, Diary, May 8, 1881.
- ⁴⁴Josephine Crease, Diary, May 5, 1881.
- ⁴⁵Josephine Crease, Diary, June 18, 1882.
- ⁴⁶Josephine Crease, Diary, March 2 and 8, 1883.
- ⁴⁷Josephine Crease, Correspondence to Lindley Crease, November 1, 1884.
- ⁴⁸Josephine Crease, Diary, June 15, 1884 tells of first lesson.
- ⁴⁹Josephine Crease, Diary, March 25, 1889 and June 23, 1891.
- ⁵⁰Josephine Crease, Correspondence to Lindley Crease, May 31, 1881.
- ⁵¹Josephine Crease, Correspondence to Lindley Crease, November 1, 1884.
- ⁵²Josephine Crease, Diary, June 12, 1881.
- ⁵³Josephine Crease, Diary, March 23, 1889.

⁵⁴F.E. Walden, *Social History of Victoria 1858-1871*, pp. 127-128.

⁵⁵Josephine Crease, *Diary*, 1889, list at end.

⁵⁶*Ibid.*, pp. 123-124.

⁵⁷Josephine Crease, *Diary*, 1887 and 1888 under list of Important Events of the Year and Books.

⁵⁸F.E. Walden, *Op. Cit.*, p. 134.

⁵⁹*Victoria Daily Colonist*, March 22, 1953, p. 6. J. Nesbitt's Old Homes and Families column.

⁶⁰Josephine Crease, *Diary*, May 31, 1881.

⁶¹Josephine Crease, *Diary*, August 4, 1879; August 29, 1884; September 15, 1882; and August 25, 1888.

⁶²Josephine Crease, *Correspondence to Lindley Crease*, March 29, 1878.

⁶³Josephine Crease, *Correspondence to Lindley Crease*, November 1, 1884.

⁶⁴Josephine Crease, *Diary*, November 5, 1886.

⁶⁵Sarah Lindley Crease, *Correspondence to Josephine Crease*, March 4, 1890 in collection of PABC, Victoria. A E C86 C863 C861.

⁶⁶Josephine Crease, *Diary*, September 7, 1884.

⁶⁷Josephine Crease, *Correspondence to H P.P. Crease*, December 22, 1890 in collection of PABC, Victoria. A E C86 C863 C864.

⁶⁸Josephine Crease, *Diary*, July 11, 1887.

- ⁶⁹Josephine Crease, Diary, February 1, 1883.
- ⁷⁰Josephine Crease, Diary, June 8, 1888 under Principal Events of Year.
- ⁷¹Josephine Crease, Diary, August 1, 1888 under Principal Events of Year.
- ⁷²Josephine Crease, Diary, October 17, 1888.
- ⁷³Josephine Crease, Diary, 1889, list at end.
- ⁷⁴Josephine Crease, Diary, December 27, 1888.
- ⁷⁵Josephine Crease, Diary, November 15, 1882.
- ⁷⁶Sarah Lindley Crease, Diary, November 15, 1882, in collection of PABC, Victoria, A E C86 C861.
- ⁷⁷Josephine Crease, Diary, November 3, 1882.
- ⁷⁸Josephine Crease, Diary, January 19, 1886.
- ⁷⁹Josephine Crease, Diary, June 1, 1886.
- ⁸⁰Maria Tippet and Douglas Cole, *From Desolation to Splendour*, pp. 55-57.
- ⁸¹J.B. Stanton, *Impressions of an Age*, #46.
- ⁸²*Victoria Daily Colonist*, May 20, 1952.
- ⁸³Josephine Crease, Diary, December 11, 1886.
- ⁸⁴Josephine Crease, Diary, January 18, 1887.
- ⁸⁵Josephine Crease, Diary, February 15, 1887.
- ⁸⁶Josephine Crease, Diary, April 26, 1887.

- ⁸⁷Josephine Crease, *Diary*, March 2, 1887.
- ⁸⁸Josephine Crease, *Diary*, March 23 and 30, 1887.
- ⁸⁹Josephine Crease, *Diary*, March 17, 1887.
- ⁹⁰Josephine Crease, *Diary*, October 15, 1887.
- ⁹¹J.B. Stanton, *Op. Cit.* under de l'Aubiniere biographical sketch; no page number.
- ⁹²*The Victorian*, November 29, 1976, p. 4.
- ⁹³Josephine Crease, *Diary*, 188, under New Acquaintance List.
- ⁹⁴Josephine Crease, *Diary*, March 12 and 19, 1889.
- ⁹⁵Josephine Crease, *Diary*, 1889, under list of Engagements and Marriages.
- ⁹⁶James Laver, *Victoriana*, pp. 97-105.
- ⁹⁷Josephine Crease, *Diary*, December 1, 1886.
- ⁹⁸Josephine Crease, *Diary*, December 16, 1887.
- ⁹⁹Josephine Crease, *Memo Book*, 1877 in the collection of the PABC, Victoria, A E C86 C865 2. The book originally belonged to Barbara Lindley Crease and was subsequently taken over by Josephine Crease.
- ¹⁰⁰Josephine Crease, *Diary*, March 4, 1889 in list of Principal Events.
- ¹⁰¹Lindley Crease was engaged to Annis Rose Musgrave from 1893 to 1896 and in 1907-1908 he was engaged to Lilla Lowndes, the sister of his friend Ralph Lowndes. Both engagements were broken, and Lindley never married.

CHAPTER IV

EXPERIENCES IN GREAT BRITAIN (1889-1891)

Early in the morning of May 1, 1889 Josephine and Susan Reynolds Crease left Victoria on the *Islander*.¹ thus starting their journey to Great Britain. They passed through Vancouver and then took the train across Canada to Montreal. After visiting friends and seeing the sights (McGill University, Mt. Royal Park, Notre Dame Cathedral, and the Court House), they went to New York on May 11. On the same day the two sisters departed by ship bound for England, and seven days later arrived in Liverpool. Thus began an experience which would expose them to formal art study, renowned historical works in museums and galleries, and the thriving art world of London.

Letters from their parents, Sarah and H.P.P. Crease, reveal in part the motivation for sending their daughters to England. Their father was happy to provide them with an "independent" experience that he felt would be pleasurable, but it was even more important that they be socially acceptable - and the key to such success was to associate themselves with their English heritage. Thus he wrote as follows:²

It will always be a great satisfaction to your mother and myself that you two girls have had such a chance and have been able to enjoy it so thoroughly & get so independently [sic] and besides establish and keep your place in society - no one who is now in or who comes to Victoria or B.C. will be able to crow over you for not having 'been to England.'

Their mother also wrote in regard to their social position:³

. . . I am very glad that both of you should see a different way of living to that you have been accustomed to - as it will help you better to understand people whose homes have been, or are, on the higher social scale.

Of course, you and Susie will take particular notice of the correct way of setting a table & everything connected with it & all sorts of other little things, experience of good taste your observant young eyes are sure to notice [sic] - and I hope *remember* for the benefit of those not as favoured as yourselves, but remember, dear Child, that I love simplicity as well as refinement and have no desire to affect an amount of luxury not justified by income which is a very modest one compared to our neighbours who have grown rich.⁴

Clearly, one of the elements of good taste was discretion with one's financial affairs. It was considered improper to discuss money problems publicly, especially if you were a woman. The general line of thought was that women of the middle and upper classes would never have to work outside the home. Their expected role was in marriage where their husbands would deal with finances. When Susan Reynolds Crease wrote to her father of funds, she called it "detestable money matters."⁵ And Sarah Lindley Crease wrote to her daughters of their financial

situation because " . . . I think you will like to know about them, & because I am sure you are discreet enough not to talk about them."⁶

The Creases were prudent with money, and Josephine kept careful accounts, sometimes in her diaries. They were also aware by the 1890's that others would come to greater social prominence and economic success. As H.P.P. Crease wrote to Josephine (whom he called with true Victorian sentiment his "Dear Zeffie Duffie Chuffie"), " . . . it's hard enough to get the money together" and that "we may never perhaps have the chance of giving you two dears such an opportunity again . . . "⁷ Thus, with some financial reservation, the Creases sent to Great Britain their two unmarried daughters. Perhaps the parents hoped that Susan and Josephine would find suitable husbands in the homeland. At the very least they would be exposed to family and culture which would make them more acceptable to society in Victoria.

The Crease sisters planned to take some course of study, most specifically in art, but they had no pre-arranged plans. Though they arrived in England in May, they did not begin classes until October. Josephine wrote to her father in June that " . . . we would not have lessons anywhere till October as the summer vacation comes in a week or two & all studios shut up!"⁸ So it was after

a summer of visiting friends, family, and sites, that they found out about the King's College programme. Josephine's diary reads: "We go out studio hunting. Light on King's College & get their prospectus."⁹

Two days prior to going studio hunting, Susan and Josephine moved into Alexandra House. It had been opened on March 14, 1887 "with the object of providing a home in London for young women students at the various schools of art, music, and science, and only such as are actually studying can be admitted."¹⁰ The Princess of Wales (later Queen Alexandra) had evidently suggested the idea in 1883, and Sir Francis Cook offered to erect and furnish a building which would be placed at her disposal. Alexandra House was built in Kensington Gore, adjacent to the Royal College of Music. There were fifty-six suites, each with two bedrooms and a sitting room (#35, #36), a concert hall, practice rooms, a gymnasium, a dining hall, and a drawing room with library. It was decorated in the Jacobean style, and the firm of Doulton, noted for its promotion of opportunities for women in china painting,¹¹ supplied a large picture in tile work for the dining room and tile work for the fireplaces and mantel pieces in the principal rooms.

Josephine found the move from the Alstons (family friends with whom they stayed) to Alexandra House a great

improvement.¹² She reported that about one hundred women were staying there, some in art and the others in music. The Crease sisters' room was number twenty-nine, which was located on the third floor. During their stay at Alexandra House, they often attended performances in the concert hall and participated in programmes at the gymnasium,¹³ including dancing. There were various social events at Alexandra House - parties, dances, the anniversary of Miss Palmer and her assistants taking over at the house,¹⁴ and in March, 1891 the visit of the Princess of Wales, her daughters Maude and Victoria, and Lady Suffield.¹⁵

On October 15, 1889 Josephine Crease attended her first class at King's College. Women were admitted through the Ladies' Department which was administered from 13 Kensington Square, West, by a Committee of Management and the Lady Superintendent and Secretary to the Ladies' Department, Miss C.G. Schmitz (Appendix I). Though Josephine wrote of German classes under C.A. Buchheim, the focus of her study was practical art.

The School of Art at King's College during the Creases' course of study was under the direction of Professor Albert William Holden (1848-1932). There were two assistant-masters who were not named in either the prospectus (Appendix II) or Josephine's diaries. Seymour Lucas, an associate at the Royal Academy, acted as

Visitor and Examiner.

The only instructor of art mentioned by Josephine Crease was Holden,¹⁶ and there is an extant sketch by her which has an inscription on the reverse indicating that it was copied from his work (#41). A.W. Holden, according to the syllabus of 1894-1895 was an exhibitor at the Royal Academy and the Harben Professor of Fine Art at King's College. He was born and lived in London and taught at King's College from 1887-1904.¹⁷ His works of note were oils of historical and religious subjects. He had studied at the Royal Academy schools and during his lifetime exhibited not only at the Royal Academy, but also with the Royal Society of British Artists, the Royal Institute of Oil Painters, and in the provinces.¹⁸

The course of work offered included Drawing ("Freehand and Model drawing - Shading from the Ornamental Cast - Study of the Antique and Designing etc."), Painting ("Monochrome from the Cast - Still Life, in Oil and Water Colours"), and Life Class ("Drawing and Painting from the Life - Figure and Costume Models"). The Anatomical Museum was open daily to art students. A Special Course of Art Training was offered as well as particular subjects needed for preparation for the Royal Academy schools. In addition there was a Sketch Club (Appendix II).

Women were admitted to these classes, but they had to enter the college by a separate door, i.e. the "Office door." Examinations (which led to a Certificate and after two years of high marks to a Diploma) were voluntary - a contentious point in earlier years between the separatists (who found it more beneficial for women to have separate requirements) and uncompromising groups (who felt women should compete on an equal level with men).¹⁹ No records are extant to show if Josephine Crease participated in examinations in the Art School; her diaries remain vague - she did "give in" some sketches which she felt were not worthy of third marks,²⁰ but no results are reported.

Comparison of Josephine's diary entries with the courses listed in the prospectus show that she was probably taking a standard line of work. Josephine wrote of going to the studio or to King's College most frequently. She worked from casts²¹ and complained of her efforts in Antique class when drawing the Greek god Hermes - "Hopelessly wrong with Hermes!"²² She noted a perspective lesson²³ and joined the Life class on November 2, 1889.²⁴ There were several models, including a Spanish girl and an Italian woman.²⁵ Josephine referred to a Model Club for which a Miss Smith was a model.²⁶ Perhaps a group alternated in drawing one another. There

was also a Sketch Club which Professor Holden was apparently directing.²⁷ The syllabus for 1894-1895 shows a thorough programme worked out for the Sketch Club (Appendix III); a similar programme may have been offered or was being developed when the Crease sisters were in attendance. Suggested subjects - figure (usually literature), landscape, design, and still life - were outlined, along with dates for criticism. Perhaps the unsigned works which appear to illustrate a story (#42) are associated with Sketch Club work in England. Josephine recorded that she and Susan sketched in Westminster Abbey,²⁸ and there is a painting from this period (#43). The view is the interior of the nave, looking east at the monument to Sir Issac Newton. Josephine wrote of sketching boards at the studio,²⁹ and thus she must have been working in oils (as the prospectus indicates) as well as her usual watercolour and pencil sketches.

Encouragement and direction came from Victoria. Their mother, who was probably their earliest model and teacher of art, urged Josephine and Susan to spend time and effort in acquiring a firm foundation in drawing skills.³⁰

If I were you I would not grudge the time required to get well grounded in a right appreciation of *form - light & shade - & perspective* - when these things become easy and natural to you - one fifth of the

time spent in learning to color - will be of the greatest advantage - but if you reverse the order - I fear the result will never be so satisfactory to yourself or to anyone else. - It seems to me a question, *how much* time it will be advantageous to devote to sketching.

Yet she was open to the possibility that they might want to pursue some other interest:

If upon trial, you are not satisfied with the amount you are learning, I think you will do well to devote yourself to some other branch of art in which you desire further instruction.³¹

Another form of encouragement to excel in their studies came from competitions and prizes sponsored by the Clothworkers' Company, the Council of King's College, and the Professor (Appendix II). Students were recognized for best patterns for woven fabric; for best paintings of a head from life, of a draped figure from life, of a still life, and of a landscape from nature; for best drawings of a figure from the antique and of a head, hand, and foot from the cast, and for best chalk or charcoal drawing of a set of three figures from the life. A positive note was the awarding of prizes to women in these competitions (Appendix II). There is no certain indication that the Crease sisters competed, but they were aware of other students' work and attended a number of exhibitions of student work.

Susan and Josephine Crease's stay in Great Britain involved much more than their study at King's College, even in the field of art. They met family and friends, and it was usually with them that they visited exhibitions, galleries and sites as well as numerous events. In fact, the social life that they led and reported to Victoria was so busy that their mother was prompted to warn them that having too many friends "might have the effect of a person sitting between two stools."³²

Soon after their arrival at Liverpool, they went to the Walker Art Gallery.³³ Also during May, the Crease sisters reached London and went to the "Royal picture gallery watercolour exhibit"³⁴ which probably refers to an exhibit by the Royal Society of Painters in Watercolour (or the Old Watercolour Society). Accompanying them were their cousins Con (Constance Mary), May (Mary Beatrice) and "Uncle Jack" (John Edward) Lindley as well as Jack's wife Bell Lindley (née Isabel Nichols). A few days later Josephine went with another cousin, Jess (Jessie Louisa) Lindley, to the New Gallery which had begun in 1888.³⁵ In July Susan and Josephine went to the Royal Academy with Lucy Rashdall,³⁶ whose relative Herbert Rashdall had been a friend of the Creases in Victoria. In January, 1890 the Crease sisters went with Jess Lindley to see the paintings of the Old Masters,³⁷ and in February

they went to the Grosvenor Gallery (which would soon fold) with the Richards,³⁸ A.N. Richards' relatives who lived in Vancouver. "Shrimp" or Susan Chaffey Richards was a close friend of Josephine, her sister Minnie (Mary Louisa) was also a friend and after their return to British Columbia was a sketching companion. The day after going to the Grosvenor Gallery, Josephine went with Herbert Rashdall to see a "water colour exhibition."³⁹ In the same month she visited the Hampstead studio of Sydney Prior Hall (1842-1922) who was a portrait painter.⁴⁰ Her cousin Edward Crease (who later came to live in British Columbia) accompanied Josephine to a "Tudor exhibition" in March,⁴¹ and Jess Lindley went with her to a "Vincent exhibition"⁴² which remains a mystery as various Vincents were exhibiting in England at that time. Josephine took in an Arts and Crafts exhibition at the New Gallery,⁴³ an exhibition of works of cats and dogs at the Grosvenor Gallery,⁴⁴ a show of Edward Burne-Jones' paintings,⁴⁵ the winter exhibition of oils at the "Institute"⁴⁶ (probably the Royal Institute of Oil Painters), the Guelph Exhibition,⁴⁷ the Etchers' Exhibition,⁴⁸ and private views of watercolours by Scottish artists⁴⁹ (probably a show by the Royal Scottish Society of Painters in Watercolours) and of works at Humphrey's Mansions.⁵⁰ She marked carefully in her diaries the free days at the National Gallery and the Kensington

Museum.⁵¹ In addition to revisiting places such as the New Gallery, the Grosvenor Gallery, and the Academy, she spent time viewing exhibitions of students' work. She saw sketches of students at the Society of British Artists exhibition in 1890,⁵² exhibits at King's College (which in July, 1890 appears to have had three of Josephine's works included),⁵³ the Gilbert Exhibition of students' work in October, 1890,⁵⁴ an exhibition of Royal Academy students in December, 1890⁵⁵ as well as a show vaguely recorded as the "exhib. students Kens."⁶⁵

At the end of their stay in Great Britain, the Creases again came in contact with the de L'Aubinières who were according to Josephine's address book living at 13 Fitzroy Street, Fitzroy Square.⁵⁷ In December Josephine called on Madame de L'Aubinière, and in the following April (1891) she went to see her watercolour sketches which were being shown on Bond Street.⁵⁸

Another painting friend from British Columbia with whom the Creases spent time while in England was Sophie Pemberton whom they saw in July, 1889,⁵⁹ not long after their arrival. Sophie was also studying art and attended the Cape Nichol School of Art in South Kensington.⁶⁰ In October they frequently saw the Pembertons, and Sophie participated in the same gym activities as the Creases.⁶¹ There is no record of their sketching together in England,

but shortly after Josephine returned to British Columbia, she began working with Sophie Pemberton.⁶²

Susan and Josephine Crease received instruction not only at King's College, but also from a friend of their mother, Lottie Alston in whose home they stayed before living at Alexandra House. In July, 1889 Josephine wrote of going with Lottie for sketching lessons at Greenwich where she sketched from a window of the Baptist chapel and made a sketch of the Observatory.⁶³ It is unclear whether any of this work is extant.

The work that has survived from their trip to England consists mainly of paintings done while on holidays visiting relatives. The Crease sisters frequently visited their mother's brother, Nathaniel Lindley (Uncle Natty),⁶⁴ his wife, "Aunt Natty" (Katharine Lindley, née Teale), and their children. Of these cousins, especially friendly were John Edward ("Uncle Jack") and his wife Isabel (Bell), Jessie Louisa (Jess), Annie Clayton (who married William Cameron Gull), Mary Beatrice (May), and Francis Oswald (Frank) (#37). The Lindleys had a home in Craven Hill Gardens in London and another, "Carlton Lodge", near Norwich (#38). It was at the latter that Josephine painted the interior, showing the front hall (#40) and the small sketch of the dinner bell (#39).

Her mother's sister, Barbara Lindley Thompson ("Aunty Bar"), and her husband, Edmund Thompson ("Uncle Bar"), were also hospitable. Susan and Josephine visited their home at 18 St. Mary's Road, Leamington on a number of occasions.⁶⁵ It was there that Josephine painted a corner of the drawing room (#34) and an exterior scene of the house and garden (#33).

Susan and Josephine visited a number of friends, often sketching at different places. In July, 1889 they went to Peterboro to visit Reverend Peter Royston and his wife (née Fanny Scott).⁶⁶ With them they went to the seaside at Hustainable where they sketched the local houses. In August the Crease sisters went to "Carlton Lodge",⁶⁷ their brother Arthur, who was at school at Haileybury, joined them. Josephine wrote of going with her brother and sister to Avon⁶⁸ to sketch and of going with others to sketch at Guy's Cliffe, the site of an old Saxon Mill.⁶⁹ In April, 1890 Susan and Josephine visited the Moodys⁷⁰ (who had pioneered in British Columbia) at their home the "Chantry" near Ross (probably Ross on Wye) outside the city of Gloucester. As was the pattern, they spent some of their leisure time drawing. They made another trip to the Moodys and sketched in September, 1890.⁷¹ An additional trip was made to "Carlton Lodge," and Josephine went with her cousin Constance to paint the Mulbarton Commons in the

small village of Wymondham nearby.⁷² They also made trips to locations where no sketching was reported - Haileybury where Arthur was in school,⁷³ Oxford and Warwick,⁷⁴ Yarmouth to see the Matchells (Josephine had particularly enjoyed Walter Matchell in her younger days in Victoria),⁷⁵ Grimsby,⁷⁶ Surbiton to stay with the Hollands⁷⁷ (also known from Victoria - C.A. Holland was a realtor connected with the B.C. Land and Investment Agency), Acton to see their "mother's old places,"⁷⁸ Stonehenge,⁷⁹ the Roman ruins at Lilchester,⁸⁰ Windsor, and Cornwall for walking tours.⁸¹ While in London, they went to see their father's old places including Lincoln's Inn where he had worked.⁸²

Sarah Crease encouraged them to see the sites during their free time and holidays. "It would be a good opportunity for studying the British Museum and other similar places - and of going to operas and theatres together."⁸³ And Susan and Josephine followed her advice. They not only went to concerts at Alexandra House, but also went to numerous musical and dramatic productions. In a typical month they would go to the theatre (such as the Globe to see a Shakespeare play⁸⁴ or the Criterion Theatre and Restaurant⁸⁵) and to a concert (such as an organ recital in the Albert Hall).⁸⁶ Josephine recorded seeing the queen for the first time at a concert on March 6, 1890. A usual month would also include excursions to parks

such as Jephson Gardens (where fireworks and illuminations could be seen), Kew Gardens, or Kensington Gardens.

In 1890 a visit to Madame Tussaud's Waxworks was listed as a principal event in Josephine's diary.⁸⁷

The Crease sisters played tennis, cricket, and croquet while abroad and were introduced to golf and "bowls."⁸⁸

On Sundays they went to church, attending various ones on their trip. Josephine enjoyed shopping - she told of going to the area of Regent and High Streets, also of note was the store Liberty and Company (which opened in 1875 and espoused Arts and Crafts movement designs).⁸⁹ Josephine and her friends took tea at the "ABC" (the Aerated Bread Company which first opened in 1890 in Piccadilly and filled the need for a cheap, respectable place where a woman could eat on her own).⁹⁰ Josephine began to be a customer of the Ladies Dress Association and continued her contact with them after her return to British Columbia.

The leisured woman of the period was involved often not only in art but also in charity. Sarah Crease hoped her daughters would support philanthropic efforts. She wrote to Josephine:⁹¹

I hope you will not forget Kilburn - send Miss Ashdowne all the old things you can spare of any description and they will be turned into food and clothing for the poorest of the poor . . . I hope before very long something will be done for them in Victoria. So many people are now becoming

familiar with 'our work' that I trust the ground is being prepared to yield some good fruit, in its season.

Susan and Josephine visited Kilburn Orphanage in October, 1890,⁹² however, according to Josephine's diaries, charity work was not a major concern for her while in England. After her return to Victoria, she did become involved in organizations which had philanthropic aspects - for instance, the Red Cross and the Women's Auxiliary of the Navy League.

Thus the Crease sisters' sojourn in England exposed them to the very heart of British culture which was the basis of society in Victoria, British Columbia. They learned of the traditional as well as the newest trends, not only in art, but in dress and entertainment. They were now acceptably educated. But they saw more than their English heritage. Susan and Josephine went to and returned from Great Britain by traveling overland across Canada. They visited the eastern cities of Quebec and Montreal and saw the Rockies and the broad expanse of the prairies. The Crease sisters were not only British - they were Canadian. As their father wrote to a friend:⁹³

While you & I talk of the Old Country as
'Home,' all our children call Canada
'Home.'

They visited the art gallery in Montreal,⁹⁴ and sketched the scenery from the train.⁹⁵ In the years following

their trip abroad, the Canadian element would become more and more important.

FOOTNOTES

Chapter IV

¹Josephine Crease, *Diary*, May 1, 1889.

²H.P.P. Crease, *Correspondence to Josephine Crease*, June 3, 1890, in collection of PABC, Victoria. A E C86 C863 C86.

³Sarah Crease, *Correspondence to Josephine Crease*, October 2, 1880, in collection of PABC, Victoria. A E C86 C863 C861.

⁴*Ibid.*, December 17, 1889.

⁵H.P. Crease, *Correspondence to Josephine Crease*, February 3, 1890. The father reported the comments of the elder sister to Josephine.

⁶Sarah Crease, *Correspondence to Josephine Crease*, March 4, 1890.

⁷H.P.P. Crease, *Correspondence to H.P.P. Crease*, February 5, 1890.

⁸Josephine Crease, *Correspondence to H.P.P. Crease*, June 20, 1889.

⁹Josephine Crease, *Diary*, October 4, 1889.

¹⁰*London Times*, March 15, 1887, p. 12a.

¹¹Anthea Callen, *Angel in the Studio*, p. 68.

¹²Josephine Crease, *Diary*, October 2, 1889.

¹³For more on the movement to bring physical fitness to women, see Paul Atkinson "Fitness, Feminism, and Schooling" in Sara Delamont and Lorna Duffin, *The Nineteenth Century Woman Her Cultural and Physical World*, pp. 92-133.

¹⁴Josephine Crease, Diary, October 9, 1889.

¹⁵Josephine Crease, Diary, March 11, 1891.

¹⁶Josephine Crease, Diary, July 4, 1890 and December 19, 1889.

¹⁷J. Johnson and Greutzner, *The Dictionary of British Artists 1880-1940*, p. 253.

¹⁸G.M. Grant, *Dictionary of British Artists Working 1900-1950*, p. 166.

¹⁹Sara Delamont, "The Contradictions in Ladies' Education" in S. Delamont and L. Duffin, *Op. Cit.*, pp. 134-163.

²⁰Josephine Crease, Diary, December 17, 1889.

²¹Josephine Crease, Diary, October 15, 1889.

²²Josephine Crease, Diary, December 16, 1889.

²³Josephine Crease, Diary, November 14, 1889.

²⁴Josephine Crease, Diary, November 2, 1889.

²⁵Josephine Crease, Diary, May 20, 1890, October 14, 1890, November 9, 1889.

²⁶Josephine Crease, Diary, November 23, 1889.

²⁷Josephine Crease, Diary, July 4, 1890.

²⁸Josephine Crease, Diary, March 5, 7; April 30, 1890.

- ²⁹Josephine Crease, Diary, December 6, 1889 and March 3, 1890.
- ³⁰Sarah Crease, Correspondence to Josephine Crease, March 4, 1890.
- ³¹Sarah Crease, Correspondence to Josephine Crease, March 4, 1890.
- ³²Sarah Crease, Correspondence to Josephine Crease, December 15, 1889.
- ³³Josephine Crease, Diary, May 21, 1889.
- ³⁴Josephine Crease, Diary, May 25 and 27, 1889.
- ³⁵Josephine Crease, Diary, May 29, 1889.
- ³⁶Josephine Crease, Diary, July 5, 1889.
- ³⁷Josephine Crease, Diary, January 15, 1890.
- ³⁸Josephine Crease, Diary, February 4, 1890.
- ³⁹Josephine Crease, Diary, February 5, 1890.
- ⁴⁰Josephine Crease, Diary, February 19, 1890.
- ⁴¹Josephine Crease, Diary, March 11, 1890.
- ⁴²Josephine Crease, Diary, March 14, 1890.
- ⁴³Josephine Crease, Diary, 1890, adjacent to June 5.
- ⁴⁴Josephine Crease, Diary, June 16, 1890.
- ⁴⁵Josephine Crease, Diary, May 21, 1890.
- ⁴⁶Josephine Crease, Diary, November 1, 1890.

- ⁴⁷Josephine Crease, Diary, January 20, 1891.
- ⁴⁸Josephine Crease, Diary, March 7, 1891.
- ⁴⁹Josephine Crease, Diary, 1891, list at end.
- ⁵⁰Josephine Crease, Diary, March 29, 1890.
- ⁵¹Josephine Crease, Diary, 1891, on end cover.
- ⁵²Josephine Crease, Diary, 1890, on list adjacent to
June 5.
- ⁵³Josephine Crease, Diary, November 24 and July 10,
1890.
- ⁵⁴Josephine Crease, Diary, October 10, 1890.
- ⁵⁵Josephine Crease, Diary, December 12, 1890.
- ⁵⁶Josephine Crease, Diary, October 18, 1890.
- ⁵⁷Josephine Crease, Address Book, in collection of
PABC, Victoria A E C86 C865.3.
- ⁵⁸Josephine Crease, Diaries, December 12, 1890,
April 6, 1891; and end list, 1891.
- ⁵⁹Josephine Crease, Diary, July 15, 1889.
- ⁶⁰Nicholas Tuele, *Sophia Theresa Pemberton (1869-
1959)*, p. 19.
- ⁶¹Josephine Crease, Diary, October 30 and November 6,
1889.
- ⁶²Josephine Crease, Diary, November 27 and December 4,
1891.
- ⁶³Josephine Crease, Diary, July 6, 8, 11, 13, 17,
1889.

- ⁶⁴Josephine Crease, Diary, August 7, 1889 and August 1, 1890.
- ⁶⁵Josephine Crease, Diary, July 3, 1889 and December, 1889.
- ⁶⁶Josephine Crease, Diary, July 24, 1889.
- ⁶⁷Josephine Crease, Diary, August, 1889.
- ⁶⁸Josephine Crease, Diary, August 31, 1889.
- ⁶⁹Josephine Crease, Diary, September 5, 1889.
- ⁷⁰Josephine Crease, Diary, April 15, 1890.
- ⁷¹Josephine Crease, Diary, September 7, 1890.
- ⁷²Josephine Crease, Diary, August 14 and 19, 1890.
- ⁷³Josephine Crease, Diary, June 4, 1889 and September 23, 1890.
- ⁷⁴Josephine Crease, Diary, June 18 and 29, 1889.
- ⁷⁵Josephine Crease, Diary, August 24, 1889.
- ⁷⁶Josephine Crease, Diary, February 1, 1890.
- ⁷⁷Josephine Crease, Diary, June 14, 1890.
- ⁷⁸Josephine Crease, Diary, June 29, 1890.
- ⁷⁹Josephine Crease, Diary, July 21, 1890.
- ⁸⁰Josephine Crease, Diary, July 15, 1890.
- ⁸¹Josephine Crease, Diary, August 20, 1890.
- ⁸²Josephine Crease, Diary, July 12, 1889.

- ⁸³Sarah Crease, Correspondence to Josephine Crease, December 15, 1889.
- ⁸⁴Josephine Crease, Diaries, January 18, 1890.
- ⁸⁵Josephine Crease, Diary, February 25, 1891.
- ⁸⁶Josephine Crease, Diary, February 10, 1890.
- ⁸⁷Josephine Crease, Diary, January 14, 1890.
- ⁸⁸Josephine Crease, Diary, July 18 and July 27, 1889.
- ⁸⁹I. Anscombe and C. Gere, *Arts and Crafts in Britain and America*, p. 16.
- ⁹⁰Duncan Crow, *The Edwardian Woman*, p. 146.
- ⁹¹Sarah Crease, Correspondence to Josephine Crease, December 15, 1889.
- ⁹²Josephine Crease, Diary, October 2, 1890.
- ⁹³H.P.P. Crease, Correspondence to Hewitt Bostock, April 2, 1898 in collection of PABC, Victoria Crease Family Papers Letterbox February 8 - April 6, 1899. As quoted in Margaret Ormsby, *British Columbia: A History*, p. 329.
- ⁹⁴Josephine Crease, Diary, April 29, 1891.
- ⁹⁵Josephine Crease, Diary, May 10, 1891.

*CHAPTER V**THE MIDDLE YEARS (1891-1909)*

After her return from Great Britain, Josephine Crease resumed many activities and a lifestyle similar to that which she had experienced prior to going abroad. These years were important for they were also the formative period for the Island Arts Club. A common interest in art became more clearly defined - lessons were given, exhibitions were held, and lectures were presented. The people who would be instrumental in initiating and maintaining the club began joining together in a less casual and a more organized fashion. Women in particular (for they were in the majority and a strong force within the Island Arts Club when it began) were establishing various organizations - among them the Alexandra Club which was the location for early meetings and exhibitions of the Island Arts Club. Josephine Crease was on the executive of the Alexandra Club, and thus she had some administrative experience by the time the Island Arts Club started. For Josephine these years were significant because she began her first small business ventures - selling lavender in partnership with Nan Robertson in Vancouver¹ and selling

postcard sketches through Hibben Stationers² (thus using her artistic talents to financial advantage). At the end of this period (1908), she learned to rivet (a process of drilling holes and attaching metal pieces in order^d to hold broken china together), a skill which later provided her with money as well as goods to exhibit in the crafts section of the Island Arts and Crafts Club exhibitions.³

While Susan and Josephine were in Great Britain, some changes had occurred in Victoria concerning their family and home. The carpenters were at work on "Pentrelew" with new additions, and the two sisters stayed elsewhere until the end of May when they were able to move back into "Pentrelew".⁴ With their return Susan and Josephine were able to meet their new nieces and nephew. Their sister, Mary, whose first child, Margery Adelaide (Madge) had been born in 1886, had three more children - twin girls, Winifred Janet (Freda) and Joan Margaret (Joan), who were born in May, 1888, and a son, Harvey, born March, 1891. Josephine Crease was godmother to the three youngest.⁵ Though Josephine was not enamoured with "... small children squalling all day...",⁶ she appears to have^{been} interested in and attentive to the Walker children. Arthur Crease's photograph of Aunt Zeffie with her nieces and nephew on the lawn at "Pentrelew" (#46) shows a favourite pastime. Josephine gave sketching lessons to Madge⁷ and music lessons to Madge and the twins.⁸

Josephine Crease never married or had children, and thus Mary Walker's family provided her with a view of these experiences. There were not only pleasant occasions such as tea on the lawn, there was also unhappiness. Mary's first son, Robert Gervas, died before he was a year old in 1889,⁹ despite all-night vigils at "Pentrelew". And in 1892 Mary's husband, Fred Walker, suffered a business (real estate) failure and left Victoria and his family.¹⁰

It was in these middle years that Lindley Crease had two engagements, both of which were broken. The first was to Annie Musgrave of "Lisronagh" near Duncan (December, 1893 - May, 1896)¹¹ and the second was to Lilla Lowndes (sister of his friend Ralph) who came to Victoria to visit from Britain (November, 1907 - 1908).¹² On the happier side, Arthur Crease married Helen Louise (Nell) Tyrwhitt-Drake in April, 1903,¹³ (#47) and they had three children who survived infancy - Henry Tyrwhitt (April, 1904) for whom Josephine was a godparent, Maude Helen (1906), and Thomas Brian Lindley (1909).¹⁴ Their home was on Birdcage Walk until April, 1909 when they moved into their new home "Ince" on Foul Bay Road.¹⁵

The overlap of generations can be seen in the first part of the twentieth century when at about the same time that Arthur married and began having children, some of Mary's offspring were doing likewise. In 1905 Madge Walker

"came out" at a Native Sons dance,¹⁶ and in 1906 she married Ralph Barwick Deans of Summerland, British Columbia, much to the consternation of those at "Pentrelew" and Birdcage Walk, none of whom attended the wedding.¹⁷ They had found "his looks and manners not encouraging" when he was brought in "at tea time to be inspected,"¹⁸ the final blow came when he declared he was going to marry Madge at once, despite lack of approval. Josephine was amazed for she had not yet met him.¹⁹ The Deans had three children - Walter, Joan Penelope, and Charles Warbrick.²⁰ In December, 1907 Winnifred Janet (Freda) married H. J. S. (Hal) Muskett,²¹ who had become the private secretary at Government House in August, 1906.²² Despite the initial shock of the age difference (she was 17 and he was 39), the family found the match acceptable. Freda's twin sister, Joan, meanwhile began the first of her three unsuccessful engagements, finally marrying George Bulkley in 1910. Harvey Walker left in 1906 as an "able seaman" on the "Empress China."²³ He married later, and his children participated in Island Arts and Crafts Society activities with Josephine. Mary Virginia Inaz Walker accompanied her to the annual exhibition in 1932,²⁴ and George Walker attended C.F. Barker's children's classes in 1936.²⁵

While his children and grandchildren were involved with the above, Henry Pering Pellew Crease ended his

career in law. In February, 1895 after the death of Sir Mathew Baillie Begbie, Crease was passed over, and Theodore Davie became Chief Justice.²⁶ For several years, H.P.P. Crease had been overworked and worried about taxes,²⁷ and thus the news in January, 1896 that he was to be knighted must have been particularly welcome. He sat in full court for the last time on January 17, 1896.²⁸ Crease lived until February, 1905, while his wife, Sarah Lindley Crease lived until December, 1922. In these middle years, there were two unexpected deaths - Emily Crease (H.P.P. Crease's sister who had been a principal at Angela College) was killed by a freight train in Lytton in 1900,²⁹ and Mary Beatrice (May) Lindley (Josephine's cousin who had been a sketching companion in England) vanished and was presumed drowned in Italy in 1895.³⁰ At the end of her diaries Josephine kept lists of such things as engagements, marriages, and new acquaintances. In 1901 she began keeping a list of deaths.

While the Crease sisters were in England, the British Columbia Art Association held its first annual exhibition at Victoria City Hall in 1890.³¹ A number of exhibitions and events in the arts occurred in the period after the Creases' return from England and before the founding of the Island Arts Club. In March, 1892 Josephine recorded seeing an exhibition of watercolour sketches by

Canadian artists which may have been a show from eastern Canada.³² She viewed the work of visitors such as Lollie Penelope Worsfold,³³ who came from England to visit her brothers, J. Kingsfield and Cuthbert Colman Worsfold, who were government employees in Victoria.

One of the earliest places for local artists to exhibit was the autumn Victoria Fair (also referred to as the Agricultural Fair or the Willows Fair). In 1891 a new building was constructed at the Willows Fairgrounds on Cadboro Bay Road,³⁴ but it was probably not until 1894 that artists exhibited there.³⁵ A newspaper account reported that there were 179 entries and a catalogue.³⁶ In the show were paintings, sketches, engravings, china, "Ladies work", lithography, wood-carving (with work of note by two women), and photographs. Among the artists were Emily Carr (who won first place for her pen and ink sketches) and Thomas Bamford who was later on the executive of the Island Arts and Crafts Club. Bamford, a machinist and then provincial government employee (as draughtsman and then as timber agent), came to Victoria from England. In his early years in Liverpool he had studied art and then found work with an architectural firm specializing in church construction and ship design. Active in Victoria's art scene for about a half century, Bamford was noted for not selling his paintings, but doing them only for pleasure.³⁷

At the 1894 fair, first prize went to Lionel C. Barff, an artist and mining broker in Victoria before going on the Klondike goldrush (1898) and then back to China where he died in 1900 while working for the *Illustrated London News*.³⁸ "Sommer's Art Gallery" was reported to have added to the show.³⁹ Joseph Sommer (of J. Sommer and Son) began an art supply and furniture business on Government Street in 1883.⁴⁰ During the Island Arts and Crafts Society era, they did picture framing.⁴¹ Also at the fair were paintings by Edward Scrope Shrapnel (1847-1920) who came to Victoria in 1889 from Ontario where he had been elected an associate member of the Royal Canadian Academy in 1880 and had taught art at the Ladies College in Whitby during the 1880's.⁴² Shrapnel has been considered the president of Victoria's first art organization⁴³ (which probably refers to the British Columbia Art Association which exhibited in 1890). Another exhibitor was René Émile Quentin who worked under J. L. Gérôme at the École Nationale des Beaux Arts, graduating in 1885 as professor. By 1893 he had a studio at the Five Sisters Block in Victoria where he taught art, in 1896 he conducted the Ladies Art Club in Nanaimo. Quentin was noted for his scene paintings and portraits (such as Lieutenant Governor Edgar Dewdney and of Queen Victoria, the latter was hung in the government buildings, Ottawa).⁴⁴

Though Josephine Crease often recorded the opening of the Victoria Fair in her diaries and later exhibited there, the fair and exhibit of 1894 are omitted. Thus her world of sketching with friends appears to have been separate from the art scene publicized in the newspapers. Not until 1901 did she show her work at the Victoria Fair.

In May and June, 1895, Canon Arthur Beanlands of Christ Church Cathedral gave a series of lectures on art at the J.D. Pemberton home, "Gonzales" (the home of his future wife, Sophie Pemberton). Josephine Crease attended these lectures and remarked favourably about them.⁴⁵ Many of the people involved later with the Island Arts and Crafts Society were members of the Anglican Church - there were the Creases, the Pembertons, and in 1937 Reverend Robert Connell took the presidency of the faltering organization. In addition to these art lectures, Josephine Crease went to other Anglican Church activities: the Chancel Guild which was formed in March, 1892,⁴⁶ and communion and Bible classes in 1896.⁴⁷ Susan Crease was involved with the Scripture Union, the British-based group that met annually and distributed papers on Christian teachings.

Perhaps it was the success of the exhibit at the Victoria Fair and the increasing interest as shown by the lecture series that the Art Union Exhibit (or Gallery)

was formed in December, 1895. This show, held at City Hall, consisted of loan works (such as paintings by Raphael and Van Dyke) from local homes and works by artists in the Victoria area. There were some familiar names from the fair exhibit - Barff, Bamford, Quentin, Shrapnel.⁴⁸ Also exhibiting were Stanley Delhi-Force Tytler (who was later president of the British Columbia Society of Fine Arts),⁴⁹ architect Samuel Maclure, Miss Drake (probably Josephine's friend, Milly Drake, who took sketching lessons as did Josephine from Maclure in 1895), L.P. Worsfold, and others. Josephine did not exhibit, but she did view the show.⁵⁰ Her circle, however, may be seen to have increasingly become involved in more public events.

In February, 1898 the new Parliament Buildings were opened. Paintings, including oils by Thomas Bamford, were on display.⁵¹ A museum and various exhibitions (such as the 1899 showing of work by students of David Blair, art master at the South Kensington School, London)⁵² were located in the government buildings. Probably an impetus behind these displays was the Natural History Society, of which Thomas Bamford was an active member. Josephine Crease went several times to the museum in the Parliament Buildings and attended the opening in 1898.⁵³ Well reported by the newspaper,⁵⁴ but unmentioned by Josephine, was the visit of artists Frederic Marlett Bell-Smith (a member

of the Royal Canadian Academy) and his father John Bell-Smith (first president of the Society of Canadian Artists, Ontario) in 1898. A talk was given on "Canadian Art and Artists," and an exhibit of watercolours was held in the parlours of the Balmoral Hotel. F.M. Bell-Smith returned various times to Victoria, including an 1899 trip on which he showed his work at Joseph Sommer's store.

In July and August, 1899 a loan exhibition of decorative art (by the students of Miss Sacher of the Cowles School of Art in Boston, Massachusetts) was sponsored by the Alexandra Club.⁵⁵ It was shown in the club's large room over Challoner and Mitchell's Jewelry on Government Street. Lectures were given by Canon Beanlands (who spoke on book plates), artist Thomas Mower Martin (1838-1934), and Miss Dunlop (who was instrumental in bringing the exhibit to Victoria). The show included designs for wallpapers, pottery, and tiles. The object was "purely an educational one" with only a small fee to cover the cost of presenting the exhibition. The influence of the British Arts and Crafts movement can be seen in a newspaper article of the time:⁵⁶

. . . widespread interest . . . has given rise to various organizations, chief among them being the societies of arts and crafts which declare their intention to be the promotion of artistic work in all branches of handicraft. They hope to bring designers and craftsmen into mutually helpful re-

lations, and to encourage workmen to execute designs of their own.

Josephine Crease was a member of the Alexandra Club at this time and mentioned going to the club but made no special reference to the exhibit.

In 1900 Josephine Crease visited the studio of A. C. Martingdale and found it unsatisfactory.⁵⁷ It was also the last day of art studio (before the Christmas holidays). Perhaps the group of sketchers who had begun meeting that year at different homes ended their session at Martingdale's place. Or maybe Josephine was looking for an art instructor and decided Martingdale was unacceptable. He was one of the artists mentioned in the Victoria Fair of 1901 and was commended for his portraiture.⁵⁸ The fair that year included familiar names from previous years such as Bamford, and it introduced new ones such as photographer Skene Lowe (who did Josephine Crease's photograph in 1901 [#44]), china painter Mrs. R. McMicking (who later exhibited with the Island Arts and Crafts Society but was especially associated with Josephine later through the Imperial Daughters of the Empire [IODE]), and Martha Harris (a daughter of former Governor Sir James Douglas). Harris was later involved with the Island Arts and Crafts Society and was noted for starting the Lace Club (with Hilda Napier) and for involvement with

spinning and weaving, promoting the use of wool from the province's sheep. At the 1901 fair she showed her book of translated Indian legends which was illustrated by Margaret Catherine Maclure (née Simpson). The latter came from Scotland; she married architect Samuel Maclure in 1889. She was not only a painter, but a musician (pianist), a skill put to use with the Island Arts and Crafts Society's Festival of Art in 1914.

In 1901 Josephine first recorded exhibiting in the Victoria Fair - she won first and second prizes in the watercolour division (thus receiving \$5.00 in cash).⁵⁹ She specifically noted not showing in 1903 but left other years a mystery except 1906 when she again won first place.⁶⁰ Thus in the early twentieth century Josephine Crease and many of her acquaintances were exhibiting. In 1900 she first wrote of gatherings for artistic purposes as club meetings - thus denoting more organization and clear purpose.

In these middle years Josephine Crease took art or sketching lessons from various people. Soon after returning from England, Josephine began drawing and painting with Sophie Pemberton (1869-1959).⁶¹ They worked in Sophie's studio at the Pemberton family home "Gonzales." An "old man" was their model on several occasions.⁶² Josephine also recorded attending "Studio

Teas" at the Pembertons⁶³ and of casual sketching trips in the local area with Sophie and her sister Susan. Sophie Pemberton went again to England in April, 1892 and studied as she had done earlier at the Cape Nichol School of Art in South Kensington.⁶⁴ She began exhibiting in 1895 with the Art Association of Montreal, and in 1896 she registered at the Académie Julian in Paris.⁶⁵ She made her debut as a professional painter when in 1897 her painting, *Daffodils* was shown in a prominent position at the Royal Academy Exhibition, with the Birmingham Society of Artists, at the Manchester Art Gallery, the Walker Art Gallery (Liverpool), and the Art Club (Cliffords Art Gallery). In 1899 and 1900 Sophie exhibited at the Paris Salon.⁶⁶ She returned to Victoria several times, and in 1901 Sophie began a "Drawing Life Class" which met in the cathedral schoolroom.⁶⁷ Josephine Crease participated in this class and recorded drawing a young boy, an old woman, and an Indian,⁶⁸ but none of this work is extant. In 1901 Sophie exhibited *Interested* (also called *Un Livre Ouvert* which shows Ethel Vantreight of the early pioneer family in Gordon Head and Ellie Paddon, daughter of Canon Paddon)⁶⁹ at the Royal Academy. Josephine reported seeing the painting before it was sent.⁷⁰ In 1902 Sophie exhibited in Victoria at Waitt's Hall⁷¹ while still teaching her class to ten people. In this same year Sophie again left Victoria -

traveling to California (to take the waters for a leg affliction) and then to Europe. Her paintings were exhibited at the Royal Academy, London, in 1903, 1904, and 1910. After her return to Victoria in 1904, Sophie Pemberton exhibited at the Victoria Fair. In 1904 Sophie also exhibited at the St. Louis Exhibition and at James Blomfield's Studio in Vancouver. After her marriage in 1905 to Arthur Beanlands, Canon of Christ Church Cathedral, her artistic work was subordinated to the interests of her family.⁷² However, the Royal Canadian Academy made her an associate member in 1906, and she exhibited with the RCA in 1907, as well as at the Doré Gallery in London (1909), the Island Arts and Crafts Club (1916, 1921, 1922), the Little Centre Gallery (1947), the Greater Victoria Arts Centre (1949), and the Vancouver Art Gallery (1954).⁷³ She was also a member of the British Columbia Society of Fine Arts (1909).⁷⁴ Arthur Beanlands died in 1917, and Sophie married a second time in 1920 - to tea and rubber plantation owner Horace Deane-Drummond. She was known in her earlier years for her portraits, and important to the Creases were her oil paintings of H. P. P. Crease (#60) and Sarah Lindley Crease (#59). Josephine recorded no date for the painting of her father but did tell of taking it to the Simon Fraser Exhibition in November, 1908.⁷⁵ For the painting of her mother, Josephine's

diaries report that her mother went for portrait sittings with Sophie in June, 1907.⁷⁶

Another woman from whom Josephine took painting lessons was Josephine Woodward, sister to A.J. Woodward (who started a seed and florist company in Victoria and was later in an advisory position as a provincial horticulturist). She was the aunt of Gwladys Woodward who was active with Josephine Crease in the Island Arts and Crafts Society, particularly the Sketch Club branch. Josephine Woodward visited Victoria around the turn of the century and in 1905-1906 was listed in the city directory as an artist who lived at the building called the Five Sisters Block (named after Sir James Douglas' five daughters).⁷⁷ According to her relatives she studied at Cheltenham Ladies College and came to Victoria expressly to teach "gentlewomen."⁷⁸ Josephine Crease reported sketching with Josephine Woodward in 1905,⁷⁹ and the inscription on the reverse of a painting of the Olympians from Dallas Road (#65) states that it was done under the tuition of Josephine Woodward. Remembered for her independence, J. Woodward had a houseboat at Shawnigan Lake where a watercolour of 1904 (#65) was painted.

The architect Samuel Maclure (1860-1929) was also a painting instructor for Josephine Crease. Maclure was born in New Westminster where his father, John Mclure, was

working with the Royal Engineers Samuel Maclure studied at the Spring Garden Institute, Philadelphia, Pennsylvania in 1884-1885. After finances forced him to return to British Columbia, he learned architecture at home, finally joining a Mr. Sharpe's architectural firm in New Westminster. In 1892 Maclure opened his own firm in Victoria where he has been noted for his shingle style bungalows.⁸⁰ Though he is best known for his private residences for the well-to-do (such as "Hatley Park" for the Dunsmuir), Maclure also designed commercial buildings (such as the still extant Temple Building for Robert Ward on Broughton Street). In terms of style, he moved from the High Victorian Eclectic to Neo-Georgian.⁸¹ Maclure's architectural commissions show his contact with the social élite of Victoria, but there are other clues as well. His wife, Margaret, was a member of the Alexandra Club, and Samuel gave sketching instruction to those in Josephine Crease's circle. In 1895 Maclure gave four painting lessons (at \$1.00 a lesson) to Josephine Crease and seven others.⁸² In addition to Susan and Josephine Crease, there was Ada (or Aida) Pemberton (Sophie Pemberton's sister and a daughter of surveyor and land owner J. D. Pemberton), Milly Tyrwhitt-Drake (whose family was prominent in law), Eileen Ellis (of the Thomas Ellis ranching family from Penticton who retired to Victoria),⁸³ Mrs. Jackson,

Miss Hathaway (as yet unidentified), and Mary Langley (whose father A J. Langley was a druggist and Justice of the Peace). Samuel Maclure's involvement with the Island Arts Club as a committee member on the first executive shows his continued contact with Victoria's elite. Josephine Crease's surviving works do not denote that any were done under Maclure's tuition, but her sketchbook of 1895 shows a pencil drawing of the straits with a boat (#63), an unusual composition for Josephine, yet a common one for Samuel Maclure (#62).

Although various others who attended Sketch Club meetings may have taught, Josephine Crease only mentioned one specifically as an instructor - Jacques Semeyn. In July, 1908 he gave a sketching lesson to Josephine and her friends. Apparently, it was an unsuccessful venture, for Josephine wrote, ". . . paid him & let him go !!!"⁸⁴ He too was involved with the Island Arts and Crafts Club, giving a sketching lesson at their first meeting on March 2, 1910, serving on the executive committee in 1912 and 1922, and exhibiting in 1911 (oils) and 1920 (watercolours).⁸⁵

Josephine Crease not only took lessons from others but began giving sketching lessons, an activity which would continue after the Island Arts Club was founded. In January, 1904 she began giving sketching lessons to her

niece Madge Walker.⁸⁶ This same niece had joined Sophie Pemberton's class in November 1901.⁸⁷ Thus private lessons among those in the Crease circle were common. By 1908, however, the need for art education to be instituted was being voiced. Dr. H.E. Young, the Minister of Education, gave a lecture which Josephine Crease heard concerning the provision of instruction in the arts and crafts in the public schools.⁸⁸ An aim of those involved in the Island Arts and Crafts Society was the establishment of art training in schools or an art school, and in 1913 they began the School of Handicraft and Design which gave impetus to art education in the public schools.

Prior to 1900 Josephine frequently wrote of sketching trips at homes and sites in and around Victoria. But it is not until 1900 that the word "club" is used for gatherings with artistic purposes. In January and February, she reported going to a studio⁸⁹ and then in March told of the Studio Club going out sketching.⁹⁰ In May she first wrote of the Sketching Club⁹¹ and in September of sketching classes.⁹² In October the Tuesday Club⁹³ and the Art Club⁹⁴ are mentioned. Since the Art Club also met on Tuesday, it might have been either a club that alternated with the Tuesday Club (which had debating as an activity) or the same club with art sometimes featured. Probably the Art Club and the Studio Club were

names for the group when they met indoors in the winter, and the Sketching Club was the name for them during the warmer months when they worked outside. A Drawing and Literary Club was noted in March, 1902.⁹⁵ But over the years until 1909 when the Island Arts Club was founded, the main club mentioned was the Sketch or Sketching Club. In 1903 Josephine wrote that she was elected president.⁹⁶

The continual pattern was one of sketching at different homes or sites and then meeting for tea. In addition to "Pentrelew," there were meetings at Government House, "Gisburn" (the home of Robert Irving of the Canadian Pacific Railroad), "Armadale" (owned by Senator William John MacDonald), "Clovelly" in Esquimalt (the home of Frank Barnard who became Lieutenant Governor in 1914), "Fernwood" (the B.W. Pearse home painted earlier [#4] by Josephine's grandmother, Mary Crease), and "Mount Joy" (the Fred Pemberton residence; this family was later active in the Island Arts and Crafts Society). The club frequented numerous scenic spots in and around Victoria - Beacon Hill Park, the Gorge, Oak Bay, Goldstream, Malacca Point, the inner harbour (from Captain Grant's wharf) as well as sites along familiar roadways. Extant works from these Sketch Club trips may be those of the inner harbour (#7, #71) and of Pentrelew (#73, #74, #75, #76). The painting of Annis Musgrave's home in Victoria, "Mafeking"

(#77) was completed October 8, 1906 according to the diary entry, however, it is unclear whether it was a Sketch Club activity.

Many of the women in the Sketch Club were later involved with the Island Arts and Crafts Society. Margaret Kitto was early mentioned by Josephine in connection with the art clubs of 1900. Kitto was also from a family that immigrated from England and practised law in Victoria. In the 1910's she maintained the Western Studio in the Union Bank Building and for some exhibits loaned her space to the Island Arts and Crafts Club which had adjoining rooms.⁹⁷ She taught art at her studio and was an instructor of art in the evening art classes conducted by the school board (which took over the club's School of Handicraft and Design). In 1922 Margaret Kitto was running "Deco-Art studio" jointly with Lillian Clarke Sweeney, another member of the Island Arts and Crafts Society. They produced and exhibited lampshades, wall scenes, plaster casts, and decorated table runners.⁹⁸ Kitto was frequently on the executive of the Island Arts and Crafts Society (as committee member and in 1918 and 1919 as Vice President). She went on sketching excursions with Josephine Crease on a number of occasions and is probably best known for her scenes of local sites (#78, #79). Like Josephine Crease, Kitto painted postcard sketches for sale.

Another Sketch Club member who continued to be active in the Island Arts and Crafts Society period was Annie Amelia (Rose) Bullen. Rose Bullen (née Bushby) was a granddaughter of Sir James Douglas. She traveled in Europe as a child and was educated in England and Germany in music, literature, and art.⁹⁹ In 1884 she married William Fitzherbert Bullen who owned the British Columbia Marine Ways in Esquimalt. Josephine often sketched with her, and she particularly remembered a trip in 1905.¹⁰⁰

Mrs. Bullen's sketching club Launch day
to Albert Head . . . Beautiful day - rather
rough coming home. Not wet. Lovely
picnic - we all took the grub.

In later years Bullen was known for turning to a modern, more expressionistic style. She maintained her friendship with Josephine Crease, continuing to sketch with her,¹⁰¹ and also was influenced by Emily Carr whose ideas and emotional painting were a contrast to the staid and quiet landscape produced by the Creases. In 1932 Rose Bullen exhibited with Emily Carr at her home. Josephine Crease attended this show.¹⁰²

Ethel Maude Shallcross (née McGirr) was mentioned in connection with the Sketch Club but not until 1907 when the club went to her home, "Tor Lodge" on Foul Bay Road.¹⁰³ She and her husband Jonn James Shallcross who ran an import business in Victoria were both active in the Island Arts

and Crafts Society (she as member on the first committee and he as president in 1910 and vice president 1911-1916). None of her work appears in public collections.

Clare and Milly Drake (whose sister Nell married Josephine's brother Arthur), Mary Walker (née Crease), and Maude Bridgeman (née Drake), whose daughter Jocelyn (Jock) took rivetting lessons from Josephine in 1917,¹⁰⁴ all attended Sketch Club outings and participated later in Island Arts and Crafts Society exhibitions. Some members of the Sketch Club were often recorded in Josephine's diaries but were not active later in the society. Among these was Christina (Tiny) MacDonald, daughter of Senator William John MacDonald and the hostess when the club went to sketch at "Armadale." Tiny had been elected secretary-treasurer of the art club in 1903 when Josephine was president.¹⁰⁵ In addition, Josephine wrote of Katie Langley, daughter of A. J. Langley of "The Maples" where Josephine had gone for gatherings related to art since her early days, and Rose Wake, whose family had been associated with Josephine's ill-fated brother-in-law, Fred Walker, in the legal firm of Walker, Pemberton and Dumbleton.¹⁰⁶

These middle years also marked the growth of Josephine's friendship with Ethel Armine Leather with whom she often sketched, though she was not a member of the Sketch Club.

Ethel had immigrated to Canada with her husband, Frank G. Leather, her brother, Henry Simpson, and her sister, Gaynor Simpson, in 1888.¹⁰⁷ The Leathers spent their first year in Victoria where they had a letter of introduction to the Creases. They eventually settled at "Mereside" on Indian Road in Quamichan, and Frank Leather became involved in real estate. Josephine frequently visited the Leathers who lived in the vicinity of her old friend, Annis Musgrave. Through them she met the Hadwens of the Quamichan lakeside home "Amblecote," also active sketchers who exhibited with the Island Arts and Crafts Society. Ethel Leather visited Pentrelew on numerous occasions, sometimes for the flower show in Victoria as she was involved with horticulture. Josephine learned the skill of riveting while visiting the Leathers at "Mereside" in 1908.¹⁰⁸ In future years Josephine taught others and kept a small business of mending china.¹⁰⁹ Ethel's artistic training, like Josephine's, had been acquired in the home.¹¹⁰ In addition to the landscape in the Duncan area, Ethel and Josephine were interested in the Indians. Ethel depicted an Indian house in Quamichan Village (#66), and Josephine showed a water scene with a canoe (#67).

The Richards family with whom Josephine had painted since her early years continued to be sketching companions, though not active in the Island Arts and Crafts Society

since they lived in Vancouver. Nearly every year, Josephine visited them, and sketching was almost always on the agenda. Susan Chaffey (the "Shrimp") Richards (who married William Ritchie Robertson in 1907) was her close friend when she was younger. As time went on, however, her sister, Mary Louisa (Minnie), became the more common companion. They sketched in Stanley Park, at English Bay, and at friends' homes. While in Vancouver Josephine sketched Vancouver Harbour (#58) and the interior of Minnie's home at 1145 Seaton (#56, #57). Josephine very much enjoyed her stays on the mainland, the company was very interesting as were the events - for instance, in 1899 she was taken to the First Ladies Day at the prestigious Vancouver Club.¹¹¹ While in Vancouver in 1904, Josephine saw the work of Miss Hamersley who was probably related to Mrs. A. St. George Hamersley, a competitor in the 1890 Vancouver Art Association exhibit and a member of the Studio Club which started in 1904.¹¹²

In June and July, 1901 Josephine took a trip to the interior where her cousin Edward Crease (who had accompanied her to exhibitions while she was studying in Great Britain) had gone to live after his arrival in British Columbia in 1896. Josephine described seeing the Arrow Lakes, traveling by train along the Kootenay River, and staying with her relatives in Nelson. She painted a

number of sketches while traveling in the area (#69). Other trips were made to the Seattle-Tacoma area to visit Lillian Cheal who married Guy Richards in 1907. On these trips to Washington Josephine reported sketching, but no extant paintings appear to have resulted.¹¹³ In 1894 Josephine went with the Drakes "up island" to Comox and Nanaimo where they sketched local scenes, including the Bastion from colonial days. No work seems to have survived from this trip.¹¹⁴

Other members of the Crease family were travelling about and also sketched in British Columbia. Susan Reynolds Crease visited the Duncan area (#68) as well as the interior. Lindley Crease was a prolific sketcher while travelling, either in Europe or in his native land (#53, #54).

The Creases continued to be avid campers. And sketching was a common pastime while relaxing outdoors. *Belmont Lighthouse Looking from Pentrelew Camp* (#49) shows a scene from a camping trip in 1895 west of Victoria. In 1907 the Creases camped on Stewart's Farmland near Esquimalt Harbour.¹¹⁵ Josephine visited the camps of other families - the Langleys, Drakes, and Irvings.

In these middle years Josephine began making some of her own money - through a lavender business which she had with Nan Robertson in Vancouver¹¹⁶ and through postcard

sketches which were sold at Hibbens Stationers in Victoria in 1907.¹¹⁷ She had a special order for Mr. F.F. Paget who, as she reports in her new acquaintance list, was a "great wild game hunter."¹¹⁸ She enlarged five sketches which she sold for \$20.00. She reported sketching at the cathedral during the busy month that she was preparing her order. Perhaps the painting of the interior of Christ Church Cathedral dated 1907 (#81) is from work on the Paget order.

Basically, however, Josephine's life at this time followed the pattern of the leisured rich. There were garden parties, dances and balls, tennis days, golf games (with events such as Ladies Medal Days for competition), cricket practices and matches (Josephine played for Esquimalt),¹¹⁹ theatrical and musical performances, lectures (including those of the Natural History Society),¹²⁰ picnics and bathing ("a la Venus").¹²¹ Josephine learned some new things - bicycling (in 1896)¹²² and card games¹²³ (including "bridge" which would later be played to raise money for the Island Arts and Crafts Society). The Half Hour Reading Society continued for many years, but the Walking Club which was resumed after her return from Britain only met a few times. The usual round of weddings took place. Josephine was one of twenty women who supported future Premier James Dunsmuir's daughter, Jessie, when she

married Sir Richard Musgrave in 1891.¹²⁴ And in 1900 when former Premier Robert Beaven's daughter, Katherine E. (Katie), married Stanley V. Ellis, Josephine was the chief bridesmaid.¹²⁵ Josephine not only took sketching lessons, she also attended embroidery,¹²⁶ cooking,¹²⁷ swimming,¹²⁸ and singing classes.¹²⁹

In 1893 Josephine attended Dr. Edward Hasell's "Aids in Accidents" or Ambulance classes.¹³⁰ Hasell, who was in charge of the Royal Jubilee Hospital, was very involved with the Island Arts and Crafts and acted as its president during the years 1911-1915 and 1919-1922. H.P.P. Crease was on the Board of Directors of the Royal Jubilee Hospital when it opened in 1890.¹³¹ Josephine noted the dedication of the new Pemberton Chapel of the hospital in 1909,¹³² the Pembertons were the same family active in the arts. There were meetings at Government House about hospital work for women reported by Josephine - a lecture in 1898¹³³ and in 1904 a gathering directed by Lady Minto.¹³⁴ The connection between art and health services can be seen later at exhibitions of the Island Arts and Crafts Society. During the war years money made from sales of tea or goods was donated to the Red Cross and to the British Sailors Relief Fund. Josephine Crease often ran the table with goods for sale to benefit these charities. For a "lady,"

leisure time was acceptably spent in the arts and in charity work (especially medical services, particularly after Florence Nightengale's outstanding work in the early Victorian period). And it was the well-to-do who had the time and money to support endeavours in art and medicine. Yet in medicine a primary occupation for women volunteers was raising money. In Vancouver Elizabeth Rogers (who was noted for her support of the arts as well as medical services) was an organizer of the first Tag Day whereby funds were raised by women distributing tags which were worn by those who donated.¹³⁵

The Creases and their circle were a tight group. They were very conscious of strangers. Josephine's description of a newcomer's visit is an example:¹³⁶

Lindley brought a Mr. Hopkins, a complete stranger into dinner. E, Srimp, and A. behaved very shockingly for the stranger's benefit.

The Crease family was concerned about the impact of different ethnic and racial groups on their life in British Columbia. Josephine recorded hearing talks by Canon Beanlands on the behaviour of oriental immigrants¹³⁷ and by N. de Bertrand Lugin on the "oriental question."¹³⁸ She also noted the racial riots in Vancouver in 1907.¹³⁹

Various women's organizations were begun during these middle years. In addition to the Alexandra Club and

Local Council of Women, both started in 1894 with the visit of Lady Aberdeen, there also were the Chancel Guild of Christ Church Cathedral (1892),¹⁴⁰ the Navy League (with a women's auxiliary which Josephine mentions by 1902),¹⁴¹ the Girl Guides (initiated for boys in England by Lord Robert Baden-Powell and then for girls by his sister Agnes Baden-Powell in the early 1900's),¹⁴² and the Women's Institute. The latter was first begun in 1897 in Ontario and came to British Columbia in 1909, due to the work of Laura Rose. With the motto "For Home and Country," the first chapter was established in Gordon Head, near Victoria.¹⁴³ Also in 1909 was founded the Women's Canadian Club in Victoria,¹⁴⁴ and it was this organization that heard Emily Carr speak, thus inspiring the Island Arts and Crafts Society to ask for a repeat performance in 1932.¹⁴⁵ The Imperial Order of the Daughters of the Empire was begun in 1900 with women supplying goods to British soldiers in the Boer War. In Victoria the IODE was formed in October, 1909 with Mary Jean Croft (née Dunsmuir) as first regent.¹⁴⁶ The Young Women's Christian Association first began in Victoria in 1897 through the work of a committee from the Church of Our Lord (the group that broke from the Anglican Church in 1874). The YWCA faltered but was revived in 1906.¹⁴⁷

Josephine Crease returned from England and found various changes - "Pentrelew" was undergoing additions, the Royal Jubilee Hospital had been built, and the Victoria Electric Transit began service. But over the years she would see even more changes - the front road was paved, and motor cars came into use. Canadians were becoming more aware of themselves as a nation - in 1904 Josephine went to a "Made in Canada Fair"¹⁴⁸, and the Canadian Clubs were founded. Women were organizing into various clubs and groups with decided interests and purposes. They were also becoming more public, not only in charity and professional work but in social and leisure activities. Josephine Crease first exhibited and sold her work during this period. And in the arts, various events had been organized. The scene was set for the founding of the Island Arts Club.

FOOTNOTES

Chaper V

- ¹Josephine Crease, *Diary*, August 4, 1909.
- ²Josephine Crease, *Diary*, October-December, 1907.
- ³Island Arts and Crafts Club, *Exhibit Catalogues*, 1918 and 1920.
- ⁴Josephine Crease, *Diary*, May 23, 1891.
- ⁵Josephine Crease, *Diary*, April 2, 1893.
- ⁶Josephine Crease, *Diary*, May 8, 1891.
- ⁷Josephine Crease, *Diary*, January 18, 1904.
- ⁸Josephine Crease, *Diary*, June 30, July 3, 1896.
- ⁹Josephine Crease, *Diary*, January 24, 1889.
- ¹⁰Josephine Crease, *Diary*, May 10, 11, 12, 14, 1892.
- ¹¹Josephine Crease, *Diaries*, December 11, 1893 and May, 1896 (end list).
- ¹²Josephine Crease, *Diaries*, November 11, 1907 and June 17, 1908.
- ¹³Josephine Crease, *Diary*, April 16, 1903.
- ¹⁴Josephine Crease, *Diaries*: Henry Tyrwhitt was born in April 4, 1904, Maude Helen on December 11, 1906, and Thomas Brian Lindley on August 21, 1909. Henry Tyrwhitt was christened and Josephine named godparent on May 11, 1904.

- ¹⁵Josephine Crease, Diary, April 2, 1909.
- ¹⁶Josephine Crease, Diary, February 10, 1905.
- ¹⁷Josephine Crease, Diary, October 24, 1906.
- ¹⁸Josephine Crease, Diary, September 2, 1906.
- ¹⁹Josephine Crease, Diary, September 12, 1906.
- ²⁰Josephine Crease, Diaries, June 15, 1908 (Walter); June 10, 1941 (Joan recorded as 29 years old); May 24, 1916 (Warbrick).
- ²¹Josephine Crease, Diary, December 11, 1907.
- ²²Josephine Crease, Diary, August 2, 1906.
- ²³Josephine Crease, Diary, August 23, 1906.
- ²⁴Josephine Crease, Diary, October 15, 1932.
- ²⁵Josephine Crease, Diary, March 21, 1936.
- ²⁶Josephine Crease, Diary, February 9, 1895.
- ²⁷Josephine Crease, Diaries, May 3, 1893 and January 21, 1894.
- ²⁸Josephine Crease, Diary, January 17, 1896.
- ²⁹Josephine Crease, Diary, February 8, 1900.
- ³⁰Josephine Crease, Diary, December, 1895 (end list).
- ³¹Edythe Hambroff-Schleicher, *Emily Carr the Untold Story*, p. 30. Perhaps this organization was the one mentioned as the forerunner of the Island Arts and Crafts Society in "Crowds Attend Art Display," *Victoria Daily Colonist*, October 26, 1927, p. 7.

³²Josephine Crease, *Diary*, March 28, 1892. A perusal of the *Victoria Daily Colonist* newspaper around that date gives no further clues.

³³Josephine Crease, *Diary*, September 5, 1893.

³⁴Josephine Crease, *Diary*, September 30, 1891.

³⁵Newspaper Index for "Art," PABC, Victoria.

³⁶"Art at the Fair," *Victoria Daily Colonist*, October 4, 1894, pp. 2-3.

³⁷Robert Amos, *Thomas Bamford, The Painter of James Bay*.

³⁸*Victoria Daily Colonist*, December 4, 1900, p. 5.

³⁹"Art at the Fair," *Victoria Daily Colonist*, October 4, 1894, pp. 2-3.

⁴⁰*Victoria Daily Colonist*, March 5, 1925.

⁴¹Island Arts and Crafts Society, *Exhibition Catalogue*, 1922.

⁴²Edward Scrope Shrapnel file, Paintings, Drawings, and Prints Section, PABC, Victoria.

⁴³*Ibid.*

⁴⁴*Victoria Daily Colonist*, November 22, 1959, p. 11.

⁴⁵Josephine Crease, *Diary*, May 13, 20 and June 3, 1895.

⁴⁶Josephine Crease, *Diary*, Marcy 18, 1892.

⁴⁷Josephine Crease, *Diary*, February 7, 14; March 13; May 5; December 1, 1896.

⁴⁸"Treasures of Art," *Victoria Daily Colonist*, December 18, 1895, p. 3.

⁴⁹*The Province*, February 27, 1948. His unusual middle name is due to his birth in 1857 in Delhi during the Indian Mutiny.

⁵⁰Josephine Crease, December 21, 1895.

⁵¹Robert Amos, *Op. Cit.*

⁵²"Drawing and Painting," *Victoria Daily Colonist*, November 27, 1899, p. 16.

⁵³Josephine Crease, Diary, February 10, 1898.

⁵⁴"A Canadian Artist," *Victoria Daily Colonist*, May 31, 1898 and "Watercolours on View," *Victoria Daily Colonist*, August 14, 1898.

⁵⁵"Decorative Art Designs," *Victoria Daily Colonist*, July 30, 1899, p. 6.

⁵⁶"Art Exhibition in Prospect," *Victoria Daily Colonist*, July 16, 1899, p. 6.

⁵⁷Josephine Crease, Diary, November 27, 1900.

⁵⁸*Victoria Daily Times*, October 4, 1901, p. 6.

⁵⁹Josephine Crease, Diary, October 3 and 7, 1901.

⁶⁰Josephine Crease, Diary, September 25, 1906.

⁶¹Josephine Crease, Diary, December 4, 1891-February 4, 1892.

⁶²Josephine Crease, Diary, January 9 and February 4, 1892.

⁶³Josephine Crease, Diaries, November 7, 1891 and January 15, 1895.

- ⁶⁴Nicholas Tuele, *Sophie Pemberton*, p. 19.
- ⁶⁵*Ibid.*, p. 51.
- ⁶⁶*Ibid.*, pp. 51-53.
- ⁶⁷Josephine Crease, *Diary*, November 12, 1901.
- ⁶⁸Josephine Crease, *Diaries*, November 19 and 26, 1901 and February 11, 1902.
- ⁶⁹Inscription on reverse of painting, in the collection of the Art Gallery of Greater Victoria.
- ⁷⁰Josephine Crease, *Diary*, January 20, 1900.
- ⁷¹Nicholas Tuele, *Op. Cit.*, p. 53.
- ⁷²*Ibid.*, pp. 53-54. Lindley Crease was best man for the wedding.
- ⁷³*Ibid.*, pp. 53-54.
- ⁷⁴W.W. Thom, *The Fine Arts in Vancouver 1886-1950 An Historical Survey*, p. 37.
- ⁷⁵Josephine Crease, *Diary*, November 7, 1908.
- ⁷⁶Josephine Crease, *Diary*, June 4, 7, 1907.
- ⁷⁷L.G. Henderson, *City Directory for Victoria*, 1905.
- ⁷⁸Interview with artist's relatives, Lillian Easton and Phyllis Nichols, Summer, 1978.
- ⁷⁹Josephine Crease, *Diary*, July 15, 1905.
- ⁸⁰Martin Segger and Douglas Franklin, *Victoria: A Primer for Regional History in Architecture*, p. 340.

⁸¹*Ibid.*, pp. 340-342. In 1903 Maclure was in partnership with Cecil Fox who kept an office in Vancouver until the outbreak of World War I, this office was re-opened after the war by Ross Lort.

⁸²Josephine Crease, Diary, June 11, 18, 24 and end list, 1895.

⁸³*Victoria Daily Colonist*, March 13, 1966, p. 7.

⁸⁴Josephine Crease, Diary, July 21, 1908.

⁸⁵Josephine Crease, Diary, July 21, 1908. There were other Semeyns in Victoria to whom he may have been related. There was architect William J. Semeyn who married Yvette Cross, daughter of William Cross, a member of the French Syndicate that organized the Uplands residential section in Victoria. William J. Semeyn had a brother, George Semeyn, who was an artist. PABC vertical file.

⁸⁶Josephine Crease, Diary, January 18, 1904.

⁸⁷Josephine Crease, Diary, November 19, 1901.

⁸⁸Josephine Crease, Diary, April 14, 1908.

⁸⁹Josephine Crease, Diary, January 15, February 6, 13; March 9, 16, 1900.

⁹⁰Josephine Crease, Diary, March 30, 1900.

⁹¹Josephine Crease, Diary, May 15, 1900.

⁹²Josephine Crease, Diary, September 11, 1900.

⁹³Josephine Crease, Diary, October 2, November 6, 20, 1900.

⁹⁴Josephine Crease, Diary, November 13, 16, 23, 1900.

⁹⁵Josephine Crease, Diary, March 18, 1902.

- ⁹⁶Josephine Crease, Diary, May 8, 1903.
- ⁹⁷Island Arts and Crafts Club, Miscellaneous Papers, newsclipping for September 16, 1917.
- ⁹⁸"High Standard at Art Exhibit," *Victoria Daily Times*, October 19, 1922, p. 15.
- ⁹⁹*Victoria Daily Colonist*, July 16, 1953, p. 30.
- ¹⁰⁰Josephine Crease, Diary, August 8, 1905.
- ¹⁰¹Josephine Crease, Diary, June 16, 1933.
- ¹⁰²Josephine Crease, Diary, December 14, 1932.
- ¹⁰³Josephine Crease, Diaries, June 12, 1907 and May 1, June 2, 1908.
- ¹⁰⁴Josephine Crease, Diary, 1917.
- ¹⁰⁵Josephine Crease, Diary, May 8, 1903.
- ¹⁰⁶Gervas Wake Photograph Envelope, PABC, Victoria.
- ¹⁰⁷*Victoria Daily Times*, October 22, 1957.
- ¹⁰⁸Josephine Crease, Diary, March 31, 1908.
- ¹⁰⁹Josephine Crease, Account Book of Rivetting and Mending China, PABC, Victoria A E C86 C865.5.
- ¹¹⁰*Cowichan Leader*, January 26, 1956.
- ¹¹¹Josephine Crease, Diary, September 26, 1899.
- ¹¹²W.W. Thom, *Op. Cit.*, p. 28. Also active in Vancouver was Miss Constance Hamersley; an exhibitor with the Island Arts and Crafts Society was Gladys Hamersley.

- 113 Josephine Crease, Diaries, August 9, 1898; September 1, 1908, June 23, 1909.
- 114 Josephine Crease, Diary, September 11-15, 1894.
- 115 Josephine Crease, Diary, July 6, 1906.
- 116 Josephine Crease, Diary, August 4, 1909.
- 117 Josephine Crease, Diary, October-December, 1907.
- 118 Josephine Crease, Diary, New Acquaintance List at end, 1907.
- 119 Josephine Crease, Diary, June 26, 1895.
- 120 Josephine Crease, Diaries, May 18, 1906, November 18, 1907.
- 121 Josephine Crease, Diary, September 8, 1898.
- 122 Josephine Crease, Diary, June 8, 1896. Katie Beaven for whose wedding she was chief bridesmaid in 1900 taught her to use a bicycle. On May 19, 1898 Josephine bought her own bicycle.
- 123 Josephine Crease, Diary, February 7, 1908.
- 124 Josephine Crease, Diary, September 23, 1891.
- 125 Josephine Crease, Diary, August 23, 1900.
- 126 Josephine Crease, Diary, November 11 and 12, 1897.
- 127 Josephine Crease, Diary, June 3, 7, 8, 9, 10, 15, 17, 18, 1898. The course was called Superior and Invalid Cooking and it was given by Miss B. Livingston in the YWCA rooms.
- 128 Josephine Crease, Diary, October 13, 1893 marks the beginning of the lessons.

- ¹²⁹Josephine Crease, *Diary*, June 21, 1896. Her sister Mary Walker gave the lessons.
- ¹³⁰Josephine Crease, *Diary*, March 8, and 15, 1893.
- ¹³¹Harry Gregson, *A History of Victoria 1842-1970*, p. 163.
- ¹³²Josephine Crease, *Diary*, December 29, 1909.
- ¹³³Josephine Crease, *Diary*, October 5, 1898.
- ¹³⁴Josephine Crease, *Diary*, January 25, 1904.
- ¹³⁵*The Province*, November 22, 1952, p. 4.
- ¹³⁶Josephine Crease, *Diary*, June 29, 1895.
- ¹³⁷Josephine Crease, *Diary*, September 15, 1907.
- ¹³⁸Josephine Crease, *Diary*, March 10, 1908.
- ¹³⁹Josephine Crease, *Diary*, September 7-8, 1907.
- ¹⁴⁰Josephine Crease, *Diary*, March 18, 1892.
- ¹⁴¹Josephine Crease, *Diary*, February 28, 1902.
- ¹⁴²Kate Caffrey, *The 1930's Lady*, p. 94.
- ¹⁴³*Nelson Daily News*, March 5, 1952.
- ¹⁴⁴"Forty Years of Endeavour Crowned Tuesday by City's Outstanding Women's Group," *Victoria Daily Times*, December 3, 1949, p. 8.
- ¹⁴⁵Island Arts and Crafts Society, *Minutes*, February 15, 1932.
- ¹⁴⁶"Seventy-five Years Young," *Victoria Daily Colonist*, February 23, 1975.

¹⁴⁷H. Gregson, *Op Cit.*, pp. 167-168.

¹⁴⁸Josephine Crease, *Diary*, May 23, 1904.

*CHAPTER VI**THE ISLAND ARTS AND CRAFTS SOCIETY**(1909-1947)*

When Josephine Crease was forty-six years old, the group now known as the Island Arts and Crafts Society, was formed. It has had the longest history of any art organization in Victoria and was the main group until the Art Centre (now the Art Gallery of Greater Victoria) and its forerunner, the Little Centre, were begun in the middle of the 1900's. Josephine Crease was an active member of the Island Arts and Crafts Society throughout most of its history, and it was the interest and support of her circle that initiated the club and kept it going. As mid-century approached, they became older and died, and their ideas of art and artists' organizations were superseded. The history of the Island Arts and Crafts Society shows establishment ideas about art in the first half of the twentieth century as well as the forces of change which led to the institutions of the latter part of the twentieth century.

The first meeting recorded in the minutes of the group was held on September 29, 1909 at 609 Michigan Street,

the home of Charles Bamfylde and Mary Daniell.¹ It was a meeting of artists and those interested in art, and their purpose was to discuss the formation of a society of Fine Arts in Victoria. A motion proposed by Mary Daniell that a Society of Arts and Crafts be founded was carried. Mary Daniell had been active in the arts in Vancouver - she had exhibited with the Studio Club in 1907 and 1908 and with the British Columbia Society of Fine Arts at its first exhibition in 1909. Daniell came to British Columbia in 1905 from England where she had studied at McCary's School of Art on Bloomsbury Street and then at the schools of the Royal Academy.² Mary Mason, who had arrived in Victoria to visit her brother in February, 1909, was also present at this meeting and recalled the discussion that led to the gathering.³ Shortly after arriving, Mason had visited Daniell who reported that she had been much surprised at "the extreme apathy . . . in Victoria and the difficulty of an artist to obtain recognition" Mary Daniell added that she had plans to "wake them up." Mary Mason, also a painter from England, had the same interest and suggested that a society of at least ten members be started, each paying \$10.00. However, the reaction she received was not entirely positive.⁴

. . . they all thought me so very mad . . .
 They thought it could only be done as a social
 affair and I evidently did not know Victoria
 if I thought Victoria people would give so
 much as I thought . . .

At the September meeting the chair was taken by Dr. Edward Hasell, who was in charge of the Royal Jubilee Hospital. Also present were Josephine Crease, Thomas Bamford, Margaret Maclure, Margaret Kitto, Edward Scrope Shrapnel, Ethel Maude Shallcross, Edith Carr, and Martha Harris. Mary Daniell acted as secretary and her husband, Charles, was treasurer. About the early initiators of the club, Mary Mason wrote to Josephine.⁵

I confess I have always thought that Mrs. Daniell started the club, but that when once begun, *you* and Dr. Hazell (sic) have always conducted and brought it forward with present importance -

Some others present were not very familiar from Josephine Crease's middle years. These included Louisa M. Mills (1856-1926) who had studied art in Paris and in London (at the Royal College of Art).⁶ She was an Associate of the Royal Drawing Society of London and had certificates for artistic anatomy and decorative painting. After teaching art in Yorkshire, she had gone to Philadelphia for a post-graduate degree in art. In 1903 she came to Victoria where in 1905 she was appointed Supervisor of Drawing for the public schools.⁷ She was probably a charter member of the British Columbia Society of Fine Arts.⁸

Also present was Theresa (Tressie) Victoria Wyld (1870?-1949) who studied at the Kensington Art School in London during the 1890's, later exhibited with the Royal

Academy, and was known for miniature painting.⁹ In addition there was Mrs. LeMaistre to whom Josephine proudly recorded selling a sketch entitled *Broom, Beacon Hill* in 1910,¹⁰ and Miss L. Beresford Tully, listed as a woodcarver in the 1909 city directory.

A second and general meeting was held on November 17, 1909 at the Alexandra Club,¹¹ then located in rooms above the jewelry stores of Redfern and of Challoner and Mitchell, next door to one another on Government Street. Again Edward Hasell took the chair and a Committee was elected by ballot, this group consisted of Josephine Crease, Margaret Maclure, Samuel Maclure, Edith Carr, Louisa Mills, Thomas Bamford, Theresa Wylde, L. Beresford Tully, Ethel Maude Shallcross, and lawyer William Langley (the son of A.J. Langley in whose home the de L'Aubinières had shown their paintings in 1886). In her diary of 1909, Josephine Crease listed herself, both Maclures, Shallcross, and Bamford as artists.¹² She noted brass and design for Mills, china painting for Carr (the eldest sister of Emily Carr), and woodcarving for Tully. Langley was described by his occupation (lawyer), and Mary Daniell was mentioned as secretary. Mary Mason in her recollections of these early meetings said she suggested that Daniell be president,¹³ but she had refused, thus setting a precedent not to be broken in Josephine Crease's lifetime - a female

was never president of the organization. At this point the group was referred to as the Vancouver Island Arts and Crafts Society, and it was proposed that there be affiliation with the Toronto Society of Applied Art (an idea later dropped).

In January, 1910 another meeting was held at the Daniell's home.¹⁴ John James Shallcross of the import firm Shallcross, Macauley and Company, joined the Committee. It was decided that the name of the organization would be the Island Arts Club. L.B. Tully, T.V. Wylde, and M. Daniell formed a committee which was to prepare rules and by-laws for the club.

In February the executive committee was re-elected,¹⁵ with those truly interested in the club continuing - J. Crease, T. Bamford, S. Maclure, T.V. Wylde, and L. Mills. E. Hasell joined the Committee also, and he and L.B. Tully acted as vice presidents. J.J. Shallcross became president, and the Daniells continued as secretary and treasurer. This executive met twice more in February and organized the first general meeting which was held on March 2, 1910.¹⁶ The business part focused on officially electing the above executive and on deciding to accept the offer of Mrs. Richards, President of the Women's Council, to exhibit in the Women's Building at the Agricultural Fair in the fall. The "entertainment" part of the meeting

consisted of twenty minute sketching demonstrations by T.V. Wylde, Mary Daniell, and Jacques Semeyn. This meeting was held at the Alexandra Club.

By the end of the first year, there were sixty-odd members (Appendix IV) and eight applications for membership. Persons who wished to join had to be proposed and elected by ballot at a Committee meeting. Josephine brought some of her family into the club - in 1910 she put up her mother and her sister (Mary Walker) and in 1912 her brother Lindley.¹⁷ The club's rules for membership and objects were printed with the membership at the beginning of 1911 (Appendix IV).

Over the years the club fulfilled its objects of stimulating general interest in arts and crafts, of organizing meetings and of presenting exhibitions. As can be seen in the synopsis of activities (Appendix V), the club held at least one exhibition nearly every year and sponsored a wide variety of talks. The activities of the first year indicate many of the areas of interest pursued in following years.

The backbone of the organization were those interested in sketching - they had been gathering and exhibiting before the founding of the Island Arts Club, and this interest group would be the section to survive when the club folded. As mentioned, twenty-minute sketching demonstrations were

given at the first general meeting. In December Thomas Bamford gave a paper entitled "Victoria and Its Neighbourhood as a Field for the Landscape Painter." The social aspect, particularly the serving of tea or other refreshment, was consistently an aspect of the group's gatherings - whether for exhibitions, talks and demonstrations, or sketching excursions. A Sketch Club and sketching classes of the Island Arts and Crafts Society followed the earlier pattern of meeting in a studio in the winter and working outside during the warmer months. In the fall an exhibition of summer work was sometimes held - this show might be combined with a meeting or held separately. In 1939 it was probably the Sketch Club that showed their summer work at the Windermere Hotel which was the site of the old Alexandra Club where the Sketch Club had once held its studio gatherings. The exhibits of sketchers' works were on a smaller scale than the annual exhibition. Nevertheless, the paintings of the Sketch Club probably provided some persons with material to exhibit in the annual exhibition. The women who had hosted the sketchers in the summer received special invitations to view the work of their guests, and in the minutes of 1932 a number of hosts were listed - among them were the names Beaven, Pemberton, and Woodward, all old families in Victoria and friends of the Creases.¹⁸ "Pentrelew" was also a home

visited by the Sketch Club. According to a news article of about 1935,¹⁹ the garden was the highlight - there were wild lilies, a holly tree planted in 1877, and a star-shaped flower bed in the front garden which contained roses sent by Sir Matthew Baillie Begbie, the first Chief Justice of British Columbia. In addition to homes the Sketch Club went to various sites around Victoria; in the later years some sites had become parks - Saxe Point in Esquimalt and the Gorge (including the Japanese gardens).

In the winter the sketchers met indoors. They were the part of the group that greatly benefited from the IACS having its own rooms. In 1911 the sketchers began meeting at the Alexandra Club (on Tuesday evenings, the habitual day from earlier times). In 1916 the club obtained its first clubroom - Rooms 409 and 410 in the Union Bank Building at 712 View Street (now the Royal Trust Building).²⁰ They appear to have stayed in the building but used different rooms at later dates.²¹ In 1931 the Island Arts and Crafts Society moved to new clubrooms which were over the Quality Press at the corner of Yates and Langley Streets.²² Their stay there was shorter, and in 1935 the club rented space in the Metropolitan Building at Courtenay and Government Streets.²³ In March, 1937,²⁴ the club was again forced to give up its rooms, the Sketch Club accepted the offer of a Mr. Newton (probably a relation of Betty Newton, a friend of Josephine and member of the club) to use his

sunroom. Expenses were thus curtailed as indoor space was not so necessary in the summer. In November the club again rented space - this time in the Jones Building (Room 404).²⁵ The last move recorded in the minutes of the Island Arts and Crafts Society was to the Royal Bank Building at Cook and Fort Streets in October, 1939.²⁶ The clubrooms provided space for sketchers and gatherings for meetings and lectures. They were comfortably furnished with paintings on the walls. A tradition in the club was to have a portrait of each president.²⁷

In 1916 the Island Arts and Crafts Club used Margaret Kitto's Western Studio rooms (which adjoined the club's space) for the annual exhibition. During the same year Josephine recorded going to the Studio Club at the Western Studio. Various women sat as models - Mrs. Irving (probably Mrs. Robert Irving who for many years called at "Pentrelew"), Mrs. Pocock (who was taking rivetting lessons from Josephine at the same time), and Kathleen Agnew (a committee member for the club).²⁸ In June there was a three-day exhibition of work at Kitto's studio which included Emily Carr's hooked rug and Alice Lisle's "trinkets."²⁹

The practice of using friends as models was changed by 1922. In a news article of that year, it was announced that life classes would be started at the club with four professional models. Thus there would be drawing and

painting from the living model, both draped and nude.³⁰ This practice probably lasted as long as there were funds. Josephine's work emphasized landscape, and no extant work in public collections shows figure study.

Some newer names joined the list of Josephine's sketching companions. There was Gwladys Woodward (the niece of Josephine Woodward from whom Josephine took sketching lessons in 1905) whose home "Clovelly" was a drawing site for the Sketching Club. Also active with sketching and the Island Arts and Crafts Society was Maude Mary Lettice. She took lessons from Gwladys Woodward, Margaret Kitto, and Emily Carr. Like Josephine Crease she was active in the Chancel Guild of Christ Church Cathedral.³¹

Katie (Christian Izod) Alexander, who became secretary of the Island Arts and Crafts Club in 1915, was another sketching companion. Often accompanying Josephine Crease and Katie Alexander was Margaret Drake, probably related to the Tyrwhitt-Drake family whom Josephine had known from childhood.

Josephine Crease not only sketched with Island Arts and Crafts Society Sketch Club gatherings and classes - she also spent much time painting on other occasions. A review of the work that she exhibited with the Island Arts and Crafts Society (Appendix IX) reveals the many trips that she made to places in British Columbia - for example, to

the interior (to the Okanagan and Kootenay areas), to the Rockies, and to sites "up island." She also visited and revisited numerous sites in the Victoria area. Ethel Leather continued to be a favoured friend, and Josephine took trips to the Duncan area. New friends were Colonel L.G. and Lady Constance Fawkes who bought a Mayne Island home built in the 1890's. The place was called "Culzean" (#93), and Josephine and Susan Crease visited there on various occasions and sketched (#44). An account of an incident with another visitor, a Mrs. Pym, during a stay at "Culzean" gives some clues as to Josephine's assertiveness.³²

Mrs. Pym was an incessant talker and held the floor at every meal. Miss Effie [sic] Crease could stand it no longer. She leaned across the table with her eyes fastened on Mrs. Pym and said, 'Mrs. Pym, will you kindly be quiet and let me talk.' There was dead silence for a few minutes.

Josephine also continued to make trips to Vancouver where she often visited the Richards family as before. During her 1910 stay she and Constance (Connie) Layard took sketching lessons from Anne Batchelor³³ who had taken over Emily Carr's studio when she left for France.³⁴ They painted in Stanley Park and at English Bay, taking a series of four lessons which cost \$3.00. Batchelor (1866- ?) came to British Columbia from Great Britain, and by 1909 her painting had been noted in the Vancouver news.³⁵

She exhibited with the British Columbia Society of Artists, and along with her friend, Margaret Wake (1867-1930), she started the Sketch Club which succeeded the Studio Club sometime after 1913.³⁶ Wake and Batchelor shared an apartment and a studio together and worked jointly on paintings (#88). More is known about the training of Margaret Wake who studied at the Slade School in London as well as in Antwerp.³⁷ Wake was active in the British Columbia Society of Artists, the Palette and Chisel Club, and the British Columbia Art League, in 1921 and 1926 she was represented at the Royal Canadian Academy exhibitions.

Josephine Crease not only took sketching lessons and classes, privately as well as with the Sketch Club of the Island Arts and Crafts Society, she also gave lessons. In 1923 she carefully recorded giving instruction to Florence Tilton (who had also been active in the Alexandria Club), Marjory Stirling, and Joy Phillips.³⁸ They painted at "Pentrelew," the naval yard at Esquimalt, and the Ross Bay Cemetery among other places. Josephine charged \$1.00 for a two hour lesson. Perhaps the sketch of Tilton's cottage at Ardmore (#96) dates from this time. Josephine also mentioned helping Charles Barker, who was president of the Island Arts and Crafts Society in 1936, with his classes for children on Saturday afternoons in the club-room.³⁹

When Josephine Crease and other members of the Island Arts and Crafts Society thought of art, they generally meant "western" art as defined by their predominantly British heritage. This focus included the usual sequence of styles from "antiquity" (i.e. Greece and Rome) through the Middle Ages to the Renaissance and Baroque periods. A look at the paintings selected for portrayal in the 1914 Festival of Art programme (Appendix VII) gives an idea of specific works favoured by the members. In the early years of the society, the "modern" period probably meant the Victorian period and watercolour landscapes of the distinctive British school which was then over a hundred years old and a main antecedent to the work of the club's sketchers. During the first year's activities, the paper by Edward Hasell, "The Pencil as a Mode of Expression in Art," foreshadows other lectures on different traditional media and styles. This line of interest continued well into the 1940's when the club's president, John Kyle, who was also Director of Technical Education, gave talks on British, French, Italian, and Flemish art (Appendix V). Lively discussions took place on themes such as the definition of beauty and the purpose of art.⁴⁰ Secretary J.R. Blaikie's presentation of 1914 "Designing Pictures and Ideas of Beauty" was so popular that the club had it printed. His criteria for a successful painting are

quoted as follows:⁴¹

A successful painting must have something in it that engages some intellectual faculties of the observer, and the greatest pictures are those that appeal strongly to large masses of people, awakening in various degrees a consciousness of truth and pleasure in the subtle appropriateness of expression.

An interesting point in reviewing the work exhibited and discussed is the virtual omission of sculpture, a traditional western art form, until the 1930's. Perhaps the reason for this lack was that sculpture, as a three dimensional medium requiring skills more common to men's training and expectations, was less likely to be found in a society richer in female artists. Nonetheless, an important sculptor to exhibit finally with the society was Katherine Sapsworth Maltwood (1878-1961) who came to Victoria from England. She studied at the Slade School of Art, University College, London in the 1890's. Josephine Crease recorded visits with Katherine Maltwood, her husband John Maltwood, his sister who visited Victoria in the 1940's, and Elizabeth Duer (who was noted for her flower drawings and stayed with the Maltwoods).⁴² Josephine visited the Maltwoods' place "Treetops," located on the Saanich peninsula.⁴³

The traditional attitudes of the Island Arts and Crafts Society can also be seen in their comments and reactions to more modern styles of painting. In 1917 J.J. Shallcross

in his lecture "Art After the War" maintained that cubists and futurists would disappear.⁴⁴ Edward Hasell commented that cubism and futurism were due to the

. . . aftermath of a flood of Teutonic influence before the war. These extraordinary ideas of colour and design would disappear with the other unwholesome emanations of Prussianism. Real beauty would come to claim greater attention.⁴⁵

Another member, Alfred Emberson, suggested starting a Renaissance League to deal with the "frightful caricatures" in the papers.⁴⁶ In 1931 lecturer George Southwell (who painted the murals in the rotunda of the Parliament Buildings) also attacked modern tendencies in art:⁴⁷

To me this new art is entirely grotesque. It has reverted to the savage, and when it expresses itself in forms of cubism, it becomes an abyssmal mystery. The expressionist refutes and denies the significance of the eye in putting impressions on canvas. What he is chiefly concerned with is the representation of his own mind.

The Island Arts and Crafts Society was a conservative group with primarily traditional English and certainly "white Anglo-Saxon Protestant" attitudes to society and art.

By the time the society was operating, the British Arts and Crafts movement had become acceptable to the establishment. In the Victoria organization the socialist element was non-existent, but an interest in crafts was important to the group. Within the first year three gatherings were devoted to the crafts (Appendix V), and in later years various

lecturers used the writings of Ruskin and the work of Morris and his circle as examples in their talks.⁴⁸ The society's School of Handicraft and Design which began in September, 1913 was surely an outcome of the influence of the Arts and Crafts movement. The printed announcement for the school (Appendix VI) shows that Josephine Crease was one of the three members of the school's committee. The courses which were given at 719 Courtney Street were offered in the evening. The aim appears to have been industrially oriented - providing training in skills that might be used commercially. There were courses in book-binding, woodcarving, two kinds of design, clay modelling, jewelry, and metal work. Yet the club fought the image that they were just providing entertainment for the leisured and well-to-do. They emphasized that they were open to all.⁴⁹ This intention was in the spirit of the Arts and Crafts movement which expressed the importance of every person having meaningful work and provided the impetus for many people to be involved in more aesthetically concerned industries.

The Island Arts and Crafts Club raised the funds to start and run the school. By December, 1912 they had collected \$1700.00.⁵⁰ In 1914 the club staged the Festival of Art (Appendix VII) in order to raise money for the school. However, the funds may have been short for in the same year

the club suggested that the school board take over the School of Handicraft and Design and run it as part of the night school.⁵¹ The Island Arts and Crafts Club offered still to provide some funds and would operate the art classes,⁵² but the equipment would be moved to the high school. They would also serve as an advisory committee. Apparently, the offer was accepted, at least in part, for another undated news clipping⁵³ announces that the school would open in the high school with T.V. Wylde teaching drawing and painting. The Island Arts and Crafts Club minutes in 1916 record that the club's belongings were to be removed from the high school,⁵⁴ thus by that year, the school board had probably taken over the art instruction. Some members of the club held the attitude that useful objects should be in harmony with artistic principles. An address to the club in March, 1918 by John Kyle, Director of Technical Education and later to be president of the Island Arts and Crafts Society, emphasized as did Ruskin that " . . . beauty should be in the line of service, and that beauty of form and proportion of an article made by a craftsman [sic] need not detract from its usefulness."⁵⁵ Locally made goods were being encouraged from another sector as well. In 1917 A.M.D. Fairbairn, a member of the club and private secretary to the Lieutenant Governor, won a competition to design a "Made in Victoria" trademark

for the Victoria Branch of the British Columbia Manufacturers' Association.⁵⁶

By 1919 the Island Arts and Crafts Club had not successfully provided for the needs of those interested in programmes of art and craft training for commercial purposes. Thus the Art Workers Guild or (as it came to be called) the Provincial Arts and Industrial Institute was formed.⁵⁷ An art gallery and improved art education were principal objectives of this group.

Introduction of real art training into the public schools of British Columbia, the selection of appropriate pictures to the artistic imagination of children and to encourage development of industrial art along distinctive lines are the objects of the recently incorporated Provincial Arts and Industrial Institute of British Columbia.⁵⁸

Various committees were formed - House, Exhibition, Hanging and Arrangement, Education, Industrial, Publicity, Law and Finance. In addition to people who were also members of the Island Arts and Crafts Club (such as Kathleen Agnew, Thomas Bamford, J.J. Shallcross, and Edward Hasell), the politician Frank Giolma, M.P., was on the executive committee.⁵⁹ The PAII was never very successful with its objectives, and in 1922 it amalgamated with the Island Arts and Crafts Club which then became known as the Island Arts and Crafts Society. The idea of establishing a craft school was revived in later years⁶⁰ as was the

idea of providing better art education for youth. Charles Barker, president of the organization in 1936, deemed the latter a priority and taught a children's art class which Josephine's great nephew, George Walker, attended. Another person who was noted for working with school children was Adeline Baxter⁶¹ who brought to the club's attention that the constitution did not allow the exhibition of children's work.⁶² However, it was not until 1941 that a Junior group was formed.⁶³

Though crafts was an important element of the club, it was never as large a section at exhibitions - or never got the coverage in the catalogues - as the painting and drawing sections. This pattern remained constant even into the 1930's when special effort was made to include the crafts people in the planning of the exhibitions. As the crafts gained strength and received positive criticism in the press, the tendency was to operate separately in such groups as the Victoria Pottery Club and the Victoria Handweavers Guild. This trend took members from the Island Arts and Crafts Society and added to its decline.

Though Josephine Crease was primarily a painter, she was also involved in the crafts - especially riveting, a skill she had learned from Ethel Leather prior to the founding of the club. But it was during the first ten years of the club's existence that Josephine did most of her

riveting. She had a small business mending china - she charged sixteen cents a rivet. She also taught riveting, and among her students were Mrs. Pocock⁶⁴ (who participated in the Studio Club at Margaret Kitto's), Vivian Combe,⁶⁵ and Jocelyn (Jock) Bridgeman⁶⁶ (whose mother was a sketching companion of Josephine). In 1920 Josephine Crease exhibited a riveted vase at the Island Arts and Crafts Club annual exhibition. She exhibited a cake cover in 1918 and window wedges in 1922, however, it is unclear whether these items had anything to do with riveting. Josephine appears to have been involved with designs for commercial use (#84, #85). This work, dated 1913, is very similar to some of the work of Doris Colquhoun Holmes (1892-1958) (#86) who in the same year won the Island Arts and Crafts Club exhibition poster contest.⁶⁷ Holmes was a student of Louisa M. Mills who taught design at the School of Handicraft and Design. Through Mills, she submitted designs for embroidery to the London Drawing Society in London and received some awards.⁶⁸ It is likely that Josephine Crease, who was on the Committee for the school, also participated in this instruction, though there is no diary for that period to verify this. Holmes immigrated with her parents from England in 1901 and attended school at Victoria High School, Victoria College (for two years), and in New York for one year. She began work as an assistant to the interior

designer at Spencer's Department Store, and by the time Thomas Eaton bought the business, Holmes had taken over the design department.⁶⁹ Holmes was active with the Island Arts and Crafts Society and exhibited her work with them. Women were increasingly using their training in the arts for work outside the home, reflecting wider changes in the workforce. In October, 1911 Josephine noted the forming of the Women's Industrial Exchange as a cooperative body which opened in Mrs. Eliot's millinery store on Fort Street.⁷⁰

Though the club gave most of its attention to the familiar arts and crafts of British and continental traditions, there was interest in other cultures. A notable pattern, particularly in view of the Asian collection now at the Art Gallery of Greater Victoria, were the gatherings which dealt with oriental art. In the first year Colonel Appleton showed examples of needlework from the Far East and some Japanese prints. In 1914 and 1917 the club sponsored exhibitions of these prints. Vancouver Island, like many Asian countries, had been a colony within the British empire and was easily connected to these countries via Pacific trade routes. Josephine recorded numerous ships visiting Esquimalt while on voyages to and from Asia, among them the Canadian Pacific Railroad's *Empress of India*, *Empress of China*, and *Empress of Japan*. Victoria

had a Chinatown, and the Creases employed Chinese servants. Thus Josephine was familiar with oriental items. Connoisseurship in the area of oriental arts lent itself very well to members of the art club.

Though specimens of Native Indian work were brought to meetings in the first year, interest in indigenous work of British Columbia gained more attention in later years. Author Alice Ravenhill and William Newcombe gave talks on the subject in the 1930's. The club's attitude to "primitive" arts was apparently mixed. As one lecturer put it, there was "little to show that the red man did more than feel the first impulses of artistic conscience. The totem poles, however, though undeniably crude in design, represented a positive sense of decorative conception."⁷¹

Though Josephine Crease recorded sketching on an Indian Reserve near Victoria in 1911,⁷² her work of this period shows no particular interest in Indian culture (as does the now famous work of Emily Carr). Presumably, Josephine and her sketching companions (including Margaret Kitto) were interested in the landscape views available on the reserve land. However, in 1932-1933 Josephine did some painting of Indian poles on Denman Island (#103). This work is not as accomplished as her landscapes and in terms of subject matter is in striking contrast to her other paintings. Accompanying the sketches of Denman

Island at the Provincial Archives of British Columbia is correspondence with Alice Ravenhill who had been asked to give information about the animals on the poles. By this time, Native Indian arts and crafts were in vogue. Eric Brown, Director of the National Gallery, and Marius Barbeau of the National Museum in Ottawa had long since recognized Emily Carr's work which often showed elements of the Indian cultures. By the 1940's others had also become known for their work in this area. In 1942 Josephine Crease recorded going to the Provincial Museum⁷³ to see the paintings of Mildred Valley Thornton (née Stinson) (1890-1967) who in addition to being an artist was an art critic for the *Vancouver Sun* and author of the book, *Indian Lives and Legends*. In 1940 the Indian boy Sis-Hu-Lk (Francis Baptiste) exhibited at the annual exhibition of the Island Arts and Crafts Society and was commended by the press.⁷⁴ Thus the work of and about Native Indians gained recognition in the later years.

In addition to lectures and talks, the Island Arts and Crafts Society aided artists by maintaining a library in the clubrooms. In 1917 the group subscribed to *Studio* and *Colour* magazines, both published in Britain.⁷⁵ The *Studio* which was launched in 1893⁷⁶ included much material on the British Arts and Crafts movement. Various lectures were given on books, including one by Helen Stewart

in 1921 entitled "Books and Their Relation to Art." In April 1933 Mrs. W.H. Ronald was appointed librarian for the society.⁷⁷ Books were donated; in 1936 Emily Mason gave her sister Mary's art volumes which had been won as prizes while Mary Mason was at South Kensington Art School.⁷⁸

But the most important service that the Island Arts and Crafts Society offered the community was its exhibitions. There was an annual exhibition nearly every year (Appendix V). The first was held in the Women's Building at the Victoria Fair at Willows in 1910, thus following a pattern from earlier years. But with the second exhibition, the club broke from this tradition and held their show at the newly constructed Alexandra Club on Rae (now Courtenay) Street. The club continued to have its exhibitions separate from the fair (though various members might exhibit there), an exception to this pattern occurred in 1931 when the club agreed to exhibit at the fair.⁷⁹ It appears that there was continued contact, for in 1936 the Island Arts and Crafts Society gave their recommendations to improve the art section at the fair.⁸⁰

The society and its exhibition were aligned with the elite of Victoria. Edward Hasell was president of the art club in 1911, and his wife, Beatrice M. Hasell, was on the executive of the Alexandra Club and had been instrumental in the construction of the clubhouse on Rae Street.⁸¹

It was Beatrice Hasell who offered the women's club to the art club as a location for their committee meetings.⁸²

As mentioned before, numerous members of the Island Arts Club were socially prominent in Victoria - not only the Creases, but the Pembertons, Langleys, Shallcrosses and others. They maintained this image by having a prominent personage open the exhibition each year, often the Lieutenant Governor or a leader from the Anglican Church (Appendix V). Many members, including the Creases, were active in this church, and in 1937 Reverend Robert Connell was asked to be president.⁸³ The Anglican Church has been noted for being associated with the social élite or "state set" of Victoria, consisting of the bankers, lawyers, wholesale dealers, and governing classes.⁸⁴ Tea was always served, and sometimes a musical concert was presented in the evenings in the exhibition rooms.

Despite the well-to-do aura of the exhibitions, raising money was a main goal. The club was concerned with having the exhibition pay for itself, but they also used the money raised for other club needs such as renting the clubroom. In 1912 an "Art Union" draw was held with the exhibition.⁸⁵ The winners chose paintings in various price ranges as prizes. In the 1930's and later, bridge parties were used to raise money. Josephine took her first lesson in contract

bridge in 1933,⁸⁶ and apparently liked the competition in the game for prizes. When there was a draw for prizes, Josephine complained, "Don't like it - takes the pip out of the game."⁸⁷

During the war years, money was raised for the Red Cross and other war-related organizations. In fact, collecting funds to support the war effort was so important that in 1915 it was suggested that there be no exhibition, only an auction of objects to benefit the Red Cross.⁸⁸ However, it was decided to combine the exhibition and auction.⁸⁹ In 1916 another auction was held with the exhibition, but though the Red Cross and the Prisoner of War funds were suggested,⁹⁰ the money went to the British Sailors Relief Fund.⁹¹ During the same year Edward Hasell presented a paper entitled "Art and the War."⁹² It was also proposed at a club meeting that a book be made of names of the men who had gone to the war.⁹³

Nineteen hundred and seventeen was a big year for raising money for the war. In March, money collected from the exhibition of Colonel Appleton's Japanese prints was donated to the Red Cross.⁹⁴ In July the club sponsored a fê[^]te at the Pemberton home, "Gonzales," for the benefit of the Prisoners of War.⁹⁵ Money raised at the annual exhibit was divided between the French Red Cross, the Canadian Red Cross, and the British Sailors Relief Fund.⁹⁶

However, they were forward looking - J.J. Shallcross gave a lecture on "Art After the War."⁹⁷ For the ninth exhibition which was held in the beginning of 1919 (due to an influenza epidemic and a ban of public gatherings in the winter of 1918), Josephine Crease moved that soldiers and sailors be admitted free.⁹⁸ Her brothers served in the First World War, and she had special sympathy for the cause. Through the Imperial Order of the Daughters of the Empire Josephine was a supporter of the Alexander Rose Tag days when money was raised for charities, including those in medical service.

During the Second World War, a similar effort was made by the Island Arts and Crafts Society to support the war. In 1939 Josephine Crease moved that⁹⁹

. . . the annual exhibition be given up this year, owing to the war, and that in its place a loan collection should be sponsored in aid of the Red Cross and that the society should close down until some future date, the members paying half their usual subscription.

The motion was defeated. However, the thirtieth exhibition was not held until 1940. There was an exhibition of work, probably Sketch Club paintings, at the Windermere Hotel and in December, 1939, a Christmas Sale.¹⁰⁰ In 1939 all the large halls where an exhibition could be held were being used by the Red Cross or for military purposes.¹⁰¹

In 1940 committee member Frances Press proposed that the club form a Red Cross unit, and Josephine Crease seconded her move.¹⁰² At the 1941 exhibition there was a Red Cross stall with donated items run by Josephine Crease and Betty Newton. Over \$100.00 was sent to the Canadian Red Cross Society for the London Relief Fund.¹⁰³ In 1942 the club planned to raise money for the war by having an exhibition at a downtown store.¹⁰⁴ Thus the club used its interest and energy to support the call for help on the national scene.

The club sponsored other shows in addition to the annual exhibitions. The sketchers often showed their summer work at a special gathering in the fall. In 1936 president Charles Barker supported monthly exhibitions of members work in the clubrooms.¹⁰⁵ In March of that year there was a showing of children's work.¹⁰⁶ In 1935 the club proposed the idea of solo exhibitions of members' work during the summer months; Thomas Bamford was to be first.¹⁰⁷ The club also sponsored some solo exhibitions on a larger scale - Richard Day's pen and ink drawings in December, 1919,¹⁰⁸ Mary Mason's paintings in September, 1920,¹⁰⁹ and English artist Tatton Winter's work in June, 1921.¹¹⁰ The Island Arts and Crafts Society was also asked to contribute to exhibits in Vancouver - in connection with the National Council of Education in 1929, at the Vancouver

Art Gallery's British Columbia Artists Exhibitions (beginning in 1933) and their Vancouver Island Artists Exhibition of 1939, and the Vancouver Folk Festival in the Hudson Bay Company's Georgian Room in 1942.¹¹¹

The Island Arts and Crafts Society also sponsored loan exhibitions. As noted, Colonel Appleton's Japanese prints were exhibited in 1914 and 1917. In addition the society supervised the National Gallery picture loan exhibitions in September and November, 1922. Eric Brown of the National Gallery in Ottawa and his wife, Maud Brown, visited Victoria in 1921 and explained that the policy of loan exhibitions was begun after the 1916 fire destroyed the Parliament Buildings in Ottawa, and Parliament had moved to the Victoria Museum. The art that had been packed away was again going to be available to the public.¹¹² In 1934 the club sponsored an exhibition of Scottish watercolours,¹¹³ and in 1942 a showing of reproductions of works from the Carnegie Collection was slated to be borrowed from the Provincial Museum.¹¹⁴

Aside from the Alexandra Club, the Island Arts and Crafts Society had dealings with other organizations. They rented their clubroom to the Business and Professional Women's Club, the British Columbia Institute of Civil Engineers, and the Women's Education League.¹¹⁵ In turn, there were times when the Island Arts and Crafts Society

had to use other facilities. The Young Women's Christian Association was used on various occasions over the years,¹¹⁶ and in 1936 the arts club agreed to join the YWCA in an exhibition in the latter's rooms.¹¹⁷ Josephine Crease participated in this show as well as the Hobby Show at the YWCA in the previous year.¹¹⁸

Another club with which there were connections was the Canadian Club of which Josephine Crease was a member. This club also sponsored lectures on arts and crafts subjects.¹¹⁹ In March, 1932 the Canadian Club sponsored a talk by Arthur Lismer of the Group of Seven,¹²⁰ predating the Island Arts and Crafts Society's invitation by eight years - they slated a lecture by Lismer in 1940.¹²¹ The Canadian Club also sponsored a talk by Emily Carr in 1930 which inspired the arts club to slate Carr as a speaker in 1932.¹²²

In addition to connections with the Alexandra Club and the Women's Canadian Club, there were associations with other groups, especially women's clubs. The Imperial Order of the Daughters of the Empire (which also sponsored arts events such as an exhibition of student paintings from the Normal School in Vancouver)¹²³ and the Women's Auxiliary of the Navy League provided teas at the Island Arts and Crafts Society exhibitions.¹²⁴ Josephine Crease was active in these organizations and was the IODE's delegate to the Local Council of Women¹²⁵ (of which her sister

Susan Crease was a long-time president). The Local Council of Women apparently supported women's efforts in the arts, and in 1914 contacted the Island Arts and Crafts Club for examples of work to display in the Vancouver Exhibition in September.¹²⁶ The Local Council of Women had an Applied Arts Committee, and some of Josephine Crease's work was handled by them.¹²⁷ The Women's Institute also participated in Island Arts and Crafts Society events, particularly the weavers' section that showed their work at the exhibitions.

Women were an important element of the Island Arts and Crafts Society. They were about seventy-five per cent of the first year's (1910) membership, and many of the club's activities were supported by and oriented towards women. About the 1911 exhibition, for instance, the press noted:¹²⁸

. . . how the other sex predominates! Are there no young men among the students? The hopes for future art in B C. would seem to rest upon women.

In 1912 "artists, craftsmen, and women" were congratulated for their work on the exhibition.¹²⁹ (Whether these were mutually exclusive categories is unclear!) And in 1913 this orientation continued:¹³⁰

No woman who can get the opportunity to do so should miss the pleasure of visiting the exhibition of arts and crafts. . . . If a great artist is ever to arise in Victoria,

it will be because its women love and appreciate beauty and feel something of its power to refine and elevate.

In later years news about the Island Arts and Crafts Society might be found on the "Women's Affairs and Social" pages of the newspapers,¹³¹ and it was recommended that an effective way to advertise the annual exhibition was to speak on the "Women's Hour" on the radio.¹³² During the Second World War, the Island Arts and Crafts Society was asked to provide instructors for an Esquimalt Recreation Centre programme benefitting young wives and teenage girls working at the shipyards.¹³³

But despite this recognition of women's effort, participation, and interest, there were undertones that the female element was not as important. When the newspapers wrote of the founding of the School of Handicrafts and Design, they congratulated "the gentlemen who form the committee of the arts and crafts society who have been instrumental in establishing this school . . .,"¹³⁴ despite the fact that of the three members of the school's committee, one was a woman - Josephine Crease. In 1923 Reverend Quainton gave an address,¹³⁵ "Culture and Life," in which he warned against a society where " . . . men are busy making money and art is left to the women." He saw the arts and crafts society as a protest against the utilitarian which might crowd the imaginative out of life.

Quainton recalled Albert Einstein to whom he gave credit for observing that there was danger in effeminacy and that American life was dominated by women. Like the British Arts and Crafts movement, Quainton saw dangers in unchecked industry and a commercially oriented life unbalanced by the artistic. He also seemed to hold the view that women could not lead in aesthetic matters. This attitude was in keeping not only with the British movement¹³⁶ but with the Island Arts and Crafts Society whose presidents were invariably male.

The club also had to deal with the idea that the arts were not really very important to society. The struggle to establish a permanent art gallery in Victoria brought this attitude into light. In 1912 Dr. H.E. Young, Minister of Education, announced at the opening of the annual exhibition that the Provincial government planned to foster art in a more substantial manner by providing for an art gallery in the museum which was to be in the new section of the Parliament Buildings. He contrasted the commercial world with the aesthetic.¹³⁷

It is a good thing for the people of this country to realize that there is more in the world than the material things they are invariably engaged in looking for, and I welcome the efforts of the arts and crafts club at this time, a time when it is alleged that we are reaching the limits in materialism. Our progress in material things has

been so great in this country that I sometimes think that it has altogether overshadowed the artistic and aesthetic side of life.

However, by 1921 no satisfactory gallery had been established, and J J. Shallcross addressed the club on "Is Art Worthwhile" and contended that art was¹³⁸

. . . not the hobby of the rich not the plaything of eccentrics, but a very fundamental of our civilization and which was (sic) must teach our governments and legislatures is worthwhile.

When the Provincial Arts and Industrial Institute was formed in 1919 one of their main objectives was to establish a gallery.¹³⁹ However, they were unsuccessful in persuading the government to support their scheme. There continued to be talk of starting a gallery - in 1922 when the National Gallery Loan exhibition was in Victoria, it was hoped that a nucleus would be formed in order to start a gallery.¹⁴⁰ And in 1923 when plans were being made for the Crystal Gardens amusement center, F.B. Pember-ton, then president of the Island Arts and Crafts Society, stated at the annual exhibition that the group planned on space being allotted for a gallery in the new building.¹⁴¹ When the building opened in 1925, the Island Arts and Crafts Society held their annual exhibition there. They held only one more exhibition there before the Crystal was unavailable for exhibitions, and the need for a gallery was again publicly expressed - this time by Lieutenant

Governor Robert Randolph Bruce.¹⁴² The society again held exhibitions at the Crystal Gardens in the 1940's. It is interesting to note their using this "amusement centre" in light of the Imperial Art League's stand opposing taxes on art exhibitions as amusement.¹⁴³

Throughout the 1930's the need for a public art gallery was expressed in the minutes of the Island Arts and Crafts Society. In particular presidents of the organization, T.S. Gore in 1930 and Charles Barker in 1935, emphasized the need.¹⁴⁴ At the opening of the exhibition in 1935 a special push came from Lindley Crease who proposed the forming of a committee to look exhaustively for ways and means to start a gallery and then report at a public meeting.¹⁴⁵ However, no report appears to have been made. It was not until the mid-1940's that the Little Centre was started by the Victoria Branch of the Canadian Federation of Artists, and from this group came the impetus for the Art Centre of Victoria (now the Art Gallery of Greater Victoria) which opened in 1951.

That another organization - and a newly founded one - should be the catalyst for the founding of a public gallery in Victoria hints at the decreasing influence of the Island Arts and Crafts Society. A key factor which contributed to their decline was their association with traditional and especially British values and artistic styles. As indicated

earlier, the Canadian Club (which supported art among other interests, not as a main line) asked Emily Carr and Arthur Lismer to speak before the Island Arts and Crafts Society did. The National Gallery Loan exhibition which was shown under the club's auspices in 1922 included the work of artists in the more modern vein, for example Maurice Galbraith Cullen (1866-1934) and Frank Carmichael (1890-1945) of the Group of Seven.¹⁴⁶ And in 1927 the work of the newer Canadian school (as seen at the Wembley Exhibition in London in 1924 and 1925) was in evidence at the annual exhibition in Victoria.¹⁴⁷ But the focus of the club remained conservative, and John Kyle's talk in 1941 on the Group of Seven and Lawren Harris's presentation were only part of a programme that also dealt with the traditional.

The Island Arts and Crafts Society did make efforts to deal with the new trends in art, and the press critiques about the exhibit and Josephine's work give some clues as to the changes in attitude among the older and more conventional members. In 1911 the reviewer noted that the majority of works exhibited were watercolours - "that truly national form of British art, from which it would appear that the traditions of the Old Land are taking firm root-hold in the new."¹⁴⁸ Josephine Crease followed this pattern, and the newspaper further reported that

Miss Crease's picture of the 'Victoria Glacier, Lake Louise (#65) is an admirable piece of painting. Though the rocks are a trifle 'polite,' both this and her 'Illecilleweat Glacier' are at once graphic and full of atmosphere.

In 1912 Josephine's painting *On the North Thompson* (#83) which came into the possession of the Alexandra Club, was noted as¹⁴⁹

. . . one of the best watercolours in the exhibition, simple and clean in colouring, the pure open-air effect is admirably attained, the reflections of the clouds in water being particularly good and true to nature.

The society itself, it was reported, had moved from "feeble beginnings and small support" to being "on the high road to permanence and success."¹⁵⁰ The comments continue in a similar fashion, often briefer, and in 1916 there was special note of the Christmas cards that she exhibited. In 1920 her skill at depicting water was praised.¹⁵¹

Miss J. Crease has contributed some equally charming bit of local scenery. 'Saanich Inlet' is one of the most striking of these, and discovers one of the happy tricks of this artist in depicting water as something that is really wet and strong in reflective values.

In 1936 quite a range of work was reported. the "execution ranges through all the steps between the conventional pastel-tinted watercolour to the posteresque near-modern."¹⁵²

In the 1940's a different mode was reported for Josephine Crease and her circle.

Nearly all the exhibitors have grown out of the funny detailed work which characterized the paintings ten or fifteen years ago. Even the painters who adhere to perfection in drawing dash on their colour with the abandon of an impressionist . . . Miss Josephine Crease, Maude Lettice . . . are all painting in a direct and vigorous manner.¹⁵³

But the younger artists and the newer styles did not compose the main image of the Island Arts and Crafts Society. At the thirty-sixth annual exhibition in 1947, a film on Tom Thompson called *Westwind* was shown, but the exhibition had a different slant in comparison to the influential and professional work of Thompson.¹⁵⁴

We have here the good, the bad, and the indifferent works of amateur artists and craftsmen to show the work of contemporary men and women in the area . . . Most of the paintings in the exhibition show the inclination of amateur artists to emphasize nature.

By this time the Little Centre had begun, and those who were advocates of modern art had swung behind a different organization, the Canadian Federation of Artists.

The Island Arts and Crafts Society had been experiencing difficulties prior to the 1940's. The two wars had reduced their numbers and curtailed their activities. A critical point was reached in 1937 when a special meeting was called to consider the advisability of dissolving.¹⁵⁵ Of the twenty members present, only four were opposed to continuing. It was decided to curtail expenses; the club-

room in the Metropolitan Building was not rented for the summer months, and the furniture was stored. The club was without a president until the summer when the Reverend Robert Connell took the leadership.

Other measures were taken in the 1930's to help keep the club going. At an exhibition at the Windermere Hotel in 1934, several artists were invited to exhibit without charge as "an expedient for success, not as a precedent."¹⁵⁶ Among them were Mrs. Drummond-Davis who taught art classes in the clubrooms,¹⁵⁷ Emily Carr, Arthur Checkley, George Southwell, and Melita Aitken. In 1935 there was an informal meeting at Pentrelew to discuss reorganization of the society in light of the apparent apathy.¹⁵⁸ A result was the formation of subcommittees - Librarian, House, Social, Sketch Club, and Exhibition. In addition, there was the initiation of an advisory committee on which Josephine Crease served. The crafts clubs, mainly pottery and weaving, were given greater encouragement to join and also representation on the executive committees.¹⁵⁹ In the 1940's they were invited to join the exhibition planning committees.¹⁶⁰ Children's classes were begun in 1936, and in 1941 it was decided to organize a Junior Group.¹⁶¹ In the same year, steps were to be taken to affiliate with architects and weavers groups.

Emily Carr was probably one of the most vehement in

her criticism of the Island Arts and Crafts Society. Particularly influenced by Fauvism while in France in 1910-1911, Carr continued and developed a painting style which emphasized personal experience and moved towards abstraction. Though her work was exhibited with the Island Arts and Crafts Society, most notably in the unusual section called the "Modern Room" in the 1932 exhibition, she never helped with the organization and other work of the club. However, in the first months of the group's existence, Emily's sister, Edith Carr (1856-1919), was elected to the executive Committee.¹⁶² Edith was also a painter - her specialty was design on china, copper, and leather. Josephine's assessment of her work after a visit to her home in 1909 was "very good and expensive."¹⁶³ Edith, who was a long-time friend of Josephine's sister, Mary Walker, had been head of the Carr family since the father's death and was strongly resented by Emily.¹⁶⁴ Perhaps Emily's negative attitude to the Island Arts and Crafts Society and its members such as the Creases was in part based on her antagonism towards her elder sister who was friendly with them. Emily Carr did not carefully follow the accepted customs of her class and era, and this further set her apart from the usual club members who conducted their meetings formally and maintained a traditional code of polite behaviour. Carr wrote of

despising the society, and she seemed to have a special dislike for Josephine Crease. Her description of a gathering in her home where she showed some of her paintings discloses some of her feelings.¹⁶⁵

I invited nine old crones - all I know now in the Arts and Crafts Society - last Tuesday. They all hate each other and I expected bloodshed but we got over it with no red, mainly because Miss Crease could not come. I showed sketches, I invited them for 3:30 and all came within five minutes of the time! Then they all jammed into the sitting room and tead. [sic] It went off very well but I was tired. Had rather thought of an evening for some younger people but felt unequal. The old crones were pretty awful. Such silly little remarks. What you would expect canaries to make, but not so sweet. Complimentary fluff but no understanding about work or feeling and, being deaf, you know I don't hear half that is said.

Maybe Emily Carr heard only the half that her preconceived ideas expected. As her painting companion and biographer Edith Hembroff-Schleicher concluded:¹⁶⁶

Emily was hard on the Island Arts and Crafts - as intolerant of the members as some of the members were of her. But many of them had a sincere and honest approach to painting, some timidly admired Emily's work and, as a group, they at least went to the trouble and expense of organizing annual exhibitions - which Emily nearly always attended and in which she nearly always exhibited.

The diaries of Josephine Crease reveal no ill-feeling towards Emily Carr. In fact, it was Josephine who proposed Milly Carr for membership in the Island Arts and Crafts Club.¹⁶⁷ Josephine recorded with more than perfunctory

interest various experiences with Emily and her work. In 1916 Josephine made special note of the introduction of Carr's "Indian rugs" (hooked rugs) at an exhibition at Margaret Kitto's studio.¹⁶⁸ In 1932 Josephine Crease went to an "art meeting" at Milly Carr's home.¹⁶⁹ She viewed the paintings of Carr, her sketching friend, Rose Bullen, portraitist Robin Watt (who taught art in the Island Arts and Crafts Society rooms),¹⁷⁰ and painter Lee Nam (who had just been denied membership in the society, based upon his ethnic background¹⁷¹ - he was the only person ever rejected for membership according to the minutes). For Emily Carr this exhibition was a step to establish her dream of a People's Gallery. She envisioned a gallery that would be "a warm and pleasurable place to visit on raw winter days, and she wanted it especially for honest working people - not for snobs, dabblers, dilettantes or supercilious members of the 'Arts and Crafts'."¹⁷² Josephine Crease attended another meeting regarding the People's Gallery in the beginning of 1933¹⁷³ and then remains silent on the subject - for Emily Carr was never able to see her dream come to fruition.

In 1933 Josephine Crease attended and commented positively on the ceremony at the Parliament Buildings where Carr's painting, *Kispicox Village*, was presented.¹⁷⁴ Through Edythe Hembroff, money had been raised to purchase the painting

was to go to the Provincial Archives; the money collected funded Carr's trip to Toronto and Chicago (to see the World's Fair).¹⁷⁵ The Island Arts and Crafts Society was asked for a donation but refused.¹⁷⁶ Nonetheless, Josephine Crease seems to have felt part of this project, for in her diary, she mentioned that Frederick Brand (who conducted the ceremony) "spoke for us all."¹⁷⁷ She also wrote that a "very nice" tea was given at the Empress Hotel by various people, including the Canadian Club, an organization of which Josephine Crease was supportive. In 1937, Josephine reported visiting Milly Carr who had been ill for eight months,¹⁷⁸ her call appears to have been motivated by personal concern. But over the years Josephine's references to Emily Carr were few, and perhaps this general lack of recognition was reflective of the Island Arts and Crafts Society. For a personality such as Carr's, being overlooked was probably as equally insulting as being criticized.

Both Emily Carr and Josephine Crease were overweight and had to deal with a society that considered appearance an important term of reference for women. Neither married, though both were of a class and period which valued that status as the most acceptable for women. Each studied art in England and then devoted much of her time to the arts, including making money with their skills in this

field. Also the landscape of British Columbia provided the essential subject matter for the painting of both women. Yet their attitudes and thus their painting contrasted sharply, even though Josephine was reported to have turned to a more "modern" style in her later years.¹⁷⁹ While Josephine Crease looked to established society for support, actively participating in the Island Arts and Crafts Society, the Red Cross, the Imperial Order of the Daughters of the Empire, the Anglican Church as well as other groups, Emily Carr chose to deal with her situation by rejecting the Island Arts and Crafts Society and maintaining an eccentric stance. Ironically, Carr's "rebel" image became the stereotype for many contemporary artists. The emphasis on having something deep and personal to communicate in defiance of the *status quo* was the attitude that gained dominance,¹⁸⁰ and it became more likely that those artists (such as Carr) who fit this description would be brought into prominence. By the same value system artists, such as Josephine Crease, who painted pleasant scenes and had no deep message to convey, became unimportant - like many an artist in the past who did not successfully join in the trends considered important by critics. Certainly, many a purchaser of art has been influenced by publicity and investment value, and in recent history artists such as Josephine Crease have not fit the popular model - hence, a partial explanation

for the lack of recognition. Perhaps it is time for re-evaluation.

As the artist has become more conspicuous, other elements have been downplayed. For example, essential to many an artist's and gallery's success has been the work of volunteers, often the much denigrated "Sunday sketchers." They have frequently provided the funds (thus filling the historically important role of patron), location, organizational work, and public interest that have made many an exhibition possible and successful.

A person such as Josephine Crease must be evaluated in this light - for she not only devoted much of her time over the years to the study and practice of art, especially painting, she also expended time and energy providing the environment - a society, exhibitions, meetings and talks - from which artists and those interested in art could benefit. From the very beginning of the club and for most of her years until death, Josephine Crease served on the executive Committee, often as vice president and later as honorary president, an advisory position. Josephine's home, "Pentrelew," was the location for numerous club meetings, including "select" gatherings to "talk over matters."¹⁸¹ She seemed to perceive the social necessities for keeping the club going. In 1912, Josephine, along with Louisa Mills, Margaret Kitto, and Thomas Bamford, served on a

reception committee which was formed "in view of certain complaints concerning the lack of sociability in the club." The committee was to "look after new members and strangers" and members were "expected to converse generally without introductions."¹⁸² In 1917 Josephine served again on a reception committee that was formed.¹⁸³ In addition she hosted friends at the annual exhibitions as well as the dignitaries invited to open the shows. Josephine proposed many people for membership in the club, a number of whom were socially prominent and whose association with the club was probably viewed as beneficial. Among those proposed were former Lieutenant Governor and Mrs. Edgar Dewdney,¹⁸⁴ architect William Ridgeway Wilson and his wife¹⁸⁵ (née Flo Jenns, a daughter of Reverend Jenns of St. John's Anglican Church which was rebuilt from Wilson's designs), and Susan (Mrs. Curtis) Sampson¹⁸⁶ (a sister to Sophie Pemberton and like Flo Wilson a childhood friend of Josephine).

The press called Josephine Crease a "painstaking, industrious worker,"¹⁸⁷ for her work as a painter and for her continual help with the mundane duties. She served on committees to receive and hang works at the exhibitions, to investigate club and exhibition rooms, to furnish newly acquired clubrooms, and to send out invitations for the exhibitions. In the early years, a record was kept of

attendance at Committee meetings, and Josephine's record was one of the best.¹⁸⁸ She provided refreshments at meetings and served as a doorkeeper at exhibitions. Her name was frequently written in the minutes for motions and seconds - thus she was one of the persons who kept the meetings going. Yet over the years she rarely chaired a meeting.¹⁸⁹ And as pointed out, she never took the presidency, even in 1937 when the club faltered and was without a president for six months. No woman became president during Josephine's lifetime, though many were long-standing, experienced, and capable members. This failure to take formal leadership probably says something for the conservative nature of the organization, the status of women in that circle, and the attitudes the women themselves had about their role in a mixed group (for some of them were outstanding leaders in all-women organizations).

Josephine Crease did conduct the entertainment for two meetings - in November, 1911 she showed the 1860 sketches of early Victoria by her mother, Sarah Crease,¹⁹⁰ and in December of the same year she directed a sketching exercise. The latter was reported in the minutes as follows.¹⁹¹

The evening was devoted to a sketching exercise devised by Miss Crease. A large outline drawing of a landscape was exhibited on the blackboard & the members were invited to copy the same & fill in the masses of light & shade, or color relying on their own imagin-

ation. About 14 members took part in the exercise working in oil, watercolour, crayon & pencil. The result showed a most interesting diversity of ideas.

In 1912 Josephine was on the committee which planned the musical programme which accompanied the annual exhibition in the fall.¹⁹² No evidence has surfaced which indicates that Josephine was involved with the programme of 1913 which was directed by Mr. H.G.E. Pocock and consisted mainly of songs but also included a violin solo and some recitations. The Victoria Ladies Musical Society provided the piano. The Festival of Art in June, 1914 shows greater participation by Josephine Crease. She and her sister, Mary Walker, arranged the "living pictures after famous artists" for the Dutch School (Appendix VII).

In the latter part of her life, Josephine Crease was active in numerous organizations besides the Island Arts and Crafts Society. She continued to support the Alexandra Club which began to lose influence in 1917. The club building became the Alexandra House which was run as a private boarding home with the club reserving a small section for their activities.¹⁹³ In 1932, when the building had become the Windermere Hotel, the Alexandra Club rented rooms in the Union Bank Building,¹⁹⁴ the location used by the Island Arts and Crafts Society whom the Alexandra Club had hosted for many years when they

flourished in their Rae Street clubhouse.

Josephine was also involved with the Imperial Order of the Daughters of the Empire, for whom she was a delegate to the Local Council of Women, the Girl Guides, the Overseas Club, the Canadian Club, the Oxford Group (a moral rearmament movement initiated in the 1920's at Cambridge and which then spread to Oxford (through the work of Dr. Frank Buchman) and to elsewhere, including Victoria where it gained many followers in the 1930's), the Women's Auxiliary of the Navy League. Christ Church Cathedral remained her place of worship, and she went to Bible classes and Chancel Guild meetings. She took first aid classes¹⁹⁵ and was supportive of the Red Cross and the Alexandra Rose Tag Days. Being busy was a positive way of life, as Josephine wrote at seventy-six years old, ". . . a bad day for me. Had to rest too much!"¹⁹⁶

Josephine Crease was basically supported by finances from her family, including property on the mainland that was rented and sold.¹⁹⁷ But despite the impressive home "Pentrelew" and the family's well-to-do image and élite status, money was a concern for Josephine. In 1910 she missed the Union Club's ball: ". . . longing to go but got no ticket - too [sic] dear for LC."¹⁹⁸ And the story was repeated in 1917 with a ball at the Empress: ". . . none of us there - too dear - no clothes."¹⁹⁹ This pattern

continued until 1937, but pride concerning wearing old clothes was somewhat diminished: "Opening of Parliament under Patullo - 8 p.m. - official Gov. dinner at Gov. Ho. 10 p.m. Other folks asked to Reception. We among them! L & I go - wear my old velvet frock - got nothing else."²⁰⁰

In these later years she added to her finances by again selling lavender,²⁰¹ by mending china with her riveting skills, and by exhibiting and selling her paintings. Between 1910 and 1941, she never missed exhibiting with the Island Arts and Crafts Society. She only showed once with the British Columbia Society of Fine Arts (in 1924), but she exhibited with the Vancouver Art Gallery in 1934, 1936, 1938, 1939, and 1940. In addition, Josephine participated in the art exhibits at the agricultural fairs in Victoria and Duncan. Though she recorded selling paintings²⁰² and giving them away (such as for wedding presents),²⁰³ she was most proud of Lieutenant Governor Eric Hamber's choice in 1936 of her snow scene at Pentrelew for the walls of Government House.²⁰⁴ In 1941 she worked through Provincial archivist Willard Ireland in preparing sketches for the Hudson Bay Company's artist Newton Brett who was designing the centenary calendar for 1943.²⁰⁵ Josephine looked at her mother's sketches of 1860 and other works. The pen and ink sketch of the Hudson Bay Company's fort in Victoria (#106) appears to be the only extant work from

this venture. It was probably based upon the anonymous sketch (#105) still located in the archives.

In these later years the focus in the Crease family turned to the young - the children, grandchildren, and great grandchildren of Mary and Arthur. Mary Walker died in 1915, her mother, Sarah Lindley Crease outlived her by a number of years, finally dying in 1922. Lindley Crease passed away in 1940 and Susan Crease in July, 1947. Arthur Crease was the only sibling to survive Josephine, who died on December 24, 1947. She was buried with her family in Ross Bay Cemetery. The inscription with her name on the gravestone reflects her Christian faith and interest in the Bible. "My Hope is Even in Thee."

Josephine Crease and her family actively painted in British Columbia for over eighty years. They lived through a period of tremendous change - from British colony to Canadian province, from clipper ships and horse and buggy to airplane, automobile, and submarine. In art the trends moved from watercolour landscape to "avant-garde" abstraction and expressionism. And for women who were enfranchised during Josephine Crease's lifetime, there was the transition from an era when women were expected to paint as a leisurely and appropriate accomplishment to a period where it was common for women (even those of conservative backgrounds) to publicly exhibit and sell their work.

FOOTNOTES

Chapter VI

¹Island Arts and Crafts Society, Minutes, September 29, 1909.

²W.W. Thom, *The Fine Arts in Vancouver: 1886-1930 An Historical Survey*, p. 148.

³Island Arts and Crafts Society, Miscellaneous Papers, Correspondence from Mary Mason to Josephine Crease.

⁴*Ibid.*

⁵*Ibid.*

⁶Island Arts and Crafts Society, Miscellaneous Papers, Printed Sheet for the School of Handicraft and Design.

⁷*Victoria Daily Times*, July 16, 1926.

⁸W.W. Thom, *Op. Cit.*, p. 58.

⁹*Victoria Daily Times*, November 30, 1962.
Victoria Daily Colonist, January 29, 1956, p. 31.

¹⁰Josephine Crease, Diary, January 18, 1910.

¹¹Island Arts and Crafts Society, Minutes, November 17, 1909.

¹²Josephine Crease, Diary, 1909 end list.

¹³Island Arts and Crafts Society, Miscellaneous Papers, Correspondence from Mary Mason to Josephine Crease.

¹⁴Island Arts and Crafts Society, Minutes, January 12, 1910.

¹⁵Island Arts and Crafts Society, Minutes, February 2, 1910.

¹⁶Island Arts and Crafts Society, Minutes, February 16 and 25, March 2, 1910.

¹⁷Island Arts and Crafts Society, Minutes, February 16, 1910 and October 12, 1912.

¹⁸Island Arts and Crafts Society, Minutes, April 4, 1932.

¹⁹Island Arts and Crafts Society, Minutes, Newsclipping attached to January 9, 1935.

²⁰Island Arts and Crafts Society, Minutes, November 22, 1916.

²¹November, 1922 - Rooms 202 and 203, November, 1926, Room 508.

²²Island Arts and Crafts Society, Minutes, December 3, 1930.

²³Josephine Crease, Diary, April 29, 1935.

²⁴Josephine Crease, Diary, February 11, 1937.

²⁵Josephine Crease, Diary, November 25, 1937.

²⁶Island Arts and Crafts Society, Minutes, October 12, 1939.

²⁷Island Arts and Crafts Society, Minutes, September 23, 1931 records portraits of J. J. Shallcross by George Southwell and of Thomas Bamford by Robert Rose, November 18, 1936 records a portrait of D.S. Cameron by Adeline Baxter.

²⁸Josephine Crease, Diaries, February 15, 22, March 7, 14, 1916.

²⁹Josephine Crease, Diary, June 17, 1916.

³⁰"National Loan Collection of Fine Painting Coming," *Victoria Daily Times*, November 6, 1922, p. 17.

³¹Emily Carr Arts Centre, Slide Snow on Maude Lettice, 1975.

³²Borradaile, John, *Lady of Culzean, Mayne Island*, p. 20.

³³Josephine Crease, Diary, July 27, 28, and 29 and August 2, 1910.

³⁴Edythe Hembroff-Schleicher, *Emily Carr The Untold Story*, pp. 27-28.

³⁵*Vancouver Province*, May 8, 1909.

³⁶W.W. Thom, *Op. Cit.*, p. 107.

³⁷Maria Tippett, *From Desolation to Splendour: Changing Perceptions of the British Columbia Landscape*, p. 81.

³⁸Josephine Crease, Diary, June 12, 15, 19, July 10, 30, 31, August 14, 1923.

³⁹Josephine Crease, Diary, February 15, 1936.

⁴⁰"Art Worthwhile Contends Lecturer," *Victoria Daily Colonist*, January 14, 1921.

⁴¹Island Arts and Crafts Society, Miscellaneous Papers.

⁴²Josephine Crease, Diaries, September 22 and 30, 1941 and February 18, May 25, September 22, and November 16, 1942.

⁴³Josephine Crease, Diary, October 2, 1941. Josephine called the place "Pinetops."

⁴⁴"Art After War," *Victoria Daily Times*, May 4, 1917, p. 6.

⁴⁵*Ibid.*

⁴⁶*Ibid.*

⁴⁷"Modern Tendencies in Art," *Victoria Daily Colonist*, March 19, 1931, p. 3.

⁴⁸"Hear Story of Morris Influence," *Victoria Daily Times*, May 13, 1921, p. 9. "Relation of Design to Crafts Industry," *Victoria Daily Colonist*, February 10, 1922, p. 9.

⁴⁹Island Arts and Crafts Society, Miscellaneous Papers, newsclipping for September, 1913.

⁵⁰Island Arts and Crafts Society, Minutes, December 11, 1912.

⁵¹Island Arts and Crafts Society, Miscellaneous Papers, newsclipping dated 1914 by hand.

⁵²Island Arts and Crafts Society, Miscellaneous Papers.

⁵³Island Arts and Crafts Society, Miscellaneous Papers, undated newsclipping. Also teaching was Mr. Baker (clay modelling and woodcarving); Mr. Breadner (metalwork); Mary Riter Hamilton (drawing and painting); Mrs. Hatten (jewelry); J.S. McMillan (practical design and a study of the history of styles).

⁵⁴Island Arts and Crafts Society, Minutes, November 4, 1916.

⁵⁵Island Arts and Crafts Society, Miscellaneous Papers, newsclipping, March, 1918.

⁵⁶Island Arts and Crafts Society, Miscellaneous Papers, June 17, 1917.

⁵⁷"Art Workers' Guild of Victoria Formed," *Victoria Daily Colonist*, November 15, 1919, p. 9.

- ⁵⁸"Plan to Stimulate Interest in Art," *Victoria Daily Colonist*, December 24, 1919.
- ⁵⁹"Inaugurate Art and Crafts Institute," *Victoria Daily Colonist*, December 22, 1919, p. 5.
- ⁶⁰"Craft School in City Urged," *Victoria Daily Colonist*, November 17, 1927, p. 1.
- ⁶¹"Society Names 1932 Officers," *Victoria Daily Colonist*, December 9, 1931, p. 9.
- ⁶²Island Arts and Crafts Society, Minutes, September 23, 1933.
- ⁶³Island Arts and Crafts Society, Minutes, January 29, 1941.
- ⁶⁴Josephine Crease, Diary, February 23, 1916.
- ⁶⁵Josephine Crease, Diary, January 13, 1931.
- ⁶⁶Josephine Crease, Diary, January 10, 1917.
- ⁶⁷Island Arts and Crafts Society, Minutes, March 23, 1913 newsclipping attached.
- ⁶⁸In the collection of the PABC, Victoria.
- ⁶⁹*Victoria Daily Colonist*, October 1, 1958, p. 13.
- ⁷⁰Josephine Crease, Diary, October, 1911 (list at end).
- ⁷¹"Canadian Art Forms Theme," *Victoria Daily Colonist*, March 20, 1930, p. 20.
- ⁷²Josephine Crease, Diary, March 27, 28, and 31, 1911.
- ⁷³Josephine Crease, Diary, November 19, 1942.

- ⁷⁴"Arts and Crafts Exhibit Open," *Victoria Daily Times*, April 9, 1940, p. 5.
- ⁷⁵Island Arts and Crafts Society, Minutes, March 13, 1917.
- ⁷⁶Gillian Naylor, *The Arts and Crafts Movement*, p. 113.
- ⁷⁷Island Arts and Crafts Society, Minutes, April 11, 1933.
- ⁷⁸Island Arts and Crafts Society, Minutes, March 4, 1936.
- ⁷⁹Island Arts and Crafts Society, Minutes, March 23, 1931.
- ⁸⁰Island Arts and Crafts Society, Minutes, April 1, 1936.
- ⁸¹*Victoria Daily Times*, Magazine Section, July 14, 1951.
- ⁸²Island Arts and Crafts Society, January 25, 1911.
- ⁸³Island Arts and Crafts Society, Miscellaneous Papers, Correspondence Between Josephine Crease and Robert Connell, 1937.
- ⁸⁴F.E. Walden, *Social History of Victoria 1858-1871*, p. 141.
- ⁸⁵Island Arts and Crafts Society, Miscellaneous Papers.
- ⁸⁶Josephine Crease, Diary, March 3, 1933.
- ⁸⁷Josephine Crease, Diary, April 2, 1937.
- ⁸⁸Island Arts and Crafts Society, Minutes, August 3, 1915.

⁸⁹Island Arts and Crafts Society, Minutes, September 2, 1915.

⁹⁰Island Arts and Crafts Society, Minutes, September 12, 1916.

⁹¹Island Arts and Crafts Society, Minutes, September 19, 1916.

⁹²Island Arts and Crafts Society, Minutes, April 6, 1916.

⁹³Island Arts and Crafts Society, Minutes, September 8, 1914.

⁹⁴Island Arts and Crafts Society, Minutes, March 1, 1917.

⁹⁵Island Arts and Crafts Society, Minutes, November 1, 1917.

⁹⁶Island Arts and Crafts Society, Minutes, November 1, 1917.

⁹⁷Island Arts and Crafts Society, Minutes, May 4, 1917.

⁹⁸Island Arts and Crafts Society, Minutes, September 20, 1918.

⁹⁹Island Arts and Crafts Society, Minutes, September 21, 1939.

¹⁰⁰"John Kyle Heads Arts and Crafts," *Victoria Daily Times*, December 11, 1939, p. 15.

¹⁰¹*Ibid.*

¹⁰²Island Arts and Crafts Society, Minutes, January 17, 1940.

- ¹⁰³Island Arts and Crafts Society, Minutes, May 7, 1941.
- ¹⁰⁴Island Arts and Crafts Society, Minutes, September 16, 1942.
- ¹⁰⁵Island Arts and Crafts Society, Minutes, January 9, 1936.
- ¹⁰⁶Island Arts and Crafts Society, Minutes, March 24, 1936.
- ¹⁰⁷Island Arts and Crafts Society, Minutes, June 5, 1935.
- ¹⁰⁸"Pen and Ink Artist Gave an Exhibition," December 23, 1919, newsclipping in the Island Arts and Crafts Society, Miscellaneous Papers.
- ¹⁰⁹"Victoria Artist Holding Exhibition," *Victoria Daily Colonist*, September 10, 1920.
- ¹¹⁰"English Artist's Work Shown Here," *Victoria Daily Colonist*, June 17, 1921.
- ¹¹¹Island Arts and Crafts Society, Minutes, 1942.
- ¹¹²"Work of National Gallery of Canada," *Victoria Daily Colonist*, June 19, 1921, p. 26.
- ¹¹³Island Arts and Crafts Society, Minutes, June 16, 1934.
- ¹¹⁴Island Arts and Crafts Society, Minutes, April 30, 1942.
- ¹¹⁵Island Arts and Crafts Society, Minutes, August 12, 1931, January 3, 1917, and March 21, 1918.
- ¹¹⁶Island Arts and Crafts Society, Minutes, January 7, 1914, February 25, 1933, September 9, 1937, January 12 and December 7, 1938.

- 117 Island Arts and Crafts Society, Minutes, April 1, 1936.
- 118 Josephine Crease, Diary, February 15 and 16, 1935.
- 119 Island Arts and Crafts Society, Miscellaneous Papers. For instance, a lecture on miniature painting by Vancouver's Ernest Lloyd was given at the F.B. Pemberton home, "Mount Joy."
- 120 Josephine Crease, Diary, March 31, 1932.
- 121 Island Arts and Crafts Society, Miscellaneous Papers.
- 122 Island Arts and Crafts Society, Minutes, February 15, 1932.
- 123 "Art After the War," *Victoria Daily Times*, May 14, 1917, p. 6.
- 124 Island Arts and Crafts Society, Minutes, October 11, 1916.
- 125 Josephine Crease, Diary, February 12, 1936.
- 126 Island Arts and Crafts Society, Minutes, August 26, 1914.
- 127 Island Arts and Crafts Society, Miscellaneous Papers.
- 128 "The Island Arts Club," October 8, 1911, Island Arts and Crafts Society, Miscellaneous Papers.
- 129 "The Island Arts and Crafts Club," *Victoria Daily Colonist*, October 18, 1912.
- 130 "Arts and Crafts," October 14, 1913, Island Arts and Crafts Society, Miscellaneous Papers.

131 *Victoria Daily Times*, October 23, 1928.

132 Island Arts and Crafts Society, Minutes, April 30, 1942. The offer was made by Violet White.

133 Island Arts and Crafts Society, Minutes, November 9, 1943.

134 Island Arts and Crafts Society, Miscellaneous Papers, September, 1913.

135 "Dean Quainton on Culture and Art," *Victoria Daily Colonist*, January 28, 1923, p. 31.

136 Anthea Callen, *Angel in the Studio*, p. 221.

137 Island Arts and Crafts Society, Minutes, 1912 newsclipping attached "Picture Gallery for Victoria."

138 "Art Worthwhile Contends Lecturer," *Victoria Daily Colonist*, January 14, 1921, p. 9.

139 "Art Institute to Found Gallery," *Victoria Daily Colonist*, December 1, 1920, p. 15.

140 "National Loan Collection of Fine Painting Coming," *Victoria Daily Times*, November 6, 1922, p. 17.

141 "City May Have Art Gallery," *Victoria Daily Times*, November 22, 1923, p. 10.

142 "Honourable R.R. Bruce Notes Need of Art Gallery," *Victoria Daily Times*, October 24, 1928, p. 6.

143 "Opposition to Tax on Art Exhibitions," *Victoria Daily Colonist*, May 31, 1916.

144 Island Arts and Crafts Society, Minutes, December 3, 1930 and December 4, 1935.

145 "Permanent Gallery Will Be Sought by Arts Group of City," *Victoria Daily Colonist*, November 5, 1935, p. 5.

146 "Loan Collection Has Arrived," *Victoria Daily Colonist*, November 7, 1922, p. 5.

147 "Art Exhibit Is Open Here Today," *Victoria Daily Colonist*, October 25, 1927, p. 9.

148 Island Arts and Crafts Society, Miscellaneous Papers.

149 "Island Arts and Crafts Club," *Victoria Daily Colonist*, October 18, 1912 with Island Arts and Crafts Society, Miscellaneous Papers.

150 "Arts and Crafts Society Score a Success," *Victoria Daily Colonist*, October 26, 1912.

151 "Island Scenery Is Shown by Artists," *Victoria Daily Colonist*, October 28, 1920, p. 10.

152 "Island Artistry Is Open," *Victoria Daily Times*, October 27, 1936, p. 9.

153 "Craftsmanship Shows Promise in City," *Victoria Daily Colonist*, October 28, 1945, p. 4.

154 "Island Arts and Crafts Show at Little Centre," *Victoria Daily Colonist*, February 25, 1947, p. 17.

155 Island Arts and Crafts Society, Minutes, January 27, 1937.

156 Island Arts and Crafts Society, Minutes, July 25 and September 24, 1934.

157 Island Arts and Crafts Society, Minutes, January 9, 1931.

158 Island Arts and Crafts Society, Minutes, January 9, 1935.

- 159 Island Arts and Crafts Society, Minutes, March 2, 1937.
- 160 Island Arts and Crafts Society, Minutes, January 7, 1943.
- 161 Island Arts and Crafts Society, Minutes, January 29, 1941.
- 162 Josephine Crease, Diary, 1909, end list.
- 163 Josephine Crease, Diary, November 19, 1909.
- 164 E. Hembroff-Schleicher, *Op. Cit.*, p. 72.
- 165 *Ibid.*, p. 248.
- 166 *Ibid.*, p. 254.
- 167 Island Arts and Crafts Society, Minutes, August 20, 1913.
- 168 Josephine Crease, Diary, June 17, 1916.
- 169 Josephine Crease, Diary, December 14, 1932.
- 170 Island Arts and Crafts Society, Minutes, February 20, 1933.
- 171 Island Arts and Crafts Society, Minutes, November 7, 1932.
- 172 E. Hembroff-Schleicher, *Op. Cit.*, p. 249.
- 173 Josephine Crease, Diary, January 17, 1933.
- 174 Josephine Crease, Diary, July 21, 1933.
- 175 E. Hembroff-Schleicher, *Op. Cit.*, p. 47.

176 Island Arts and Crafts Society, Minutes, April 11, 1933.

177 Josephine Crease, July 21, 1933.

178 Josephine Crease, Diary, March 1, 1937. Josephine also visited Milly and her sister Alice on January 3, 1941 (Diary, 1941, Volume Two).

179 "Craftsmanship Shows Promise in City," *Victoria Daily Colonist*, October 28, 1945, p. 4.

180 Tom Wolfe, *The Painted Word*, *passim*.

181 Josephine Crease, Diary, January 8, 1911, January 26, 1937; February 16, 1937.

182 Island Arts and Crafts Society, Minutes, February 21, 1912.

183 Island Arts and Crafts Society, Minutes, November 30, 1917.

184 Island Arts and Crafts Society, Minutes, October 7, 1911.

185 Island Arts and Crafts Society, Minutes, February 16, 1910.

186 Island Arts and Crafts Society, Minutes, February 16, 1910.

187 "Art Exhibit Is Very Creditable," *Victoria Daily Colonist*, October 19, 1913.

188 Island Arts and Crafts Society, Minutes, Reports for 1912 and 1913.

189 Island Arts and Crafts Society, Minutes, March 15, 1913, October 1, 1913, May 22, 1919. Josephine Crease, Diary, August 30, 1937.

¹⁹⁰Island Arts and Crafts Society, Minutes, November 1, 1911.

¹⁹¹Island Arts and Crafts Society, Minutes, December 6, 1911.

¹⁹²Island Arts and Crafts Society, Minutes, October 4, 1912.

¹⁹³Josephine Crease, Diary, March 20, 1932.

¹⁹⁴Josephine Crease, Diary, November 28, 1932.

¹⁹⁵Josephine Crease, Diary, April 17, 1916.

¹⁹⁶Josephine Crease, Diary, June 9, 1941.

¹⁹⁷Josephine Crease, Diary, 1916, end list of accounts. Crease Family Papers, PABC, Victoria.

¹⁹⁸Josephine Crease, Diary, February 4, 1910.

¹⁹⁹Josephine Crease, Diary, November 23, 1917.

²⁰⁰Josephine Crease, Diary, February 11, 1935.

²⁰¹Josephine Crease, Diaries, October 19, 1935 and September 23, 1937.

²⁰²Josephine Crease, Diaries, June 18, 1910 and September 27, 1933.

²⁰³Josephine Crease, Diary, October 13, 1941.

²⁰⁴Josephine Crease, Diary, October 27, 1936.

²⁰⁵Correspondence to Christina Johnson-Dean from the Hudson Bay Company House Archives, February 18, 1980.

*CHAPTER VII**CONCLUSION*

The art world in Victoria as seen through the Crease perspective was an establishment milieu, both in style and organization, that reflected British traditions. In her early years, Josephine Crease experienced an upbringing that exemplified upper class life in England as well as the colonies abroad. It emphasized gracious living, cultural awareness, the parliamentary system, and a moral and ethical code promoted by the Church of England. Though these elements continued into the later years, they were modified as the national identity of Canada took shape.

The British watercolour landscape which developed from topographical and picturesque painting traditions was the standard kind of painting in the early development of British Columbia. Later in the twentieth century, the importance of a Canadian landscape, reflecting a deeper consciousness of nature and life, assumed a style and expression of its own.

The earlier style is well represented in the Creases' work. This family and their circle were typical of British colonial life and values - not only in their artistic

tastes, but also in their pastimes and leisure activities, personal and private matters, professional and political attitudes.

During the early years in Victoria, there were no formal art clubs, and sketching outings were part of a lifestyle acceptable to the middle and upper classes. Various individuals taught art in Victoria, but there were no art schools, those interested in more formal training in the arts went abroad, mainly to England. By the turn of the century, however, the elements which would bring about the formation of an art organization, the Island Arts Club, had begun to solidify. Exhibitions were held - such as at the Victoria Fairs and the Art Union show at the city hall. Those interested in sketching met regularly. Thus in 1909-1910 the Island Arts Club (later the Island Arts and Crafts Society) was founded. It provided a focus and a structure for those involved and interested in art. There were annual exhibitions, monthly meetings featuring an area of special interest, and in 1913 the establishment of the School of Handicraft and Design. The society was a force pushing for effective art education and a public gallery. Until the 1940's they were the principal art group in Victoria, and they kept the arts alive through two world wars. The Island Arts and Crafts Society provided the groundwork, particularly in terms of

public awareness and participation, for the eventual emergence of institutions such as the Little Centre and the Art Gallery of Greater Victoria, which superseded the Island Arts and Crafts Society as a focus of art activities in Victoria.

Key to the formation and development of the Island Arts and Crafts Society was the strong support of middle and upper class women. In the 1890's there was an upsurge in the number of women participating in the social life of the community, particularly through formal organizations such as the Alexandra Club and the Local Council of Women. Involvement in cultural activities such as the arts and crafts as well as in philanthropic endeavours increased, and these activities were often interrelated. With this general change in the activity and role of women in the society, there was a transition in their participation in the arts. In the earlier years, women sketched and were aware of cultural pursuits as part of an acceptable upbringing. Their involvement was private, not public, and it was expected that they would not work outside the home. After the founding of the Island Arts and Crafts Society, it was common for women to participate in the arts in a more public manner - as teachers, exhibitors, and organizers.

But the old ways persisted, and this was in part a reason for the Island Arts and Crafts Society's decline. While women on the national and international scene were becoming increasingly conscious of promoting themselves as professional artists, active in the art world on a par with their male counterparts, the majority of the female members of the Island Arts and Crafts Society thought of themselves as amateurs and pursued art as a leisure pastime or at most as a supplementary means for an income. The painstaking task of promoting oneself as an artist, almost to the exclusion of all else, was not so apparent, rather, Josephine Crease and her circle seemed more dedicated to advancing the art institution itself - i.e. the Island Arts and Crafts Society.

Their attitudes and values may be seen in the style of painting that continued to be used. Though there was some effort to use looser brushstrokes and to paint subjects other than the local landscape, the primary work was topographical (or its extension - architectural interiors) and was depicted in a representational manner. Abstract and expressionistic work never did strongly influence the painting of Josephine Crease and most of her friends. They and their work were the establishment, and the art of those such as Emily Carr (who ostracized herself from the Island Arts and Crafts Society) was the exception.

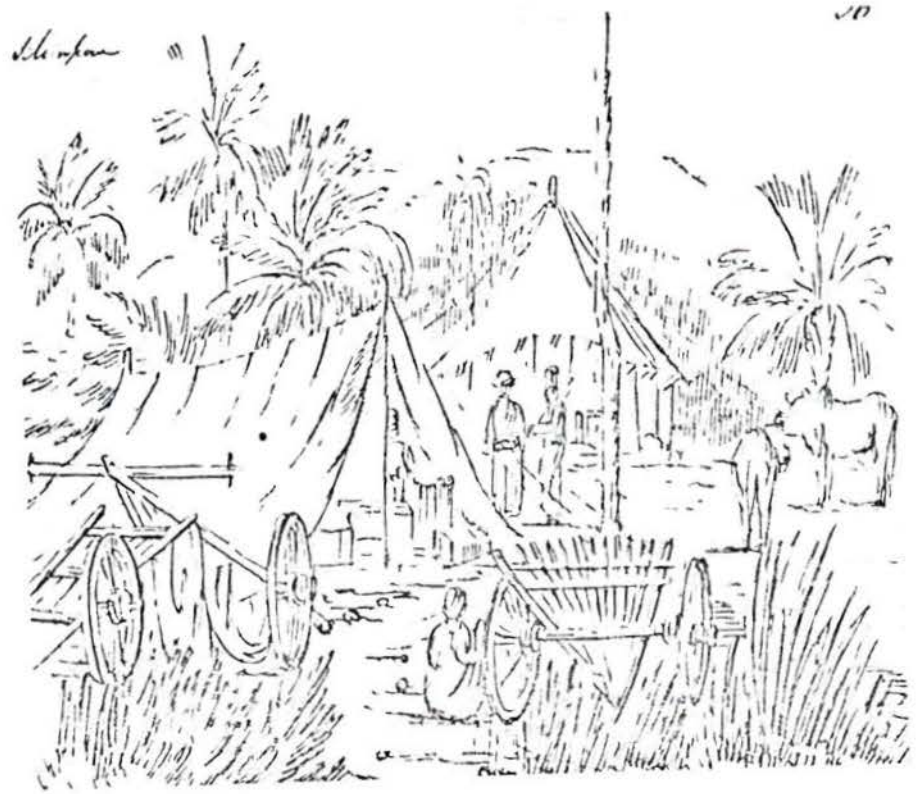
In the final analysis, the Island Arts and Crafts Society epitomized a typical Victorian attitude towards participation in the arts. Members of the society were not avant-garde; they did not set the trends. However, they have been the mainstream despite the publicity given the avant-garde. Though not necessarily in the limelight, this aspect of Canadian social history has been crucial to the development and sustenance of the arts and an important element in Canadian society. And though there are distinctive Canadian overtones, there is a pattern of values and activities that can be found the world over, particularly in areas colonized by the British.

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CATALOGUE OF WORKS ILLUSTRATED

1. Fanny Eden, *A Sketch of Camp Life*, as published in Pat Barr's *The Memsahibs: The Women of Victorian India*, sketch in the possession of the India Office Library, London.

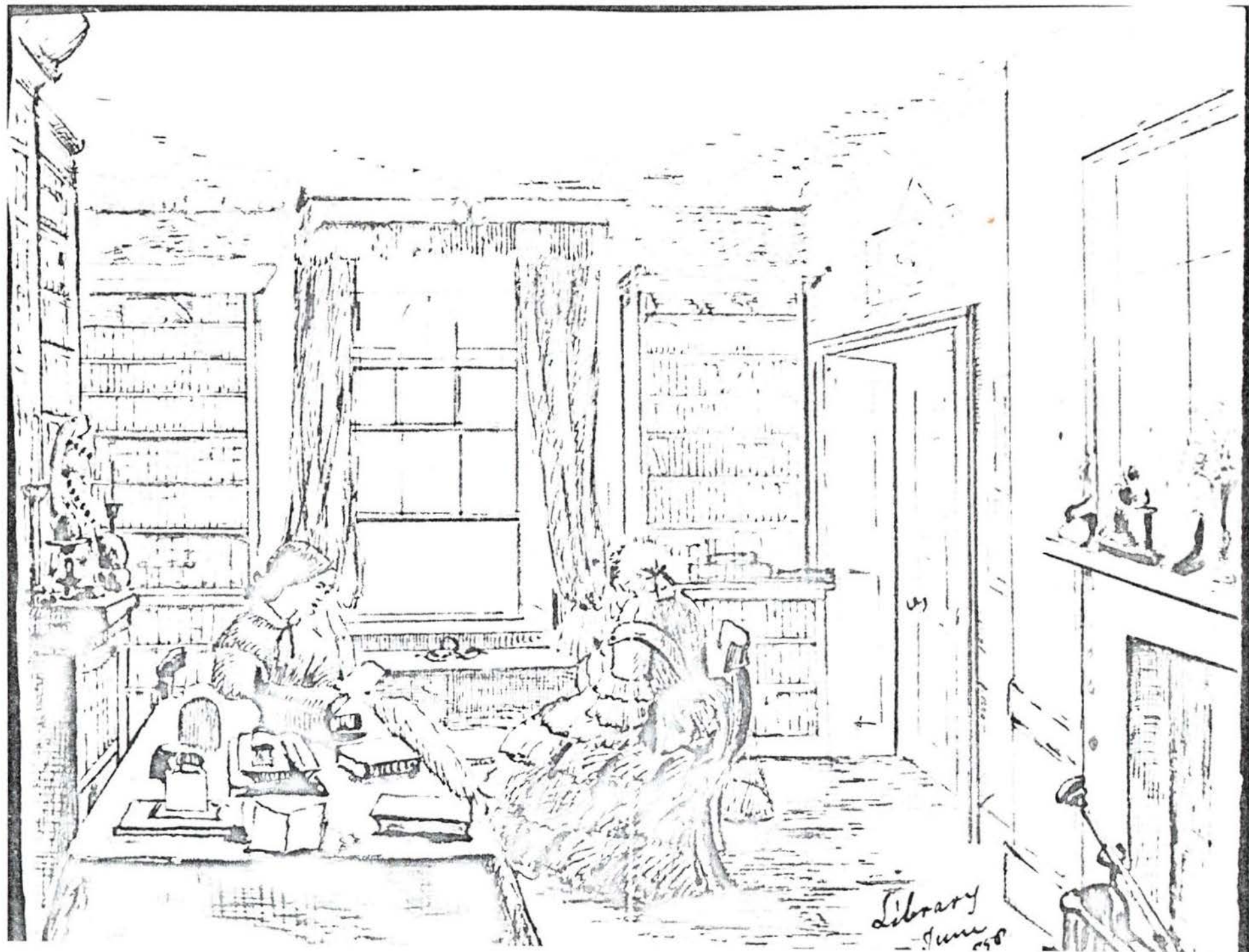
Fanny and Emily Eden were sisters to George, Lord Auckland, Governor General of India, beginning in 1835. Their daily and social life which revolved around Government House paralleled life in other British colonies, including Vancouver Island where the Creases lived. Camping excursions were common to both colonies, and sketching was a popular pastime on these outings.



2. Sarah Crease, Untitled Drawing, no date, pen and ink, 12.7 x 15.9 cm, PABC, Victoria (pdp 1329).

The inscription on this work reads "The Library in my Old Home on Acton Green - Dear Mother and myself sitting before the window looking into the back garden. Given to my dear daughter Zeffie." The Lindley family home provided an atmosphere enriching in cultural activities. Sarah's father, Dr. John Lindley, was a botanist, and she did scientific illustrations for him. An old family friend, Charles Fox, gave the Lindley sisters art instruction. Sarah continued this pattern of cultural, particularly artistic, awareness with her children, including her daughter Josephine.

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Library
June
1950

3. Sarah Crease, *Barbara Lindley*, no date, pen and ink, 23.6 x 17.2 cm, PABC, Victoria (pdp 2992).

Sarah Crease had skills in portraiture, architecture, and engraving. Pictured here is Sarah's sister who was so hospitable to Josephine and Susan when they visited in England. Barbara Lindley (who was known to her nieces as "Aunty Bar") married Edmund Thompson and lived in Leamington. She was the godmother of Barbara Lindley Crease who died in 1883 while on a trip with her parents to San Francisco, California.

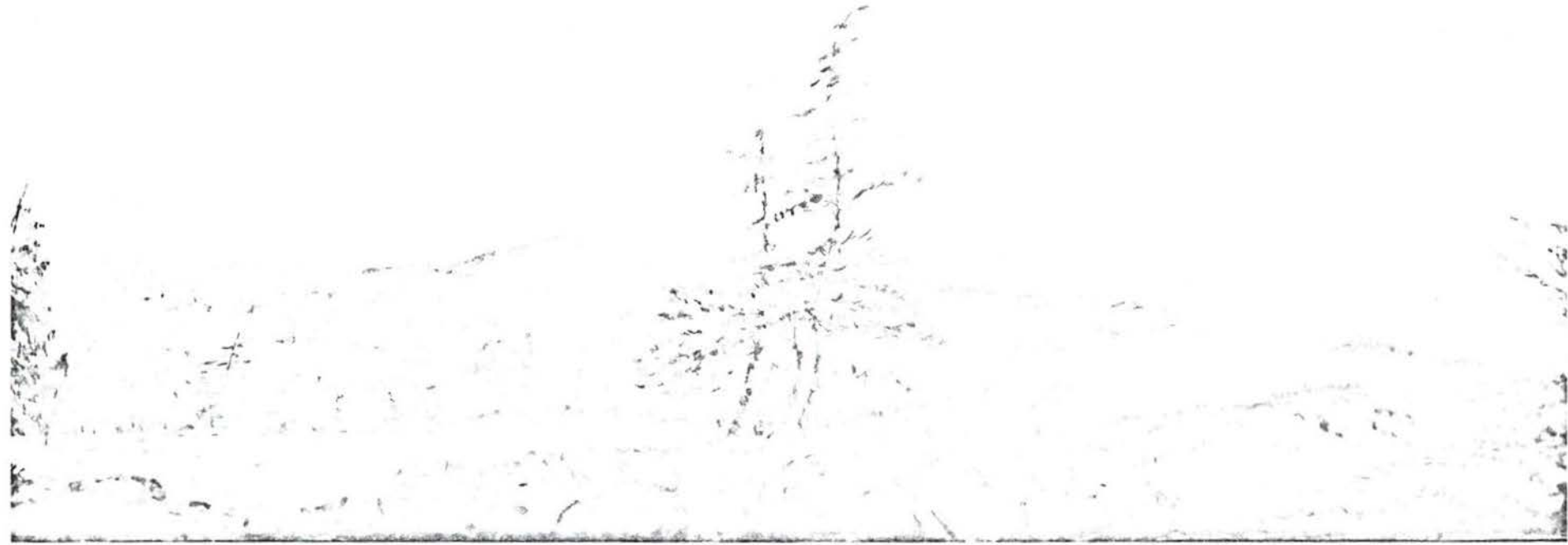


Miss Barbara
Landon
in Sarah's
low style

4. Mary Crease, *Fernwood from the Rocks on the South Side of Cadboro Bay*, no date, watercolour, 28.6 x 66.9 cm, PABC, Victoria (pdp 96).

This painting by H.P.P. Crease's mother shows the home of Josephine's godmother, Mary Pearse. It was at this home that the Creases stayed when they first came to British Columbia. In March, 1912 Sarah Crease wrote on the dust-cover of this painting, "I give to my dear daughter Zeffie Crease, this sketch of Fernwood - from the rocks on the s. side of Cadboro Bay, Regents' Park. It was painted by her grandmother Crease, from pencil sketches, I had sent home in 1861 . . . "

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5. H.P.P. Crease, *Departure Bay, From the Office of Dunsmuir, Diggle, and Company* August 21, 1879, pencil, 24.2 x 30.1 cm. PABC (pdp 3166).

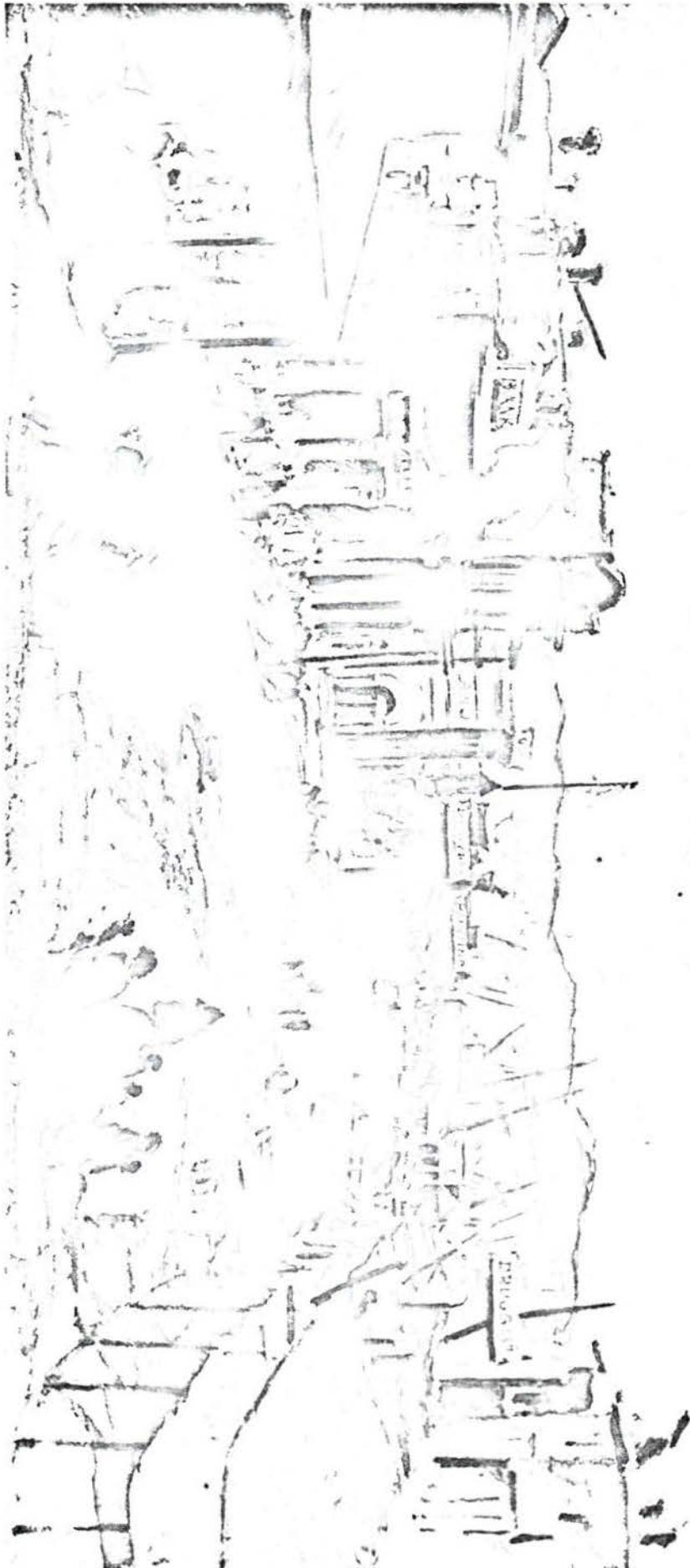
As a judge, H.P.P. Crease traveled through many parts of British Columbia. Sometimes his wife or children would go with him. Sketching was probably an uncomplicated pastime on trips where transportation was slow, and travelers were faced with waiting in areas with little in the way of entertainment.



6. Sarah Crease, *Yates Street, Victoria*, September, 1860, watercolour, 17.3 x 24.7 cm, PABC, Victoria (pdp 2894).

Josephine's mother, Sarah Crease, née Lindley, is known particularly for the sketches she made of Victoria in 1860 when she first came with her three daughters, Mary Maberly, Susan Reynolds, and Barbara Lindley to join her husband, Henry Pering Pellew Crease. This painting, along with ten others, were sent to her parents in England. Evidently, "making these sketches to send home to her Father and Mother was a pleasure and a solace to the 'home sickness' that most people going to a far country for years know so well.¹ The sketches were placed in the British Columbia Department of Canada in the International Exhibition of 1862 held in Hyde Park, London. Sarah Crease wrote, "My father's sole object in displaying these poor sketches to the public, was simply for the interest of those who had dear friends or relatives in Victoria, B.C. and for those who might be thinking of going to that Colony themselves."²

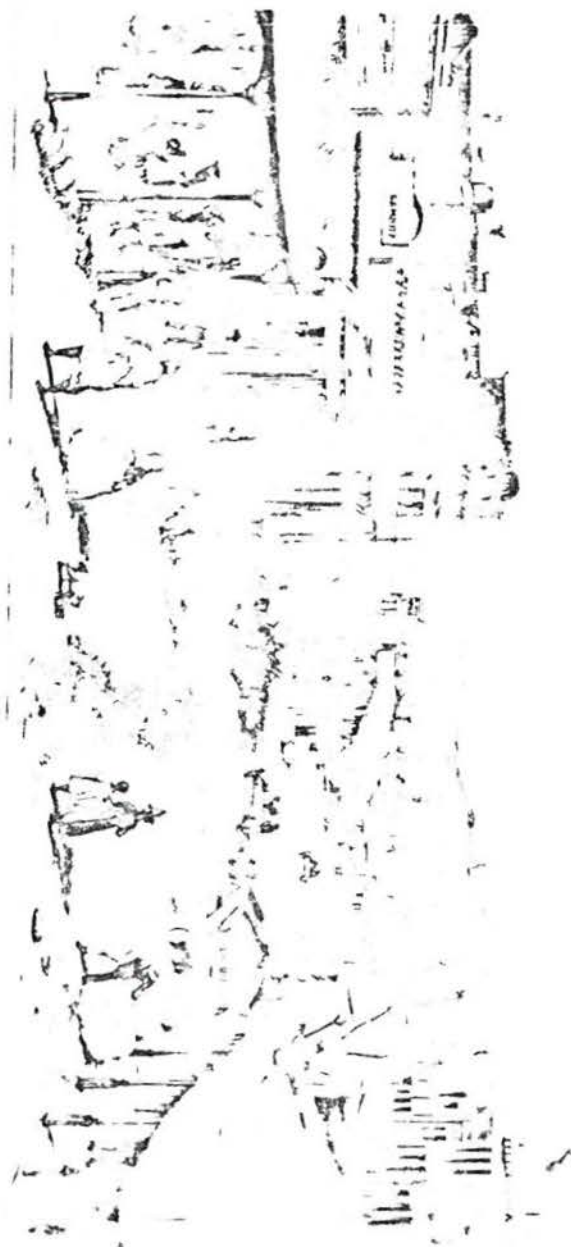
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7. Sarah Crease, *Yates Street, Victoria* as published in R.C. Mayne's *Four Years in British Columbia and Vancouver Island* (1862).

Of the sketches sent to England, this one of Yates Street was published in Mayne's book and in the *Illustrated London News* in 1863. No credit was given to Sarah Crease, and some slight changes appear to have been made by the engraver.



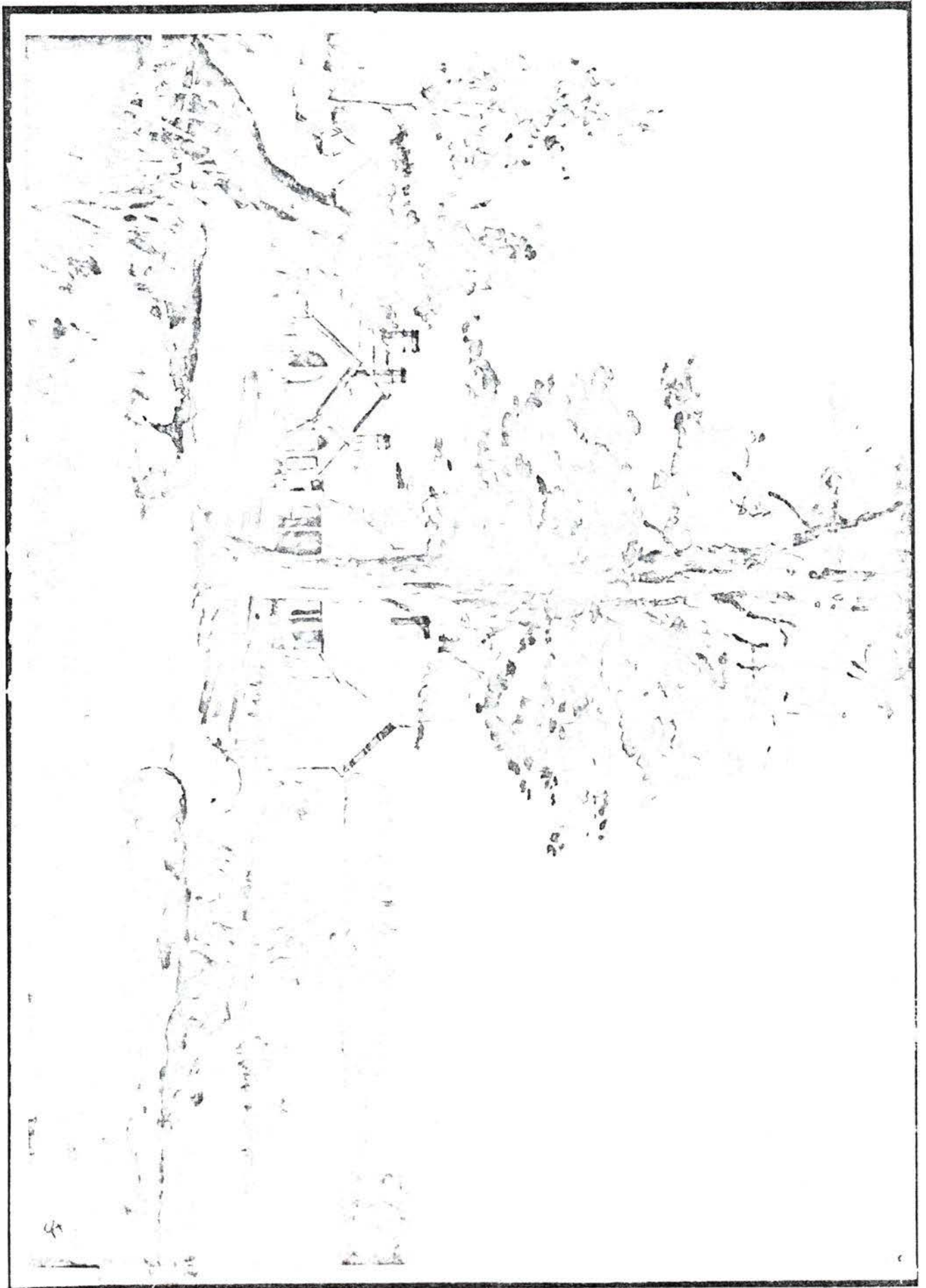
8. Photograph of Ince Cottage, New Westminster PABC, Victoria (#22946).

Josephine Crease was born at "Ince Cottage", New Westminster on August 7, 1864 at 8:30 a.m. The name "Ince Cottage" derives from "Ince Castle", the Crease family home in Cornwall, near Plymouth. This photograph by the husband-wife firm of Richard and Hannah Maynard, shows the source for the painting by Josephine Crease.



9. Josephine Crease, *Ince Cottage, New Westminster*, no date, watercolour, 21.2 x 29.4 cm, PABC, Victoria (pdp 82).

Josephine painted her birthplace, using the Maynard photograph as a source. The practice of painting a copy from a postcard, photograph, or another sketch was common. The inscription on the reverse records that the Bishop's house was next door. The Creases lived in New Westminster where H.P.P. Crease was Attorney General of the mainland colony of British Columbia.



10. Sarah Crease, *Pentrelew, North View*, August, 1878, watercolour, 21.5 x 27.3 cm, PABC, Victoria (pdp 3160).

The Crease family moved to Victoria in 1868 where Josephine's father was a judge in the superior court. Their home, "Pentrelew" which in Cornish means "house-on-the-land sloping two ways" was built in 1875. It stands today, facing Fort Street. This view shows the front side before the 1890 additions; the style is High Victorian Italianate.³ Margery (Madge) Muskett (née Walker) described "Pentrelew" as follows:⁴

The colour was what they called a terracotta, it's a brick colour, a light brick colour, and touched up with darker shades all over the trimmings of the house. It was all wooden, with a huge cellar underneath for wines and all sorts of things to be stored away. There were no real decorations, but it was the way the boards, in building it, were laid on top of each other. It was perfectly plain. My grandfather didn't like anything fussy at all, and I think that's what made the big building look so nice, because it was plain and simple.

It was very dark. Very tall rooms and the wallpaper was more or less darkish, until later years when they began to get it lighter, but it was always in the dark tone. Very heavy curtains - winter curtains and summer curtains, but they were all heavy, and a tremendous length, because the windows were so huge. And beautiful, thick Turkish carpets.



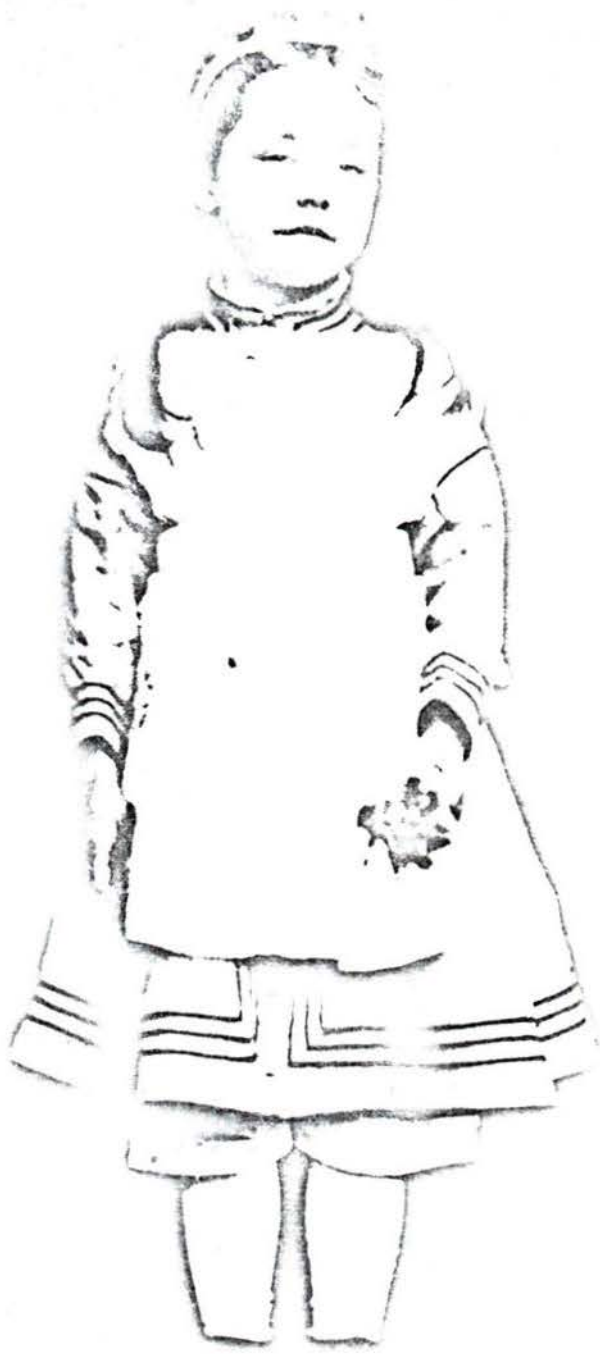
11. Sarah Crease, *Pentrelew, South Side*, no date, water-colour, 21.9 x 27.7 cm, PABC, Victoria (pdp 3161).

The rear of "Pentrelew" shows the less formal side of the Crease family. The house was built amid five acres of land with oak trees. Tennis courts and orchards were found there, and it was the site of garden parties, summer teas, and sketching outings. The Creases were known for their hospitality, and among its visitors in later years would be sketching companions Ethel Leather from Quamichan and Lady Constance Fawkes of "Culzean," Mayne Island. No inscription identifies the figures in this sketch, but the boy on the bicycle may be Josephine's youngest brother, Arthur Douglas (Artie) who does not appear in group shots as a young boy.



12. Photograph of Josephine Crease (Zeffie) as a child, PABC, Victoria (#22993).

Probably the earliest photograph of Josephine Crease, this picture was probably taken after the Creases moved to Victoria.



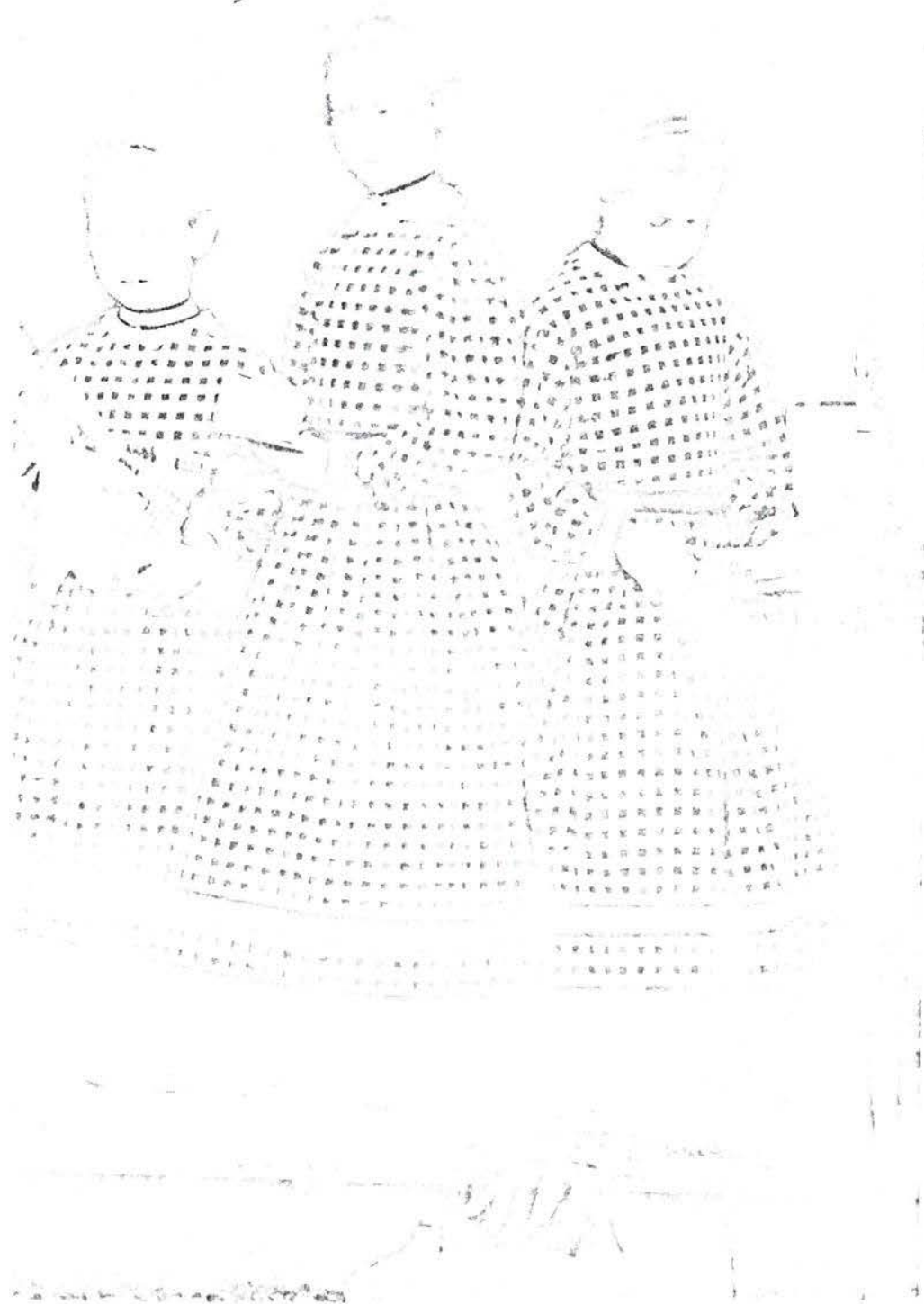
13. Photograph of Josephine Crease and her youngest brother Lindley, PABC, Victoria (#24200).

Lindley was Josephine's closest brother in age - he was less than three years younger. By the time he was twelve, Lindley was sent to school in Great Britain. For several years while he was gone, Josephine and he corresponded, and she confided to him many of her thoughts and feelings. She called herself his "mauvaise sister."⁵



14. Photograph of Mary Maberly, Susan Reynolds, and Barbara Lindley Crease as children, PABC, Victoria (#22994).

Josephine's three sisters are shown here. They were commonly referred to by nicknames - Mab (also known in Josephine's diaries as Pig and Piggy Wiggy), Susy, and Babs. Like their parents, the Crease daughters all kept diaries.

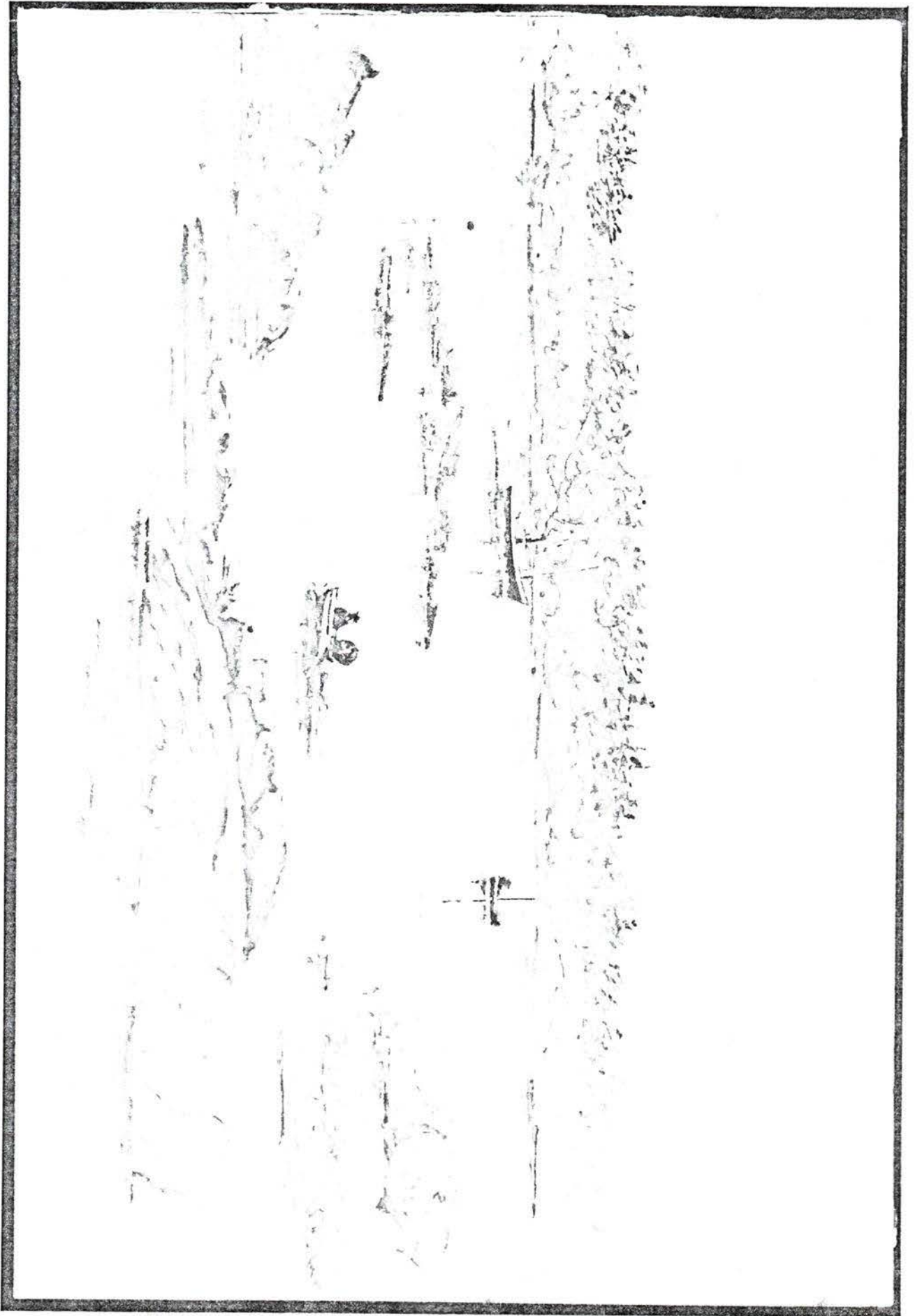


15. Mary Maberly Crease, *Mt. Baker*, no date, watercolour, 20.7 x 37.2 cm, PABC, Victoria (pdp 3186).

Though this painting is undated, it may well have been done in June of 1881 when Josephine wrote of going to Regents' Park⁶ to paint with her sister Mary and with "EB" who was Ernest Boyle, a teacher at the Boys' Collegiate School.⁷ Josephine also told of Mary (who was ten and a half years older) giving her lessons, including instruction in painting, in 1881 and later years.

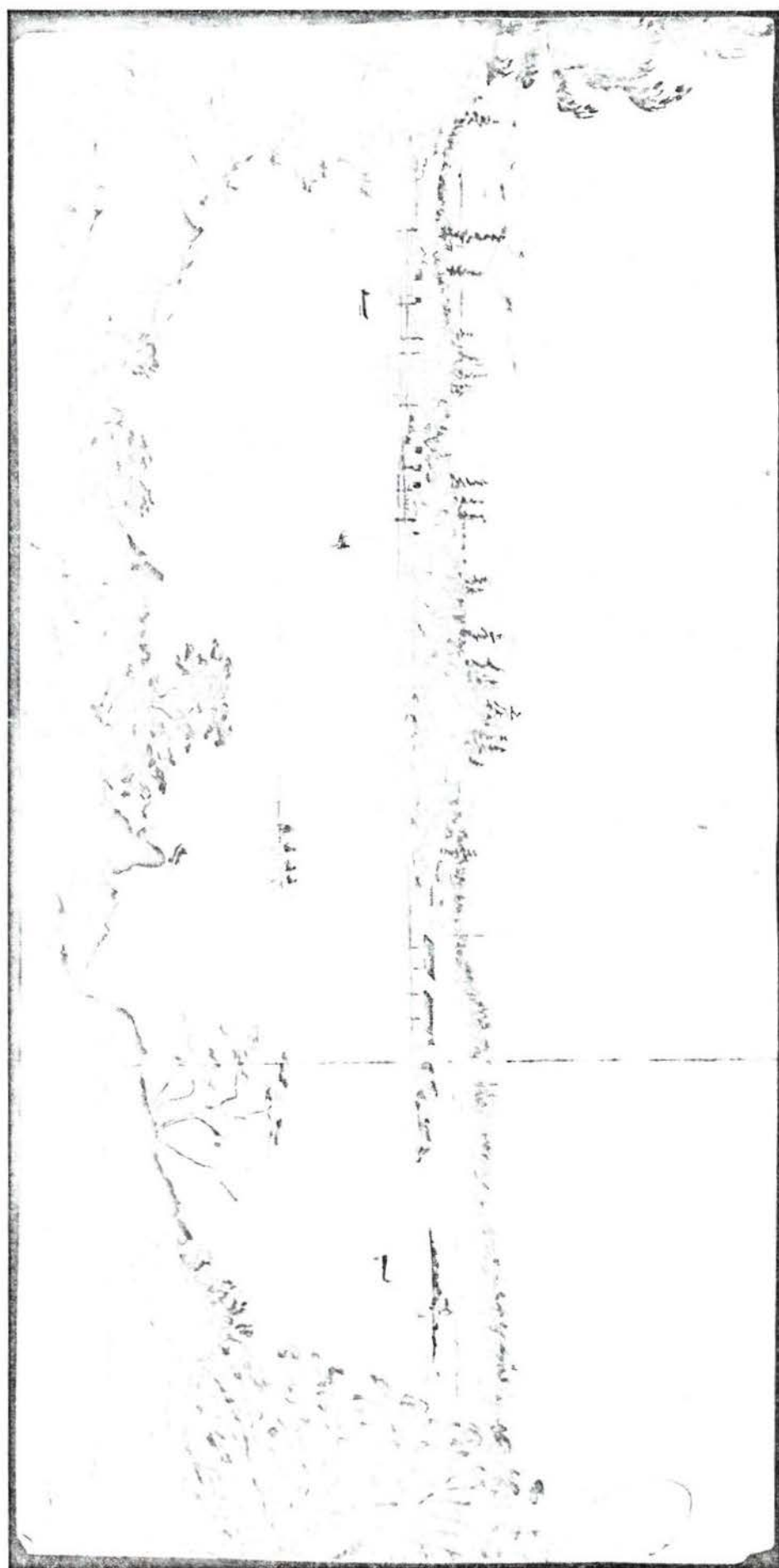
16. Mary Maberly Crease, *Victoria Harbour*, no date, watercolour, 17.6 x 25.7 cm, PABC, Victoria (pdp 2950).

As did her mother, Mary painted scenes in and around Victoria. Like topographical painters of the British military tradition, they aimed to depict a scene accurately and carefully. They also continued the "picturesque" tradition, choosing a scene that would "look well in a picture." The sailboat and the rowboat (with a man rowing and a woman with a parasol) show a popular pastime - boating - for the Crease family and their friends.



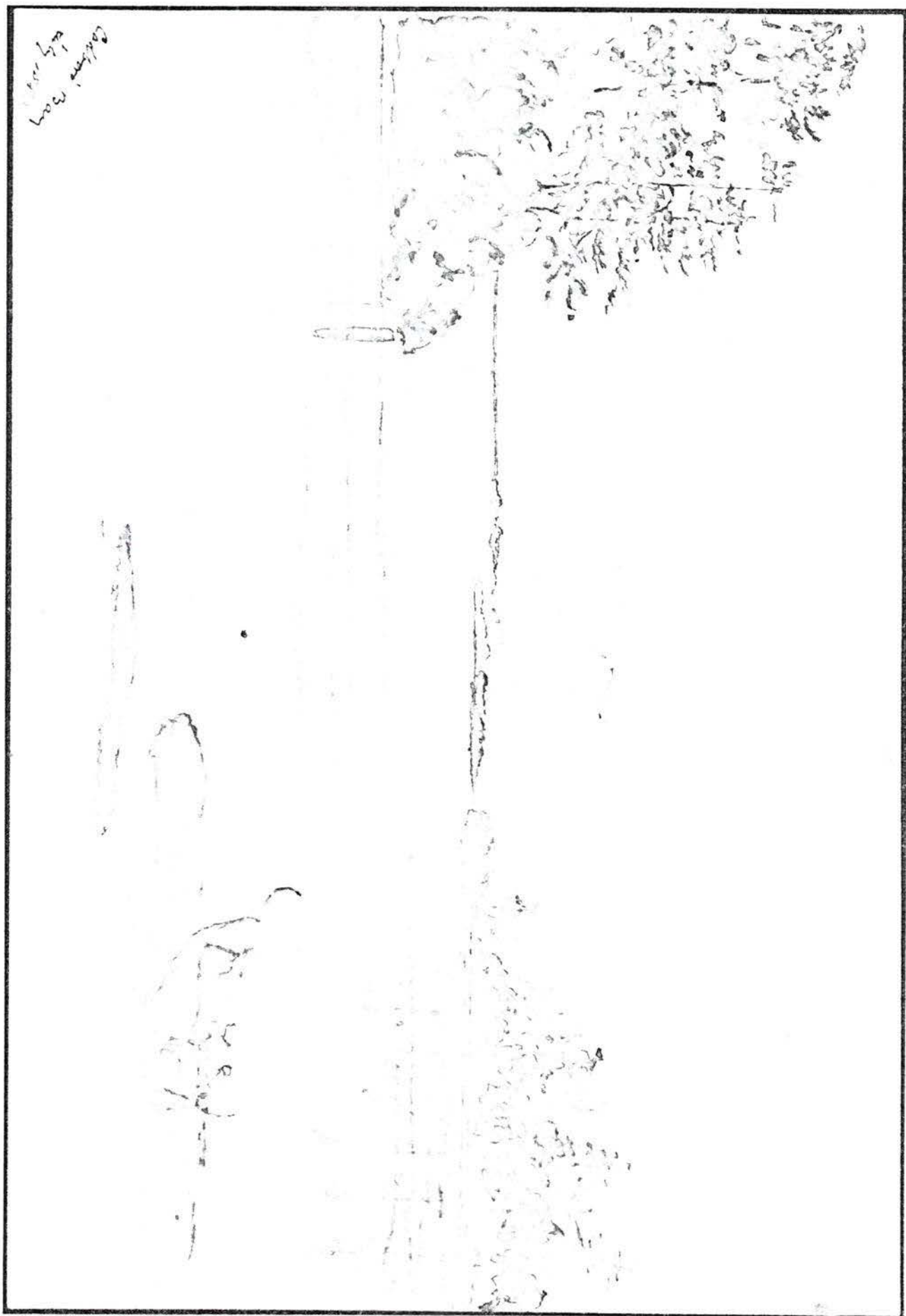
17. Mary Maberly Crease, *Esquimalt*, no date, watercolour, 26.3 x 52.8 cm, PABC, Victoria (pdp 2949).

Esquimalt, the main port of entry for those coming to Victoria, was alive with ships from the Royal Navy. For a young woman such as Josephine Crease, these visitors added to the gaiety of the year that she recorded in her diaries. The female sketcher in the foreground shows a woman perfecting her accomplishments in the arts, considered appealing to a would-be suitor. Fisgard Lighthouse and Constance Cove can be identified.



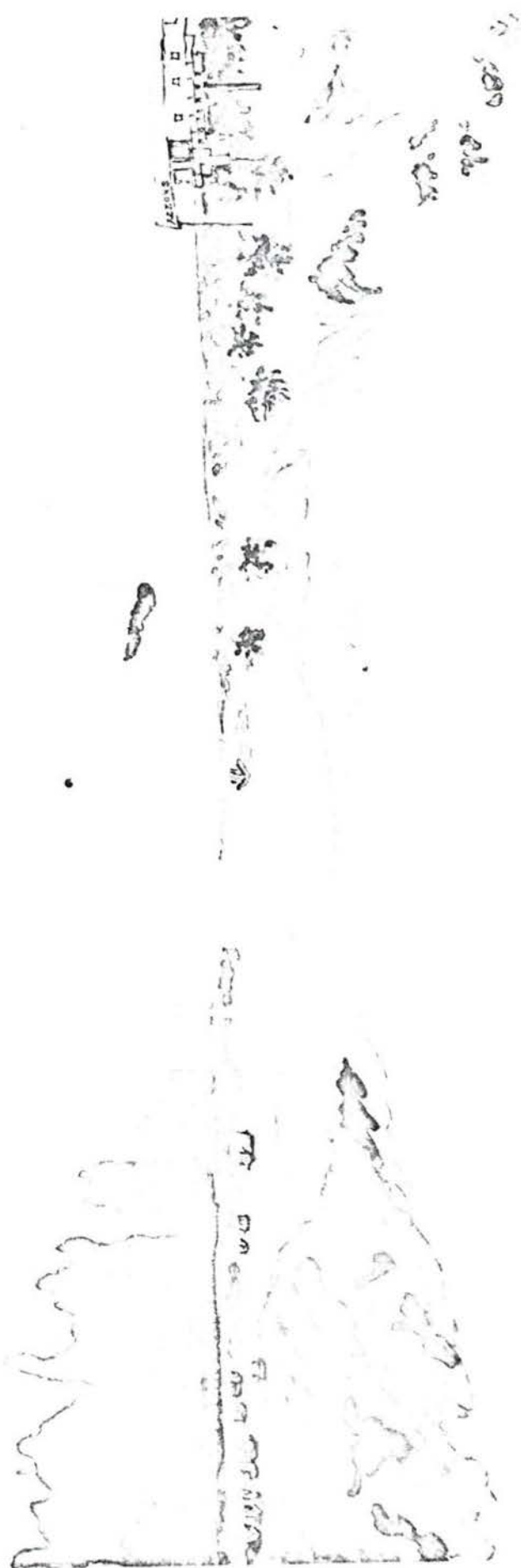
18. Susan Reynolds Crease, *Cadboro Bay*, July, 1883, water-colour, 17.8 x 25.4 cm, PABC, Victoria (pdp 3182).

Cadboro Bay was a favourite picnic spot, particularly because of its beach and spring of fresh water. In her reminiscences, Susan Crease especially remembered this site as the locale for a wedding party.⁸ The Creases boated in this area, and later (1938-1967) Arthur D. Crease was Commodore and then Honourary Commodore of the Royal Victoria Yacht Club located in the bay.



19. Susan Reynolds Crease, *Kamloops Lake*, June, 1885, watercolour 17.8 x 25.4 cm, PABC, Victoria (pdp 2936).

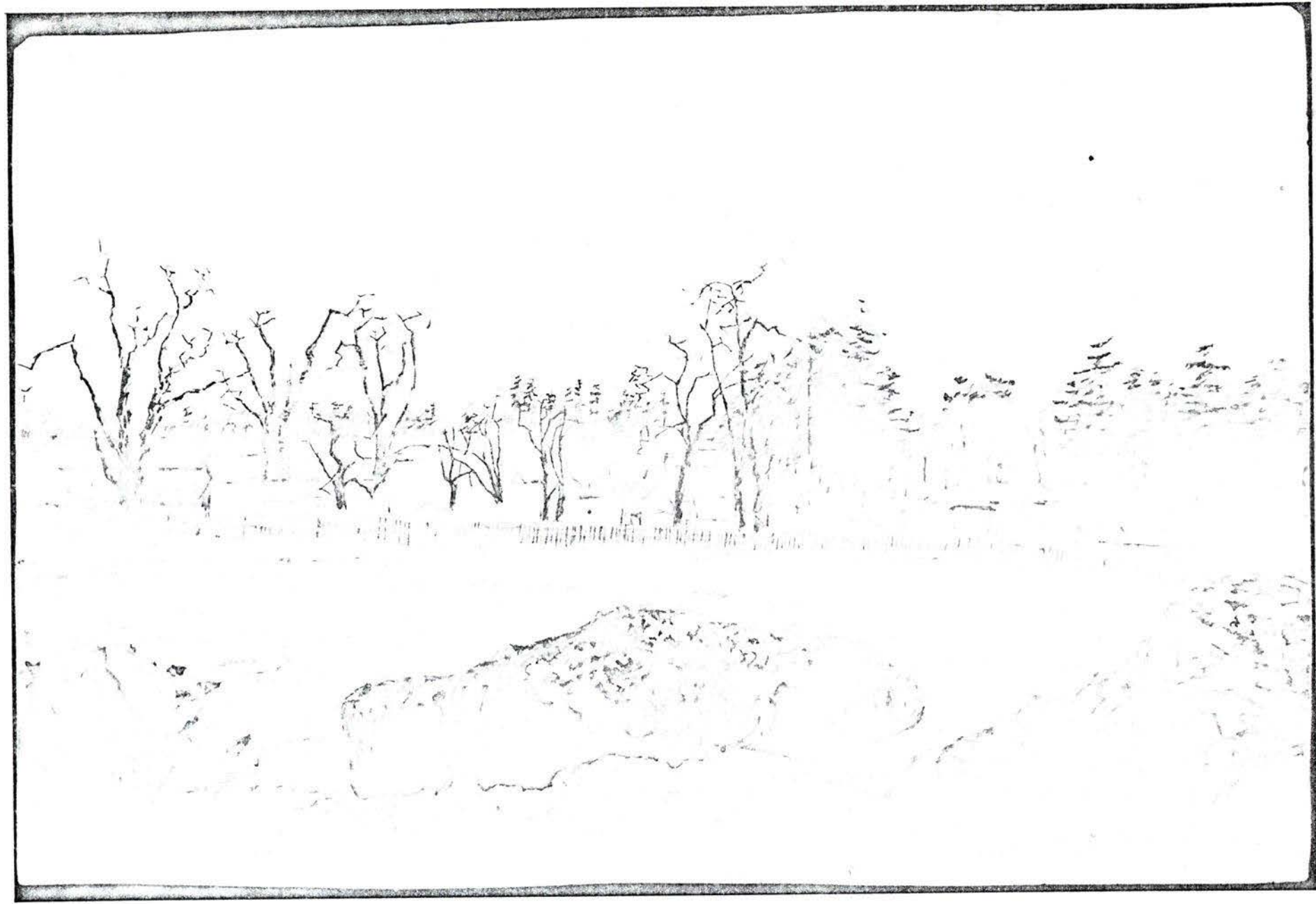
The Creases not only painted scenes in and around Victoria, they also traveled to many parts of British Columbia to visit friends and relatives and to enjoy a holiday. Susan's trip to the interior is remembered in this painting which shows the kind of transportation available at that time.



From Van Horn
 Harrison's Lake
 Savanna in the distance
 June 1875

- 20 Susan Reynolds Crease, *From Rocks on Spencer Property*, 1879, watercolour, 31.3 x 45.8 cm, PABC, Victoria (pdp 2946).

On the reverse of this painting, an inscription reads that the land once belonged to Findlay and that shown here are "Robert Ward's cottage and Hetis cottage." Later in 1905 the Ward's (called the "Laurels") became the Collegiate School, and then the Belfield Nursing Home occupied the house which was located at the corner of Richardson and Moss Streets. Painted from a spot south and in walking distance to "Pentrelew," this work shows a view of the area now called Fairfield (after the Trutchs' home "Fairfield") and of the Olympic (or as the Creases said "Olympian") Mountains.



21. Barbara Lindley Crease, *Metlakahtla*, 1880, pencil, 18 x 25.5 cm, PABC, Victoria (pdp 2958).

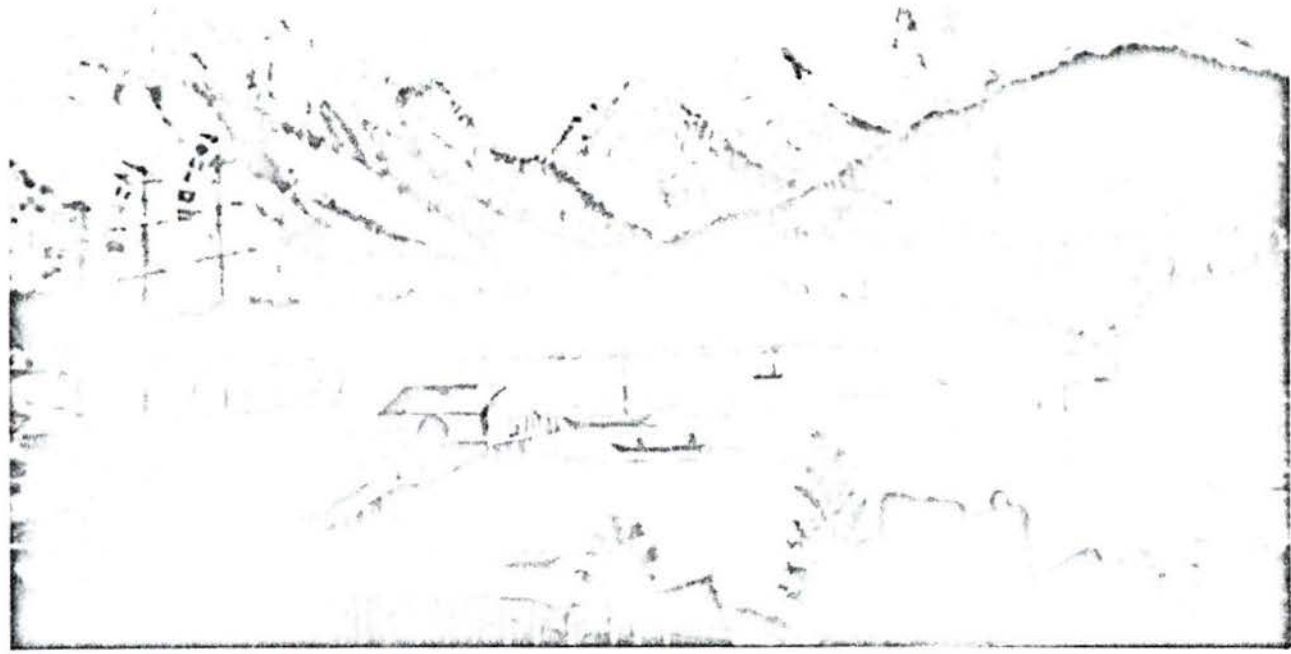
This work is located in a sketchbook with scenes of various places in British Columbia. The dates range from 1879 to 1881. It is likely that the sketch of Metlakahtla is from a trip that Barbara took on the boat, *Western Slope* with the Croisdalles - a memento of a dried leaf is contained at the front of the book and is associated with information about the trip north. Barbara took numerous trips with her parents, and it is while they were visiting in San Francisco, California that she died in November, 1883.



22. Ellen Richards, *Burrard Inlet, Hastings' Sawmill, First Dominion Day Celebrations, 1876*, watercolour, 25.2 x 17.5 cm, Vancouver City Archives, Vancouver (#74-458).

One of Josephine's most well documented periods of painting was in 1881 during Albert Norton Richards' term as Lieutenant Governor. She worked with the Lieutenant Governor's wife, Ellen Richards, and her daughter, Eliza A. (nicknamed Lidy) Richards, who was one of Josephine's closest friends. The earliest record of painting with the Richards is September 6, 1879 when "Mrs. R." took Josephine and others to Beaver Lake sketching.⁹ In 1933 one of Ellen Richards' daughters, Mrs. J H. Senkler, gave some information about the painting shown here:

"Mother painted it while staying with Captain J.A. Raymur at his house at Hastings' Sawmill, it was while she was the Lieutenant Governor's wife She came up on a tug. Father did not come with her. Mother told me she walked through forest to Granville. It was the occasion of the first Dominion Day celebrations on Burrard Inlet" ¹⁰



23. Josephine Crease, *Government House*, 1880, watercolour, 16.9 x 24.75 cm, PABC, Victoria (pdp 2979).

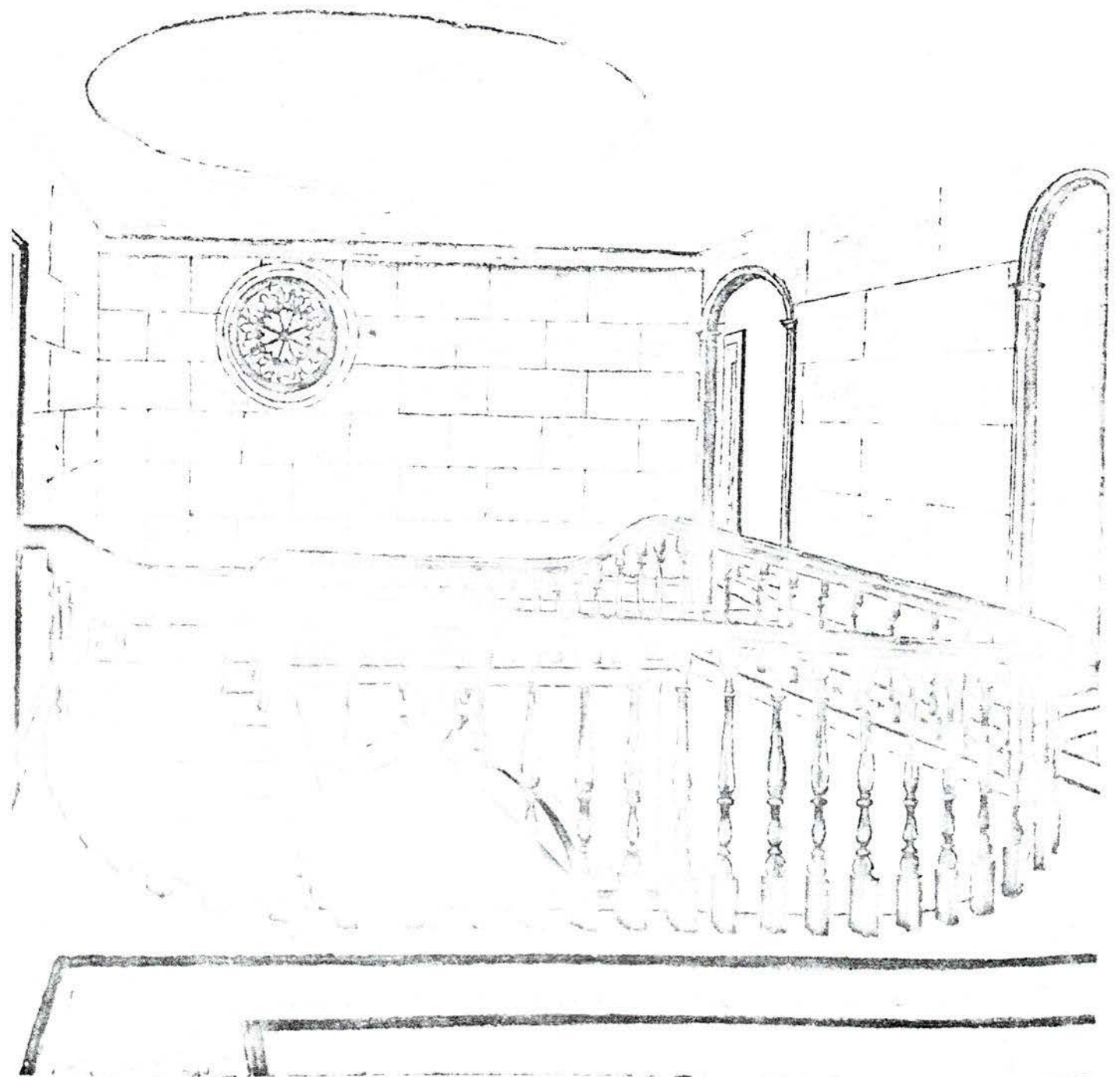
This delicate and careful depiction of "Cary Castle" (Government House) is dated during the period that Lieutenant Governor A.N. Richards and his family were in residence there. Josephine's work may have been done from a photograph (as was that of her sister, Susan) or it may have been painted directly from nature. There is no 1880 diary, but since Josephine was friendly with the Richards in 1879 and 1881, she presumably spent some time at "Cary Castle" in the intervening year. The only record Josephine made for 1880 was in the end of her 1879 diary, and it shows the seating arrangement for a dinner party given by Lidy Richards. Richards was not a popular Lieutenant Governor, and his wife is usually remembered for the furor which occurred when she insisted on new furnishings at "Cary Castle" for the visit in 1876 of the governor-general and his wife, the Earl and Countess of Dufferin and Ava.



24. Josephine Crease, *Front Landing, Government House*, no date, watercolour, 23 x 25.9 cm, PABC, Victoria (pdp 2980).

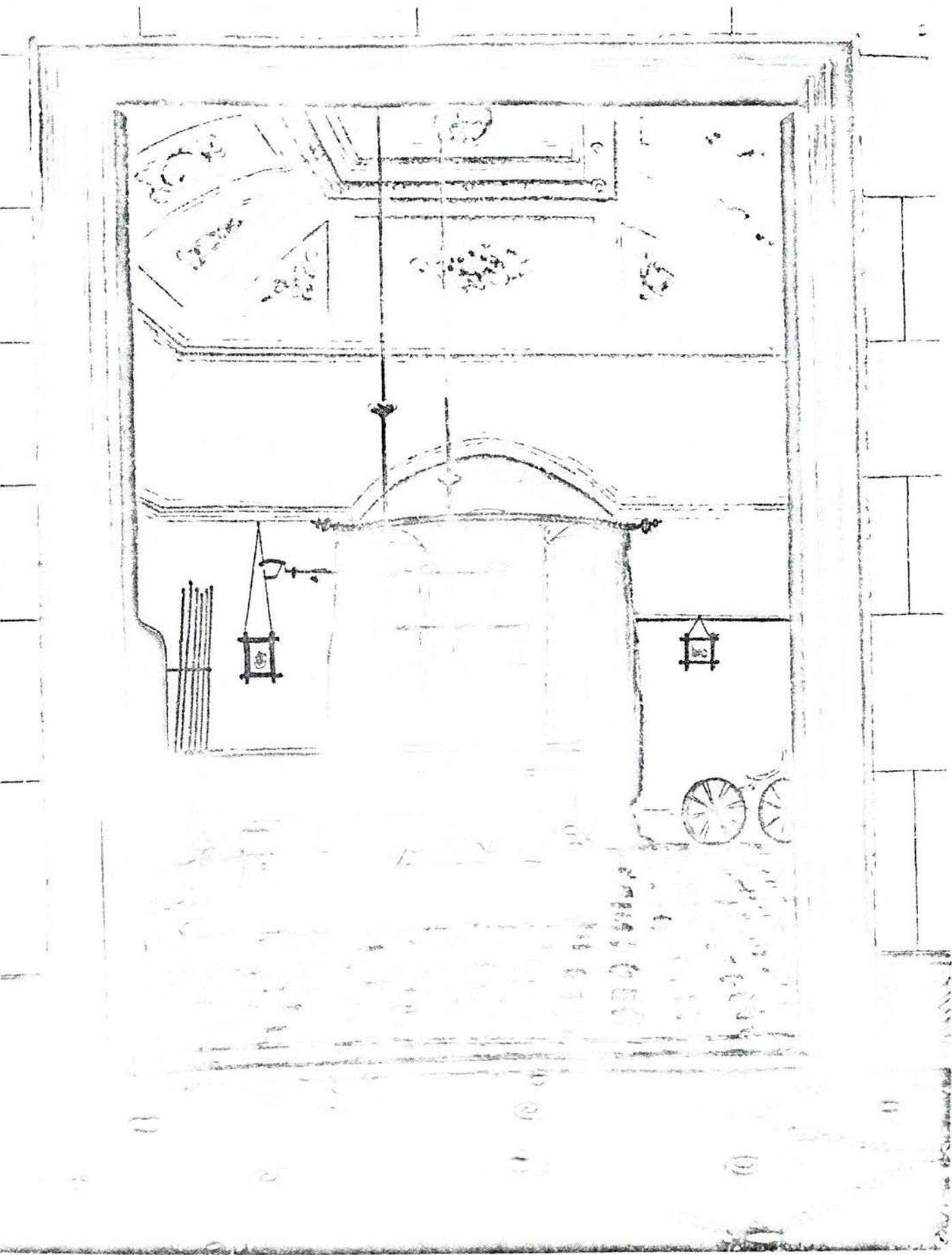
This watercolour was probably painted sometime in 1881. Though Josephine wrote of working on other parts of the house, such as the billiard room, the drawing room, and the ball room, she did not mention the front landing. There are, however, numerous entries that tell of painting at Government House but do not tell specific subject matter.

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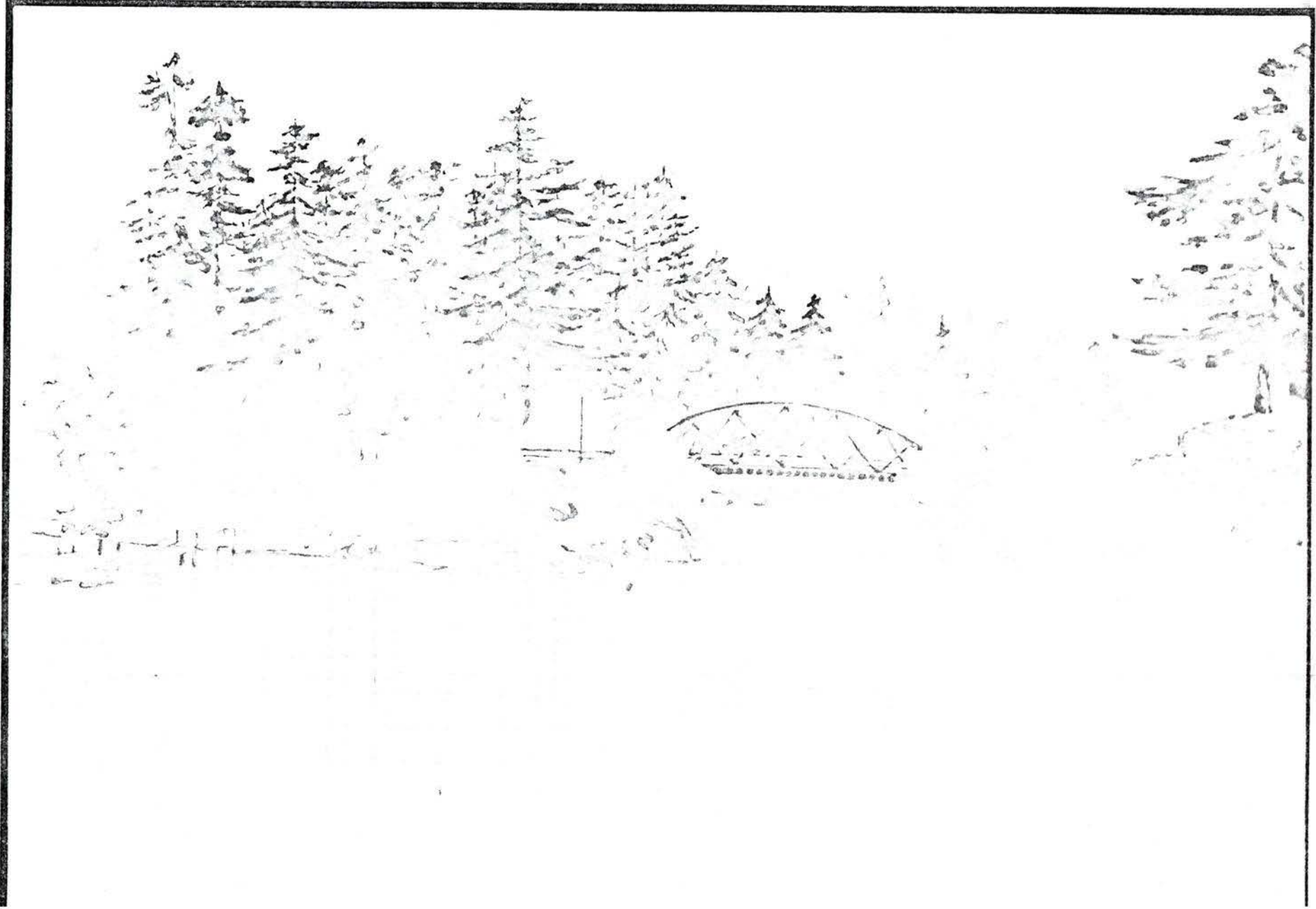
25. Josephine Crease, *Billiard Room, Government House*, February, 1881, watercolour, 29 x 23 cm, PABC, Victoria (pdp 2981).

Though there is no date on the painting, the January 21 and February 16 diary entries for 1881 tell of sketching the billiard room with her friend Lidy Richards. Josephine and her family and friends played numerous indoor games - not only billiards, but bezique, gobang, backgammon, whist, and charades.



26. Josephine Crease, *Gorge Bridge*, 1886, watercolour, 22.9 x 31.7 cm, PABC, Victoria (pdp 2984).

Going for tea or a picnic "up the arm" or "the Gorge," a saltwater inlet off Victoria Harbour, was a popular excursion. In 1881 Josephine made a watercolour sketch of the Gorge from a photograph for her sister Mary.¹¹ In 1886 her diary tells of two sketching occasions up the arm,¹² and this painting may be associated with one or both of those trips.



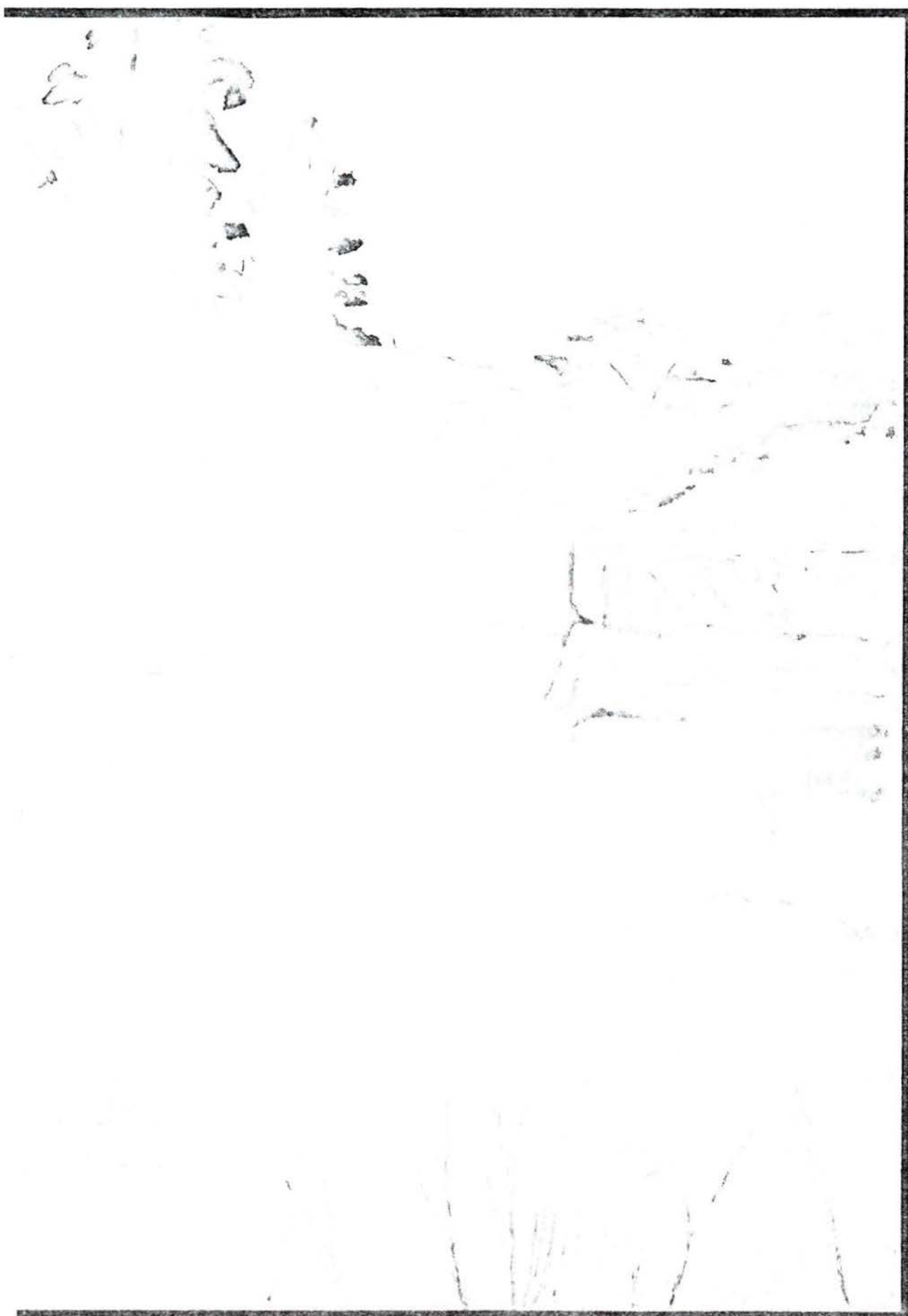
27. Georgina de L'Aubiniere, *Forest Swamp*, no date, water-colour, 25.1 x 35.1 cm, PABC, Victoria (pdp 2147).

In 1887 Josephine Crease was a pupil of Georgina de L'Aubiniere who came with her husband C.A. de L'Aubiniere to Victoria for about a year and a half. In addition to instruction, they gave exhibitions and encouraged the institution of an art gallery and museum. They were commissioned by the Legislative Assembly to produce paintings for Queen Victoria's Jubilee Year, and fourteen of their paintings of British Columbia accompanied the illuminated address (by Dennis Harris) which was sent to the Queen.¹³



28. Josephine Crease, *Untitled Landscape, March, 1887*, watercolour, 31.8 x 22.9 cm, PABC, Victoria (pdp 3003).

The inscription on the reverse of this painting tells that it was done under the instruction of Georgina de L'Aubiniere. The loose brushstroke and more painterly quality are a contrast to the very careful and linear work done at Government House. Georgina de L'Aubiniere brought the influence of modern trends from Europe.



29. Josephine Crease, *Seal Rocks, Frisco*, 1887, water-colour, 22.9 x 31.8 cm, PABC, Victoria (pdp 3002)

According to the inscription on the reverse, this painting was also done under the tuition of G.M. de L'Aubiniere. It was copied - either from a photograph or perhaps from a painting by the de L'Aubinieres. Of note is the interest in the play of light on the water and in the sky; such a focus had not previously been characteristic of Josephine's work and would not be apparent again for many years (#104).



30. Photograph of Josephine Crease as a young woman, PABC, Victoria (#76900).

This photograph may be the one taken of Josephine Crease in May of 1881 when she was sixteen years old. She recorded having her photograph taken on May 17 and of going to the Maynards on May 18. Hannah and Richard Maynard had a husband-wife photography studio in Victoria and also photographed Josephine's birthplace in New Westminster (#8).



31. Photograph of Josephine Crease with Annis Musgrave and two other female friends, PABC, Victoria (#22935).

Josephine's diaries only relate that she was visiting her sister, Mary Walker, on April 6, 1889 when this photograph was taken. Annis Musgrave was Josephine's friend and Lindley Crease's fiancée (1893-1896). The photograph may also show members of the Walking Club or of the Half Hour Reading Society (of which Annis was secretary-treasurer). At the end of April, 1889 Josephine and Susan Crease left Victoria bound for Great Britain.



32. Photograph of Josephine Crease, Christmas, 1890.
PABC, Victoria (#24207).

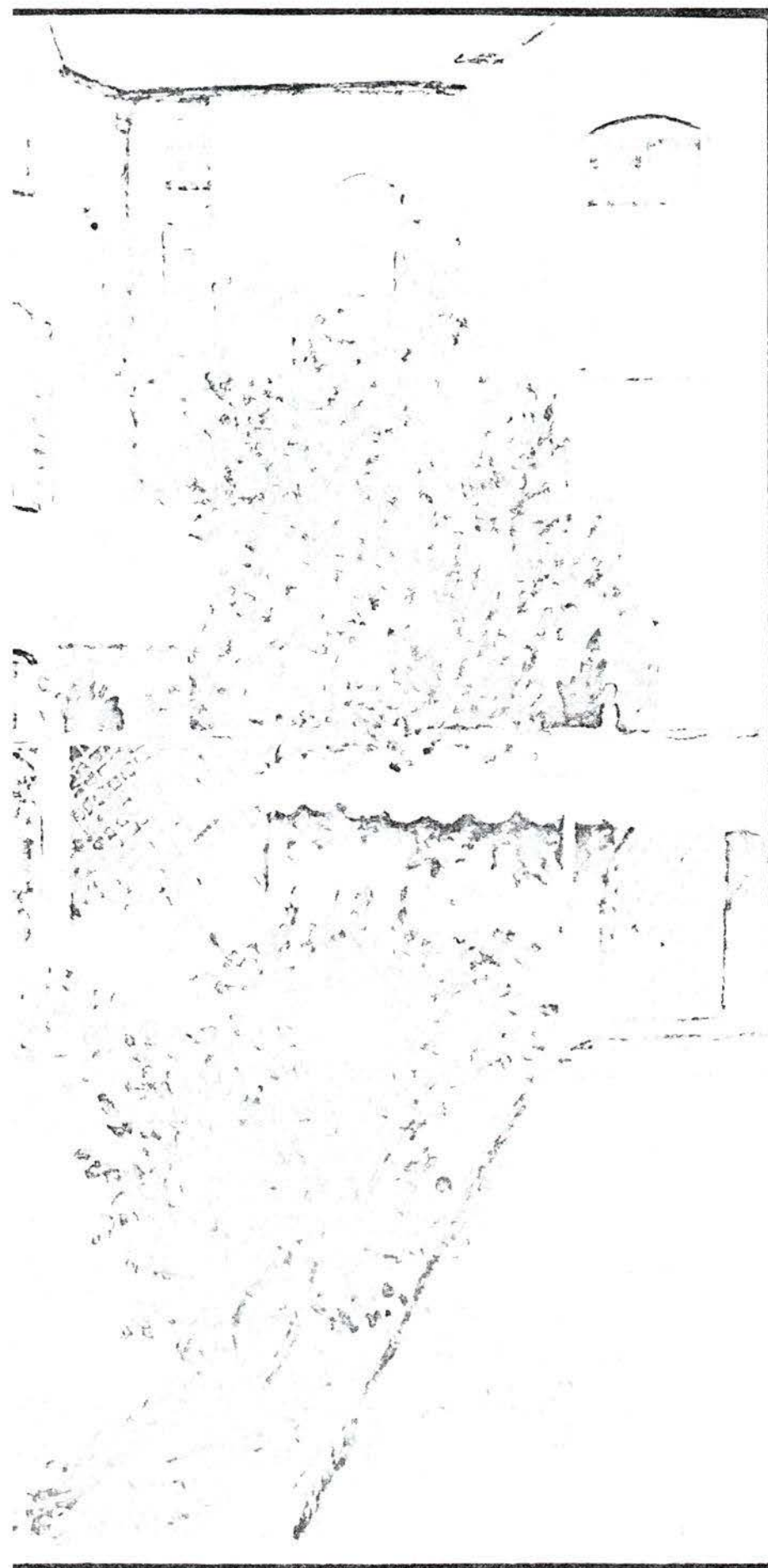
In early December, 1890 Josephine Crease had this photograph taken at Byrne and Company, Hill Street, Richmond in Surrey. She and her sister Susan had been away from Victoria and their parents for almost two years, and perhaps this photograph was especially for their family in British Columbia. Josephine was twenty-six years old and spent time being aware of the latest fashions, particularly through the Ladies Dress Association. The high neck so in fashion may have been due to the lead of royalty - the Princess of Wales wore the high "dog-collar" to conceal an operation scar.¹⁴

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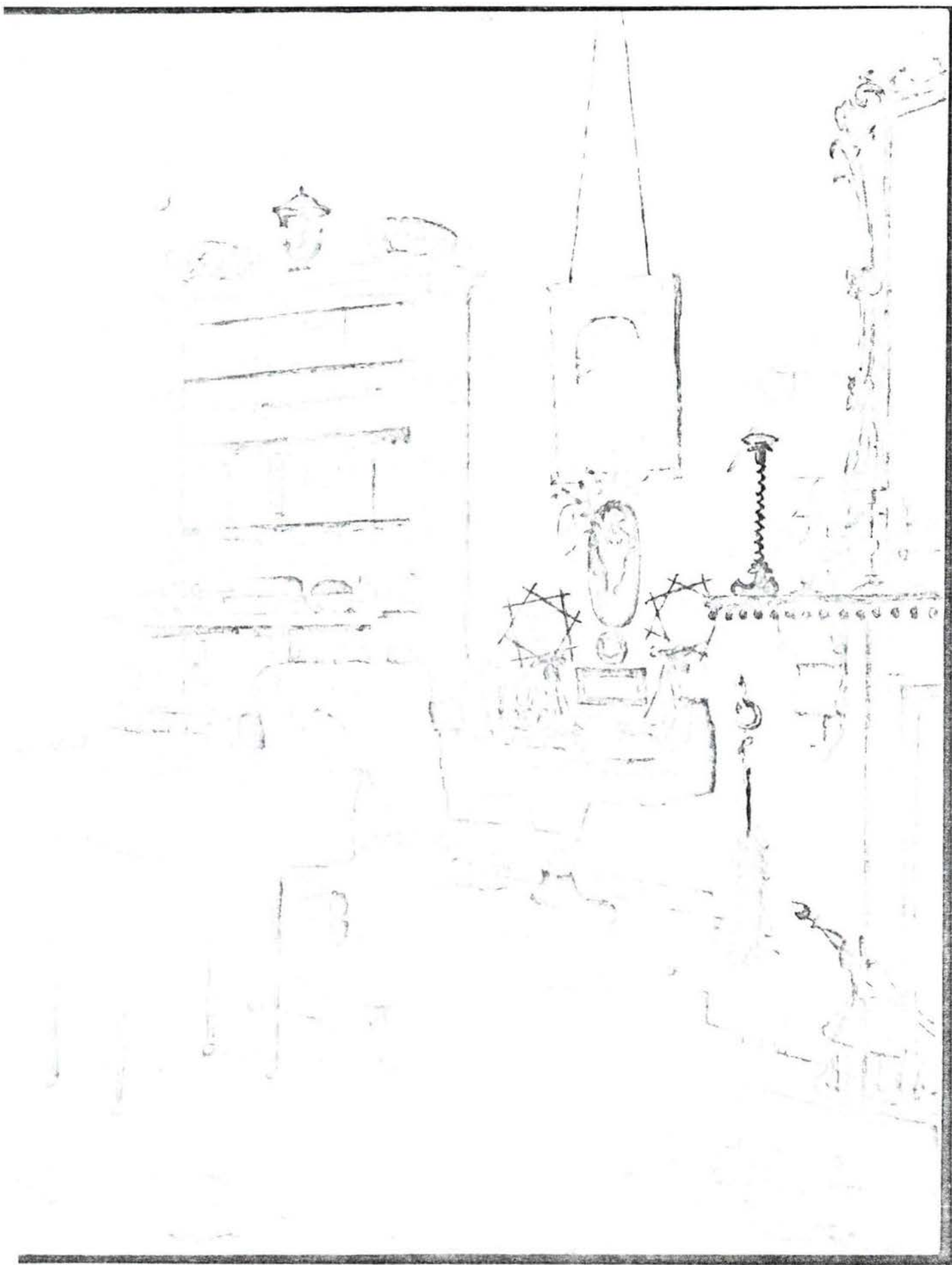
33. Josephine Crease, Untitled, September 11, 1890, water-colour, 21.6 x 11.6 cm, PABC, Victoria (pdp 3086).

Painted while at the Thompson's in Leamington, this sketch shows the house and garden belonging to their aunt and uncle. These paintings of relatives' homes may have been done for the benefit of the family in Victoria who would want to know what things were like in England. Sarah Crease sent sketches of British Columbia for this purpose (#6), and Josephine did send some of her sketches back to Canada before returning.¹⁵



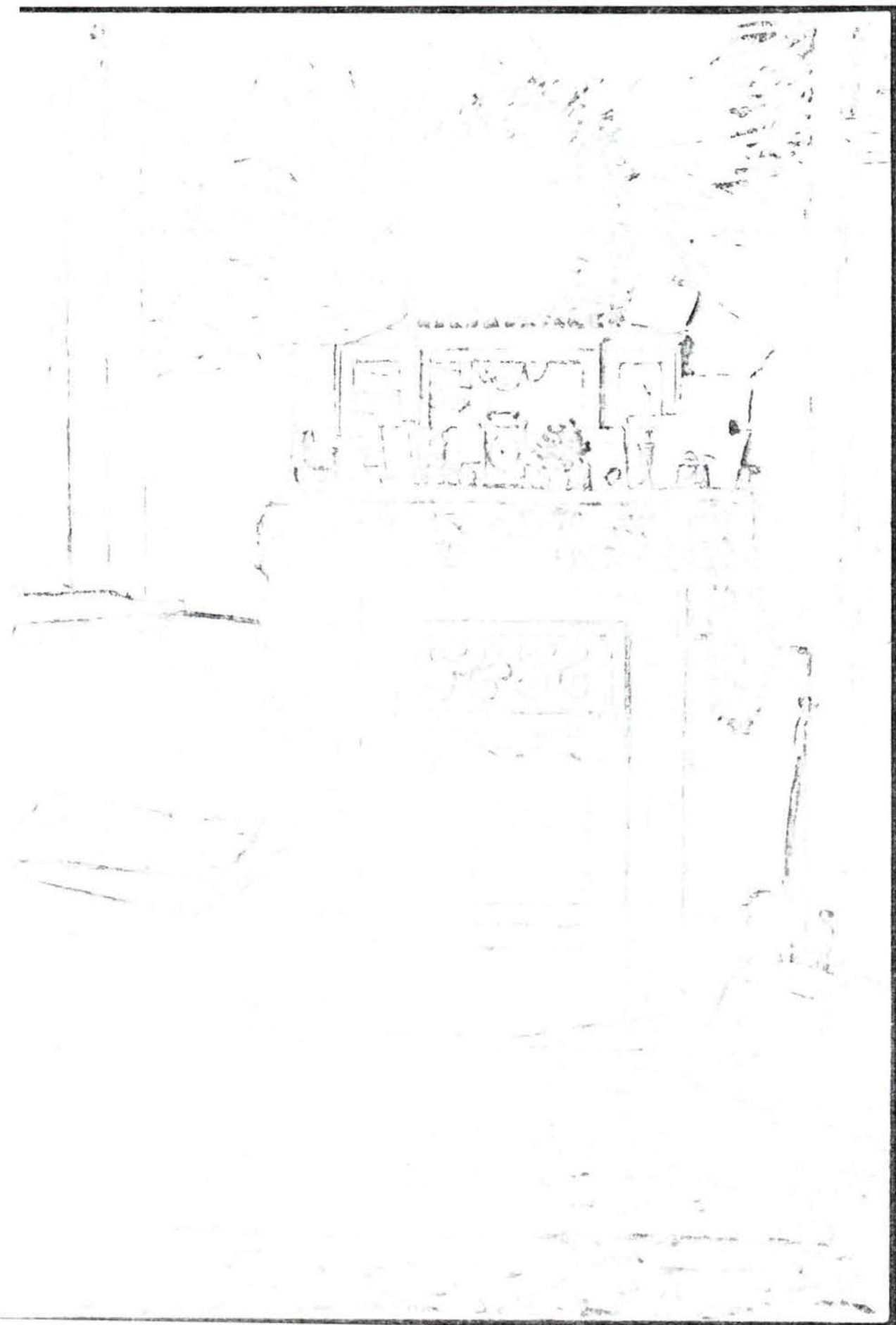
34. Josephine Crease, *Corner of the Drawing Room, 28 St. Mary's Foad, Leamington*, September, 1890, water-colour, 29.1 x 22.8 cm, PABC, Victoria (pdp 3105).

While in Great Britain, the Crease sisters enjoyed the hospitality of their mother's sister, Barbara Thompson (Aunty Bar [#3]) who lived in Leamington with her husband Edmund (Uncle Bar). This painting appears to have been done on September 11, 12, and 13 according to diary entries. The furniture shows interior decoration which was little effected by the Arts and Crafts movement.



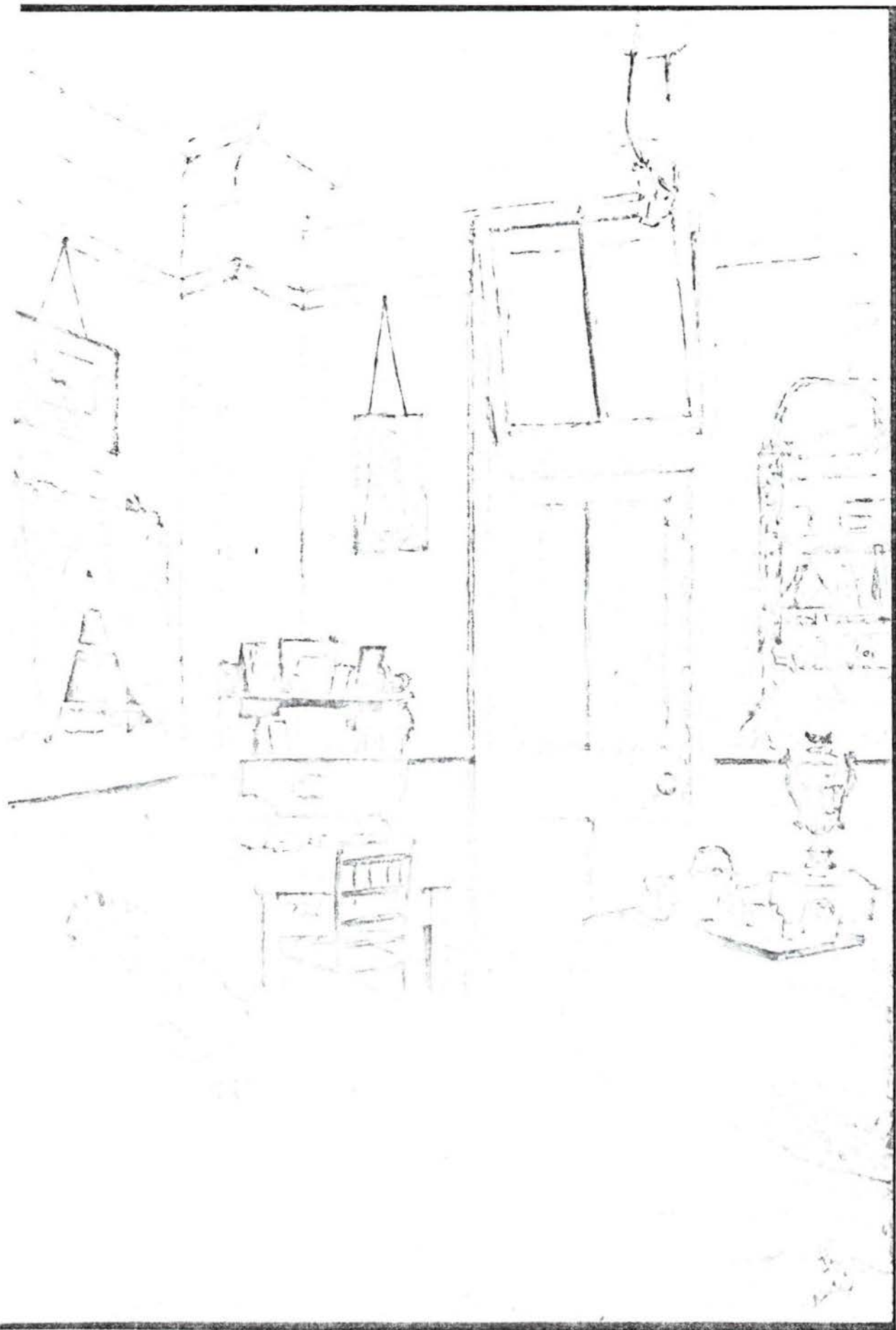
35. Josephine Crease, Untitled, October-November, 1890, watercolour, 25.5 x 18 cm, PABC, Victoria (#3107).

In her diary of 1890 Josephine wrote that she intended to sketch their sitting room (presumably attached to their room at Alexandra House) and the rooms at Aunty Bar's. It is likely that this painting shows Alexandra House as King's College was in session at the time this was painted. The cluttered yet comfortable decor of the period can be seen, including the nicknacks on the mantelpiece. The room had a darkish tone which also was a characteristic of "Pentrelew" as indicated by Josephine's niece, Madge Muskett (née Walker).¹⁶



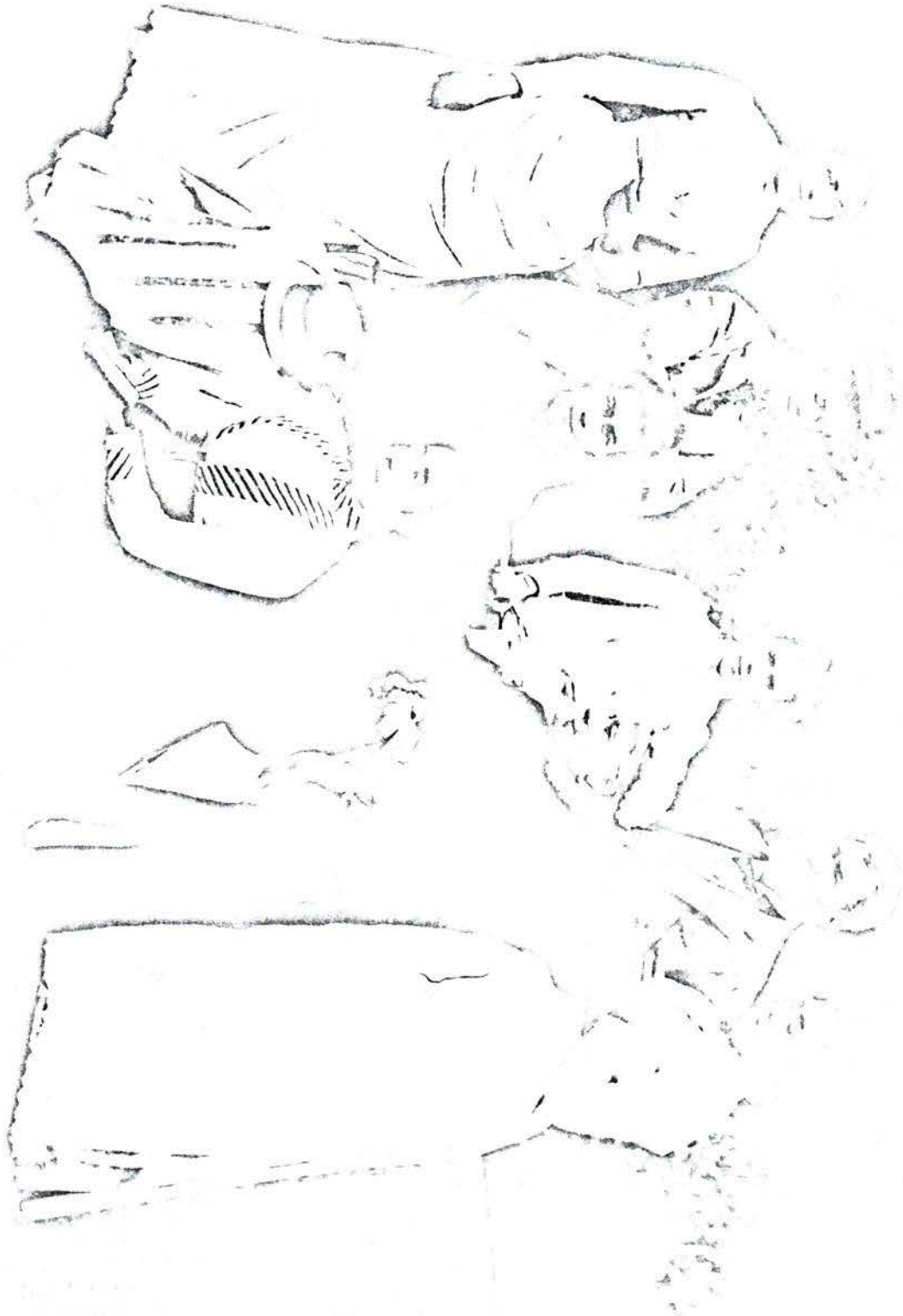
36. Josephine Crease, Untitled, November, 1890, water-colour, 25.5 x 17.9 cm, PABC, Victoria (pdp 3106).

This painting probably shows Josephine's room (Number twenty-nine on the third floor) at Alexandra House.¹⁷ Susan and Josephine lived there while taking practical art classes through the Ladies Department at King's College, London. Alexandra House which was opened in March, 1887 had fifty-six suites, each with two bedrooms and a sitting room, a concert hall, practice rooms, a gymnasium, a dining hall, and drawing room with library. A slice of life in Victorian times can be seen - a tennis racket, a setting for tea or cocoa, cards and photographs (so often sentimentally collected), and books for a favourite pastime of women.



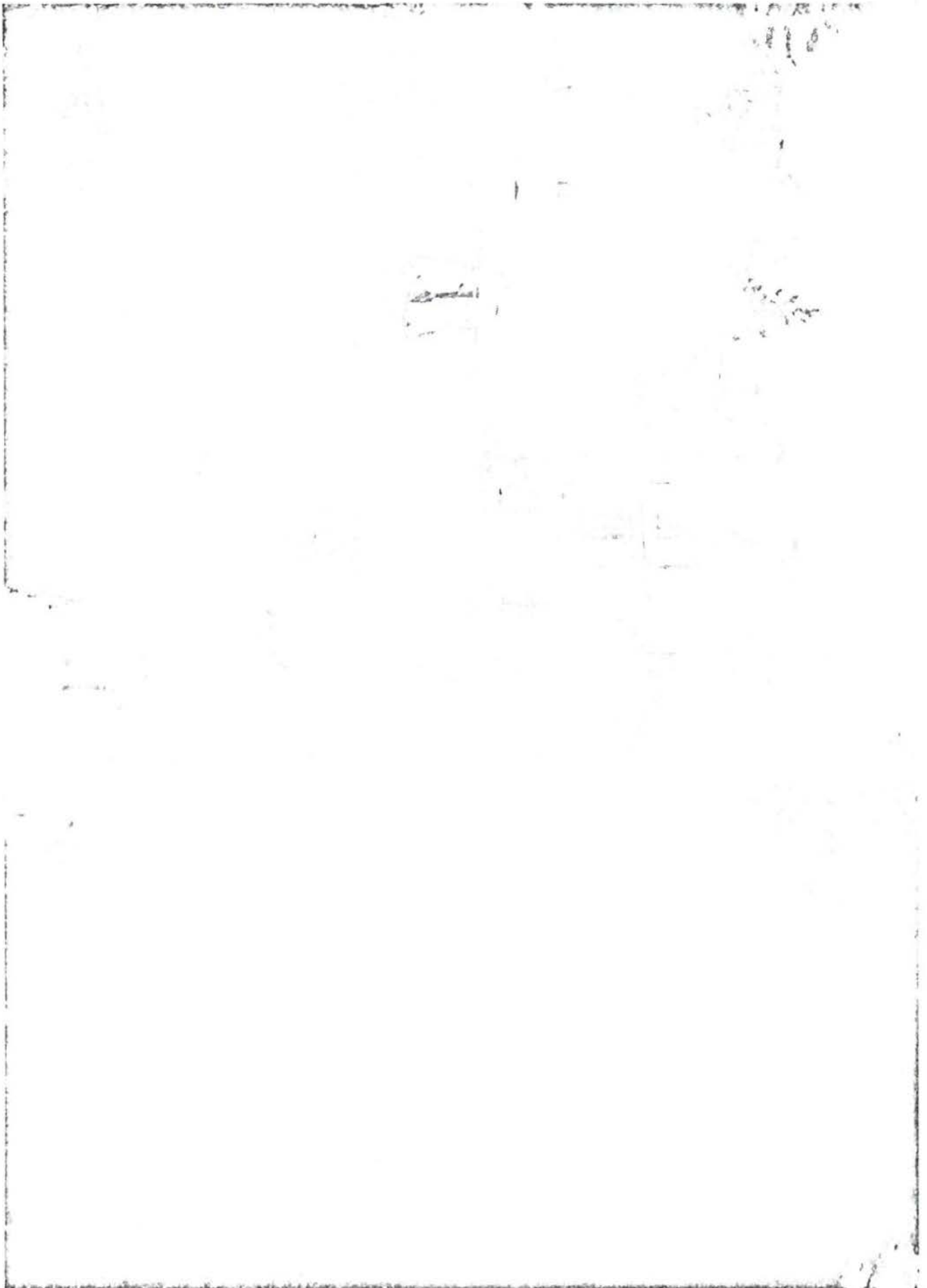
37. Photograph of Josephine and Susan Crease with Relatives on the Lawn at "Carlton Lodge", near Norwich, 1889. PABC, Victoria (#93814).

Sarah Lindley Crease's brother, Nathaniel Lindley, and his family had the Crease sisters in their homes at Craven Hill Gardens, London and "Carlton Lodge", shown here. The photograph was taken by Josephine's brother, Arthur Douglas Crease, who was in school at Haileybury at the time his sisters were in England. The inscription on the reverse gives the initials of the persons in the photograph: MBL, FOL, SRC, ZC, ACG, SKL, NL, and JLL. They may be identified as Mary Beatrice Lindley, Frank Oswald Lindley, Susan Reynolds Crease, Zeffie (Josephine) Crease, Annie Clayton Gull* (née Lindley), Sarah Katharine Lindley (née Teale), Nathaniel Lindley, and Jessie Louisa Lindley. This family was the more well-to-do branch of the family to which Sarah Crease was glad to have her daughters exposed. On November 7, 1897 the news arrived at "Pentrelew" that Nathaniel Lindley had been promoted to Master of the Rolls.¹⁸



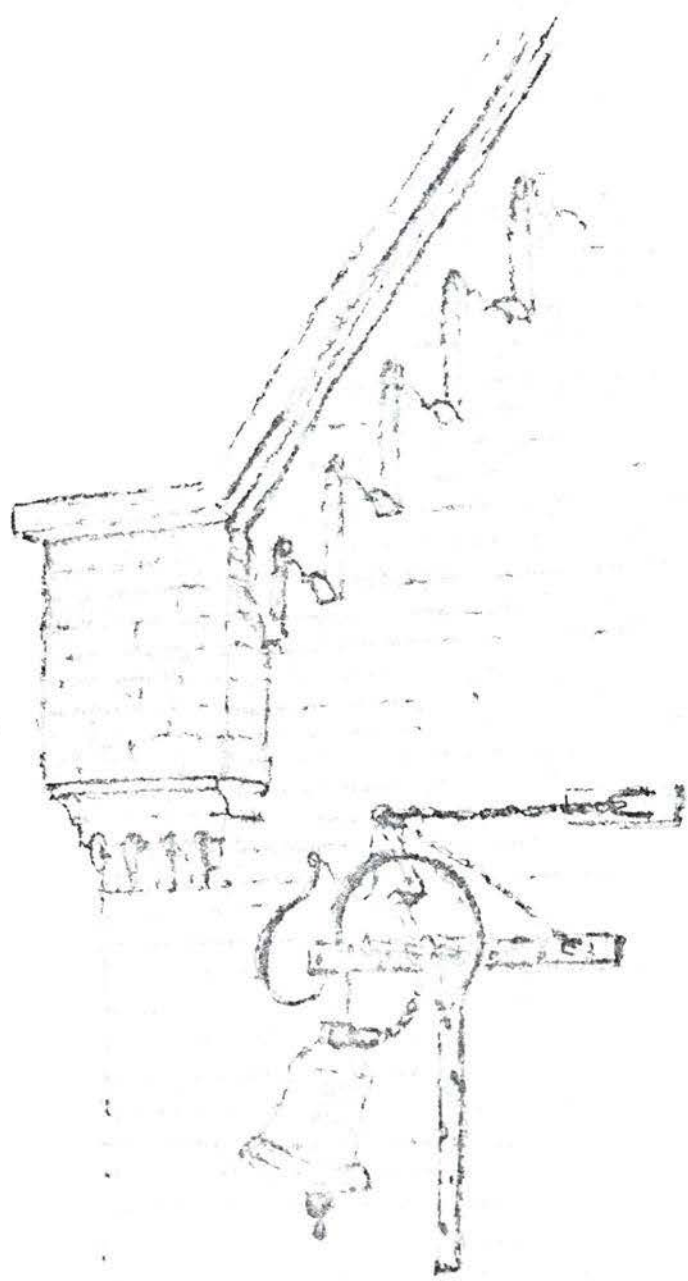
38. Photograph of "Carlton Lodge", PABC, Victoria (#93818).

An exterior shot of "Carlton Lodge", near Norwich, shows the place where gracious country living was experienced by Susan and Josephine Crease. It was the home of Josephine's maternal uncle, Nathaniel Lindley. Here the garden can be seen as an essential part of the architectural image created by the social elite. The garden was also an important element in Victoria at homes such as "Pentrelew."



39. Josephine Crease, *The Lodge Dinner Bell*, August 31, 1890, watercolour, 17.5 x 11.8 cm, PABC, Victoria (pdp 3084).

This small sketch was painted while Josephine was visiting the Lindleys at Carlton. It shows an interesting detail of the country home of their uncle.

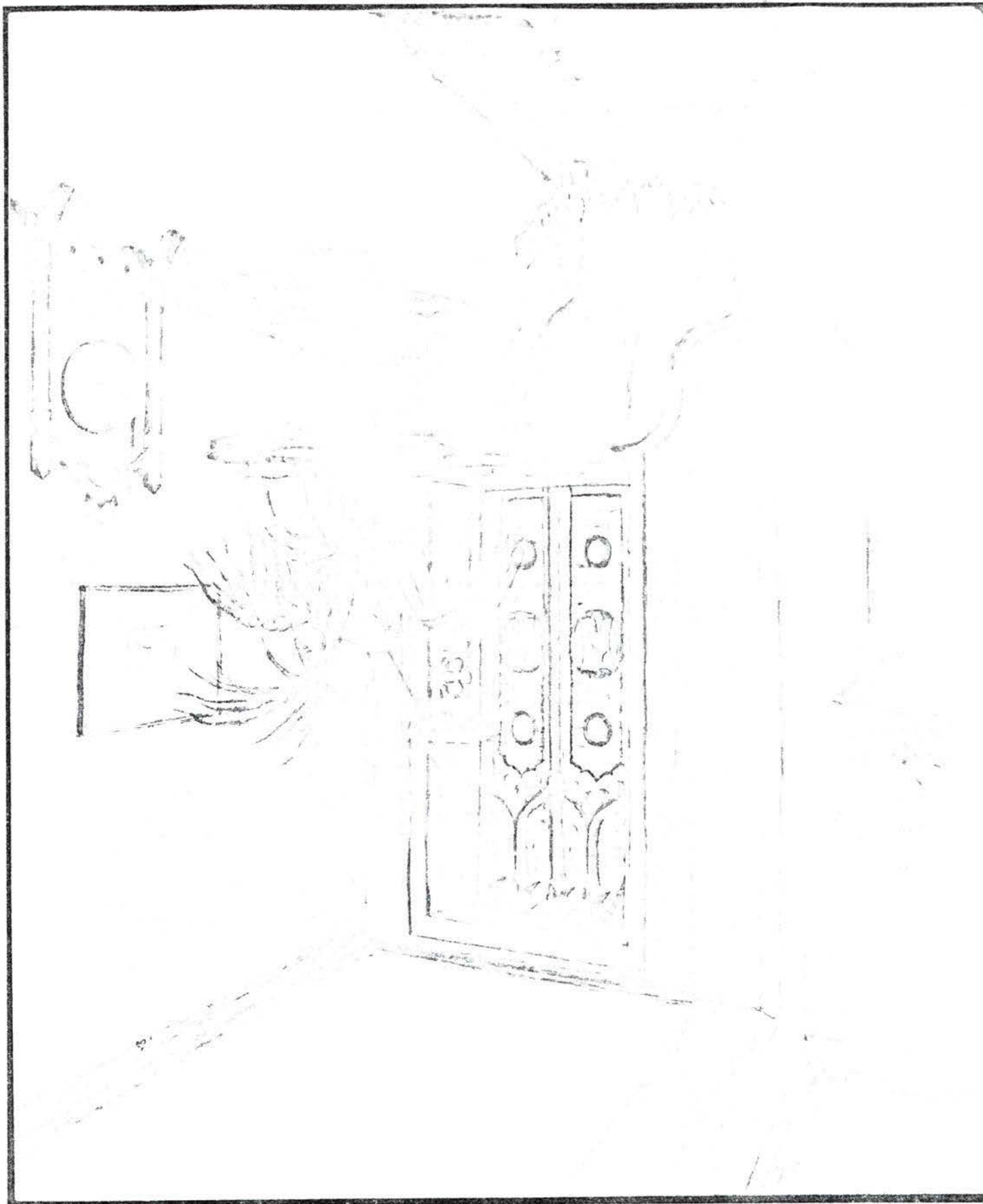


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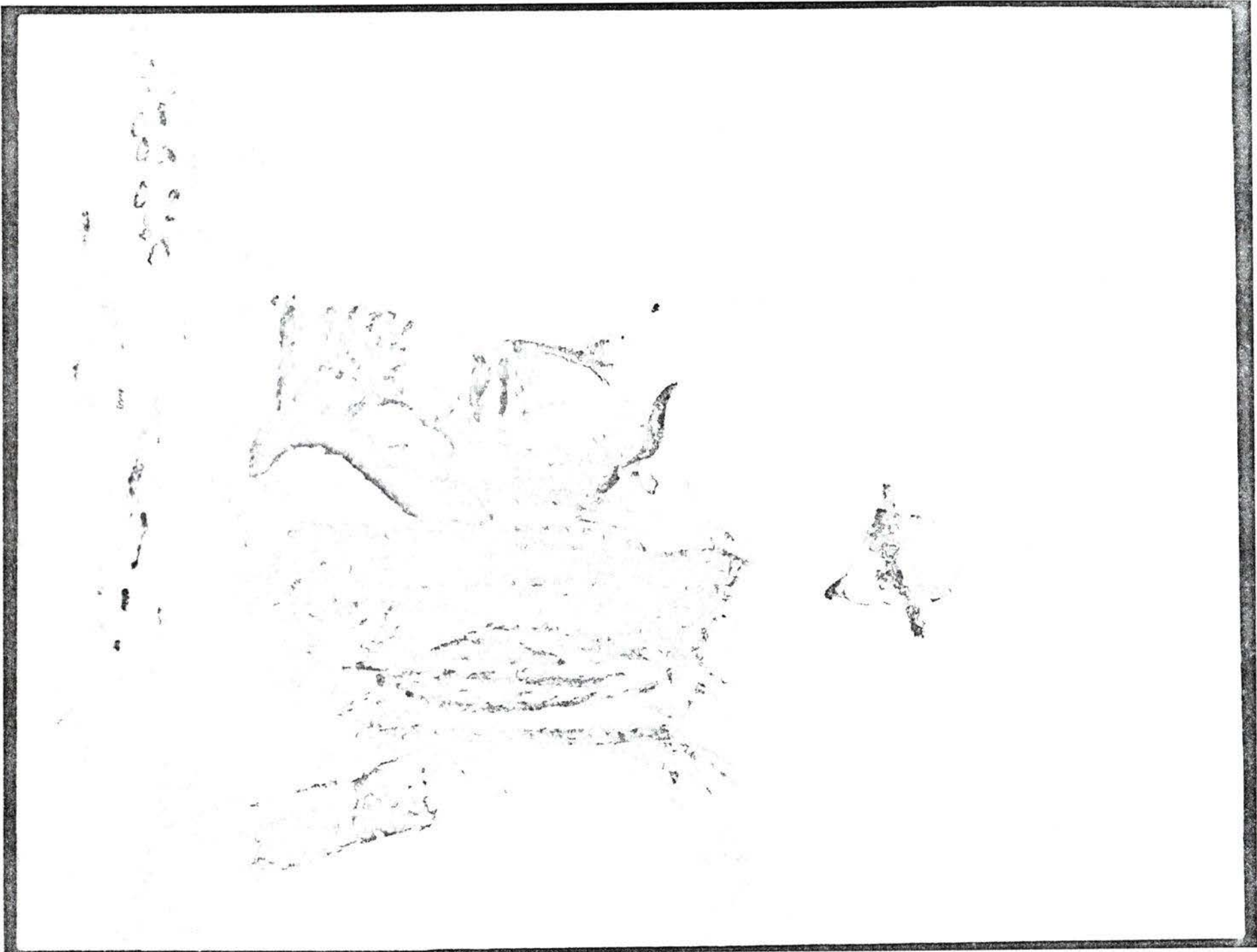
40. Josephine Crease, *Hall at Carlton*, August 29, 1890, watercolour, 30 x 25.5 cm, PABC, Victoria (pdp 3126).

Josephine's diaries confirm the period that this sketch was made. The interior of the home at Carlton shows a home of wealthier tenants. The stained glass windows probably show the influence of the Gothic Revival style, encouraged by A.N. Pugin and John Ruskin. The painting of a landscape on the wall shows the importance that landscape had taken in British life. The oriental carpet and brass gong reveal the worldwide trade of the British Empire and the corresponding taste and connoisseurship of things oriental - a characteristic also found in Victoria.



41. Josephine Crease, *Copy of a Sketch by Holden*, no date, watercolour, 15.4 x 12.1 cm, PABC, Victoria (pdp 3087).

The main figure recorded by Josephine Crease to instruct them in art at King's College was Professor Albert William Holden. He was noted for his work of religious and historical themes, and this pensive worker was probably a small part of a larger painting. Copying was a standard teaching technique in the nineteenth century art classes. Josephine may have done this sketch on December 19, 1889 when she wrote, "Last day at studio. Mr. Holden give painting lesson - himself working."¹⁹



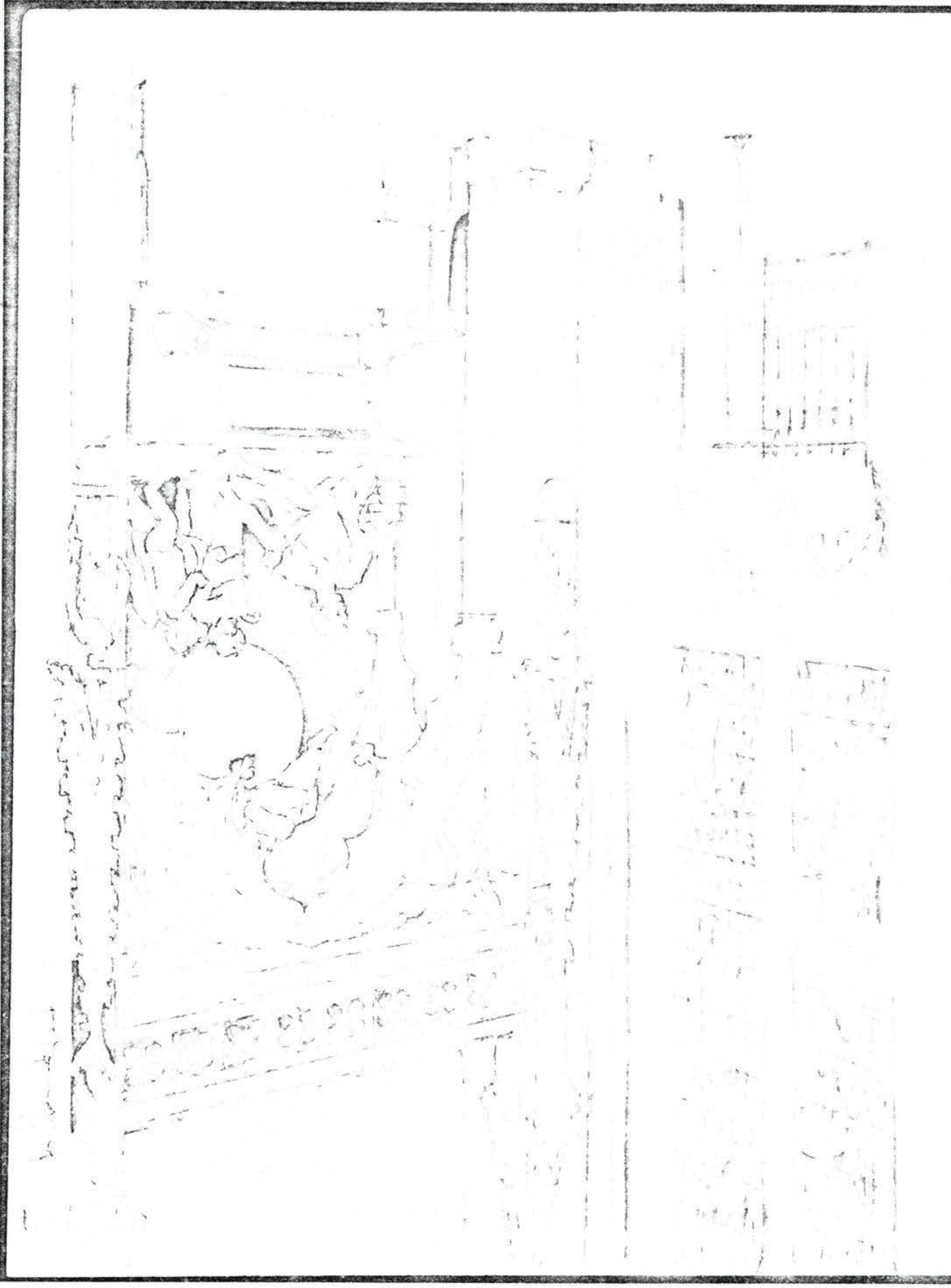
42. Josephine (?) Crease, untitled, no date, watercolour, 29.x x 22.8 cm, PABC, Victoria (pdp 3024).

According to the King's College syllabus for 1894-1895 (Appendix Three), there were different subjects for drawing at Sketch Club meetings. Among the subjects was the category "figure," and on these days selected scenes from literature were the focus. This unsigned painting, one of three in the Provincial Archives of British Columbia's collection, may have been painted by the Crease sisters while they were participating in Sketch Club activities during their attendance at King's College. No syllabus for their years of study (1889-1891) is available, but it is probable that they followed the same kind of format.



43. Josephine Crease, *Westminster Abbey*, no date, watercolour, 29.1 x 22.8 cm, PABC, Victoria (pdp 3108).

In addition to classes in drawing (freehand and model, shading from the ornamental cast, study of the antique and designing), painting (monochrome from the cast - still life, in oil and watercolours), and life (drawing and painting from life - figure and costume models), there was a Sketch Club at King's College. In her diary Josephine wrote of sketching in Westminster Abbey on March 5 and 7, 1890 with her sister Susan, and they may have been there with the Sketch Club. This scene is in the nave looking east to the monument to Sir Isaac Newton.



44. Photograph of Josephine Crease by Skene Lowe, 1901, PABC, Victoria (#24352).

Skene Lowe, a photographer who exhibited at the 1901 Victoria Fair, produced this photograph of Josephine Crease. She was thirty-six or thirty-seven years old and by that time thought of herself as "an old woman."²⁰



34. Photograph of Lindley Crease, Arthur Douglas Crease, Mary Maberly Walker, Susan Reynolds Crease, and Josephine Crease, PABC, Victoria (#22934).

An undated photograph, this portrait shows the children of H.P.P. and Sarah Crease who survived into the twentieth century.



46. Photograph of Josephine Crease (Aunt Zeffie) with her nieces, Margery Adelaide (Madge) Walker, Winifred Janet (Freda) Walker, Joan Margaret Walker, and her nephew, Harvey Walker at tea on the lawn at "Pentrelew," 1897, PABC, Victoria (#24270).

Close to Josephine were her sister Mary Maberly Walker's children. She was godmother to the twin girls, Freda and Joan, and to the youngest child, Harvey. They are shown here enjoying a favourite pastime - a picnic tea - in the spacious garden of the Crease family home.



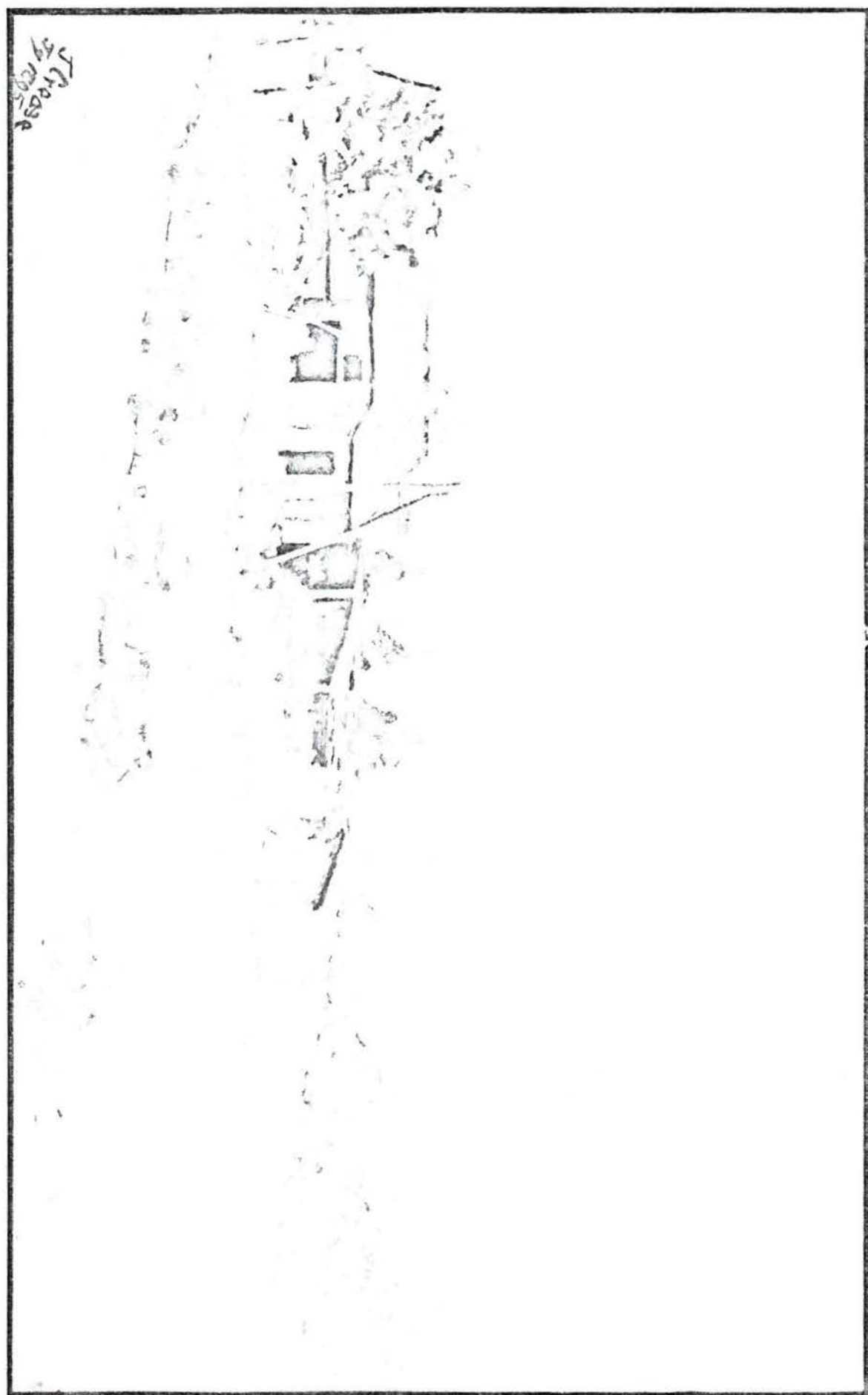
47. Photograph of the Wedding of Arthur Douglas Crease to Helen Louise (Nell) Tyrwhitt-Drake, 1903, PABC, Victoria (#23496).

The only successful marriage among the Crease children was Arthur's. It was a well-attended wedding followed by a honeymoon to England. Happy as Josephine was over her brother's marriage, there was an "awful blank"²¹ the day after when Arthur and his new wife had left on their trip abroad. Upon their return, Arthur and Nell set up house on Birdcage Walk (now Government Street).



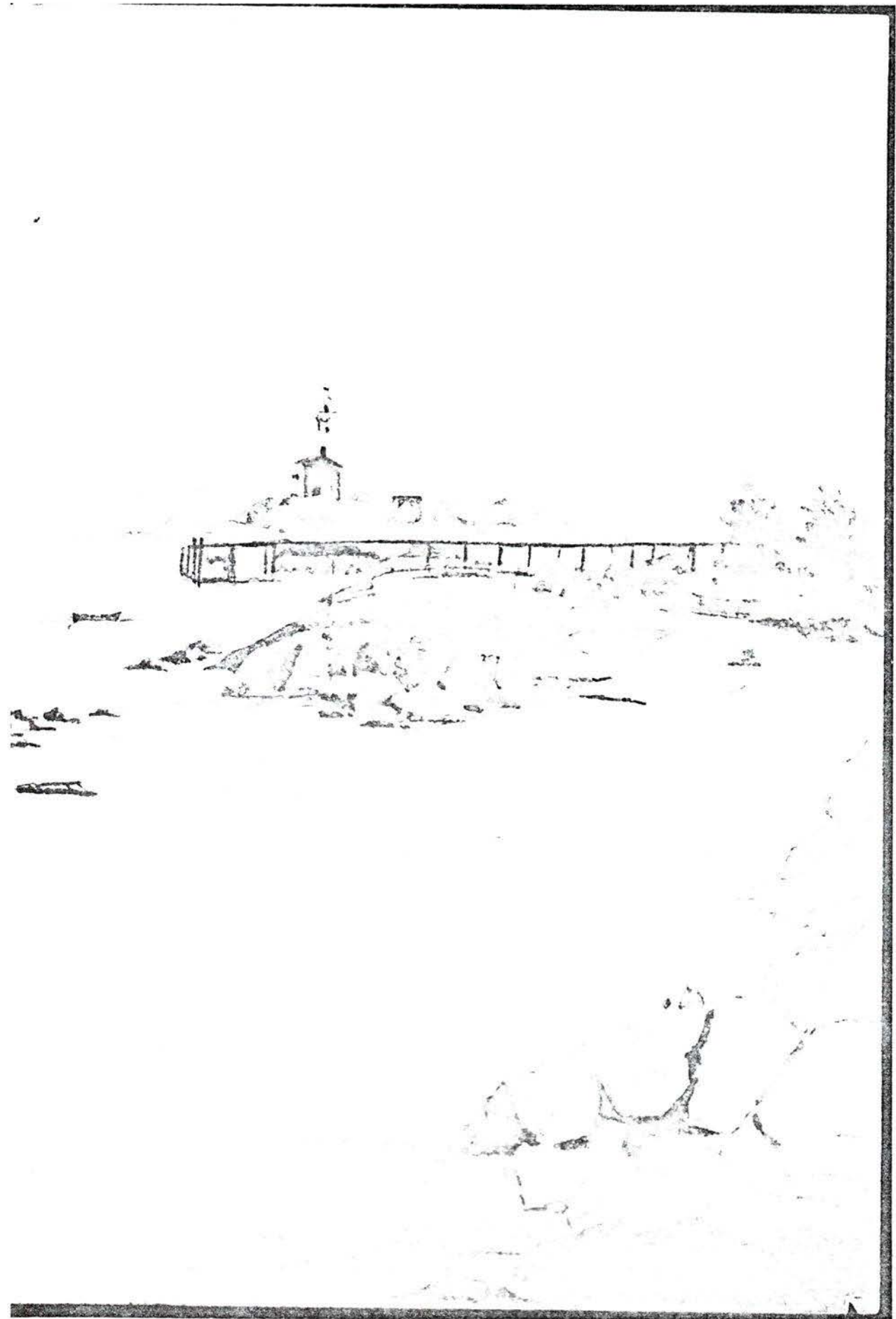
48. Josephine Crease, *Chinese Farm, Cook Street*, 1895, watercolour, 18 x 28.5 cm, PABC, Victoria (pdp 2161).

No record in her diaries indicate when this was painted. Perhaps it was done while Josephine was taking sketching lessons from architect Samuel Maclure. The Creases frequently employed Chinese servants, and their circle was concerned about the "oriental question."



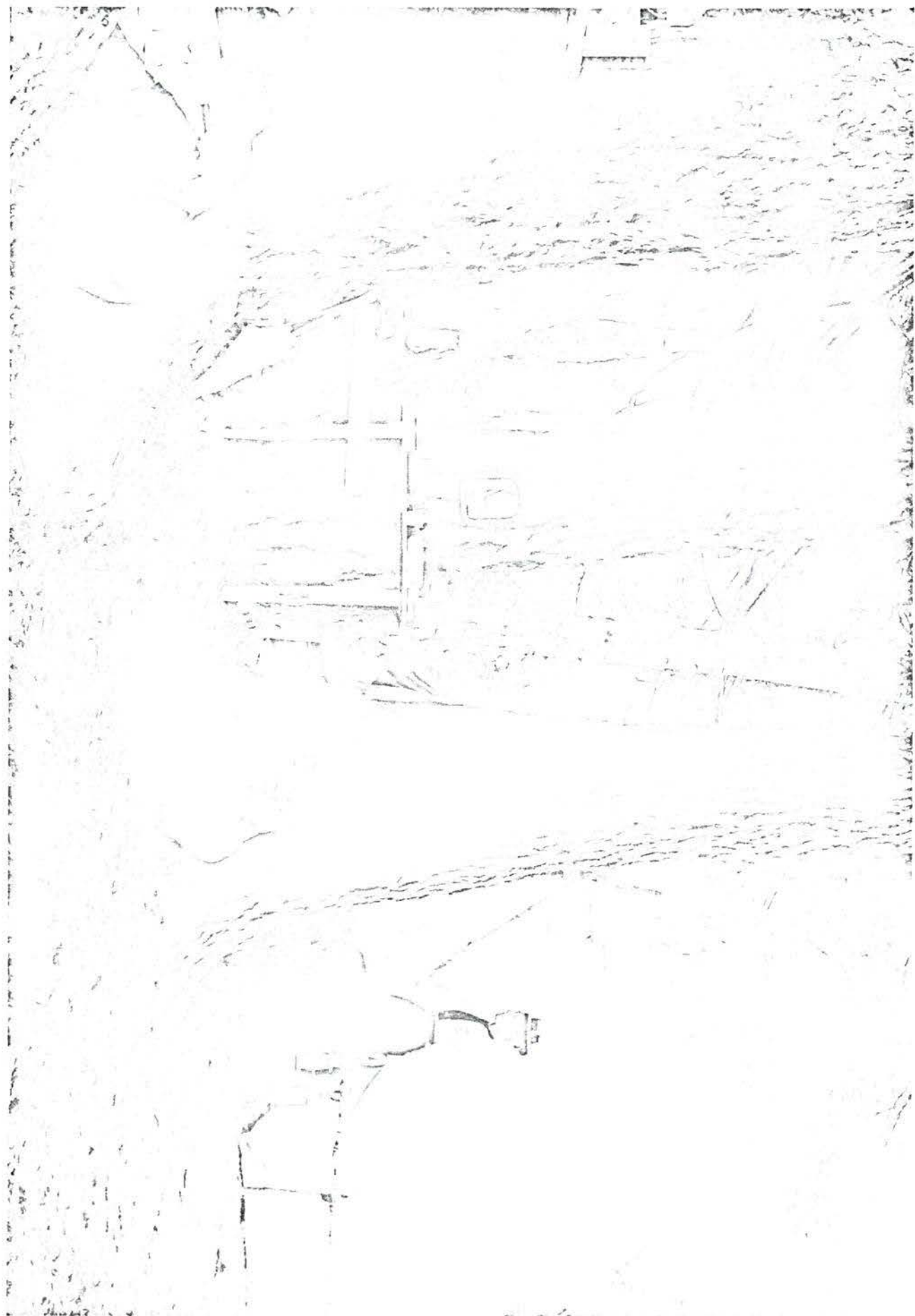
49. Josephine Crease, *Belmont Lighthouse Looking from Pentrelew Camp*, 1895, watercolour, 23.1 x 16.2 cm, PABC, Victoria (#3077).

Camping was a favourite summer pastime for the Creases. On several occasions they established camp near Esquimalt Harbour. Sketching was a common pastime on these excursions. Shown here is the lighthouse near the entrance to the harbour.



50. Photograph of camping, no date, PABC, Victoria (#93815).

A popular warm weather excursion was the camping trip. Josephine recorded going camping with her family and visiting the camps of other prominent families - the Drakes, Irvings, Beavens. Swimming and sketching were often on the agenda. This photograph shows a slice of camplife.



51. Josephine Crease, *Camp at Somenos*, no date, water-colour, 20.3 x 33 cm, PABC, Victoria (pdp 3151).

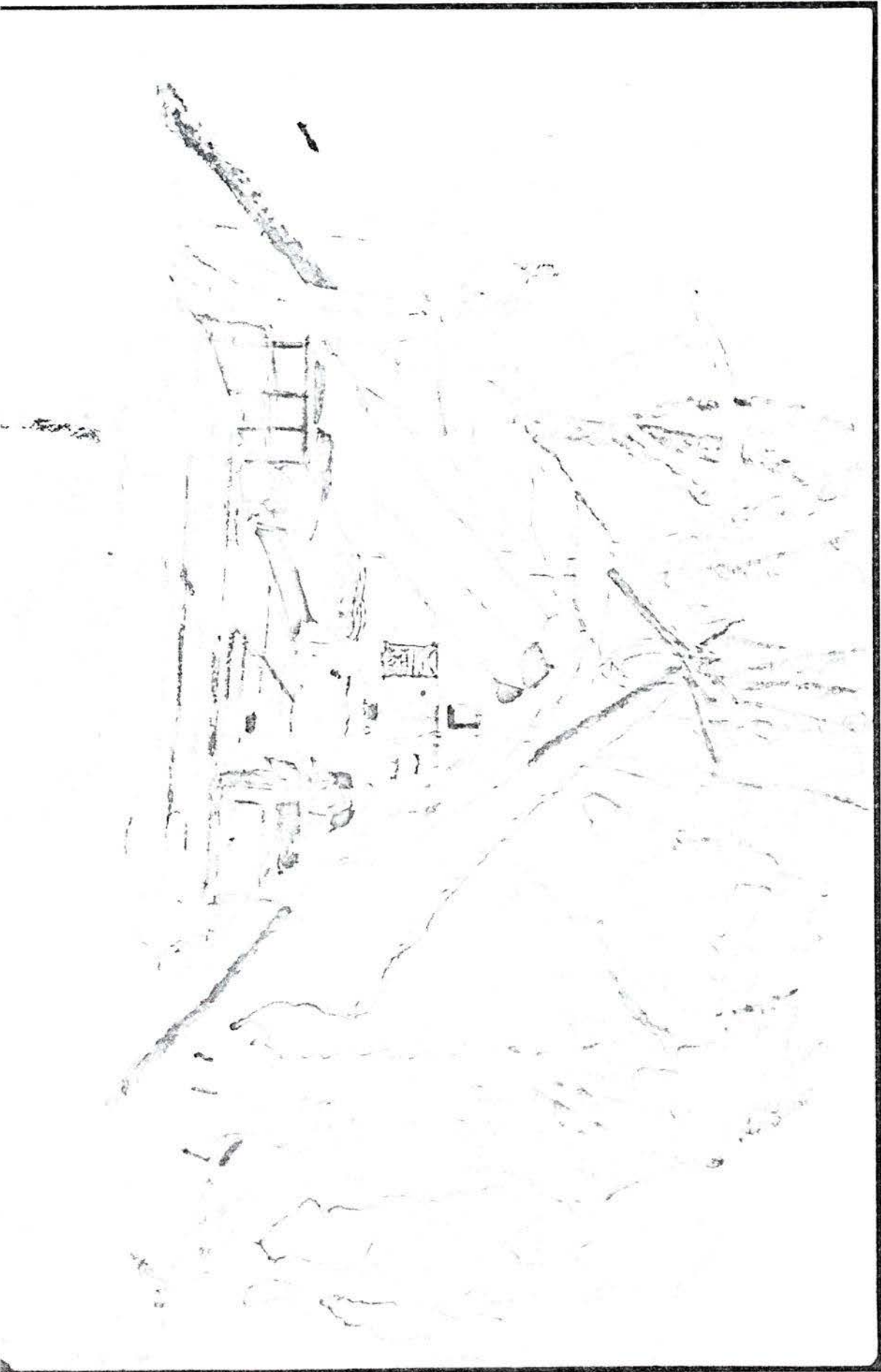
An easy and obvious destination for holidays were places "up island." This painting may actually date from the early days when Josephine went camping and sketching at Somenos as reported in her diary of September 4, 1884.



Camp of Sainhos

52. Josephine (?) Crease, Untitled, circa 1880-1890, watercolour, 18.6 x 27.5 cm, PABC, Victoria (pdp 3097).

This unsigned painting is in a sketchbook belonging to Josephine Crease dated between 1880-1890. Though their equipment was not as sophisticated as that of today, there appears to have been effort to make camp life comfortable. The Creases and their circle probably looked forward to the fresh air of their outdoor excursions as well as to a more simple existence, free from the social routines of town life.



53. Lindley(?) Crease, *Nimkish Lake*, August, 1902, water-colour, 11.8 x 17.2 cm, PABC, Victoria (pdp 3139).

Lindley was by far the most widely traveled of the Creases. He made hunting, camping, and hiking trips to various parts of British Columbia. Shown here is an area in central Vancouver Island.



54. Lindley Crease, *Barkerville*, 1895, pencil, 11.2 x 17.7 cm, PABC, Victoria (pdp 2944).

Among Lindley's travels was a trip to Barkerville,
a mining town in the interior of British Columbia.²²



Barberville
1895

55. Lindley Crease, *Gypsy*, *Albert Head*, May, 1898,
pencil, 23.7 x 17.1 cm, PABC, Victoria (pdp 2931)

The *Gypsy* was the Crease's sailboat in which they spent many a day exploring the coast around Victoria.

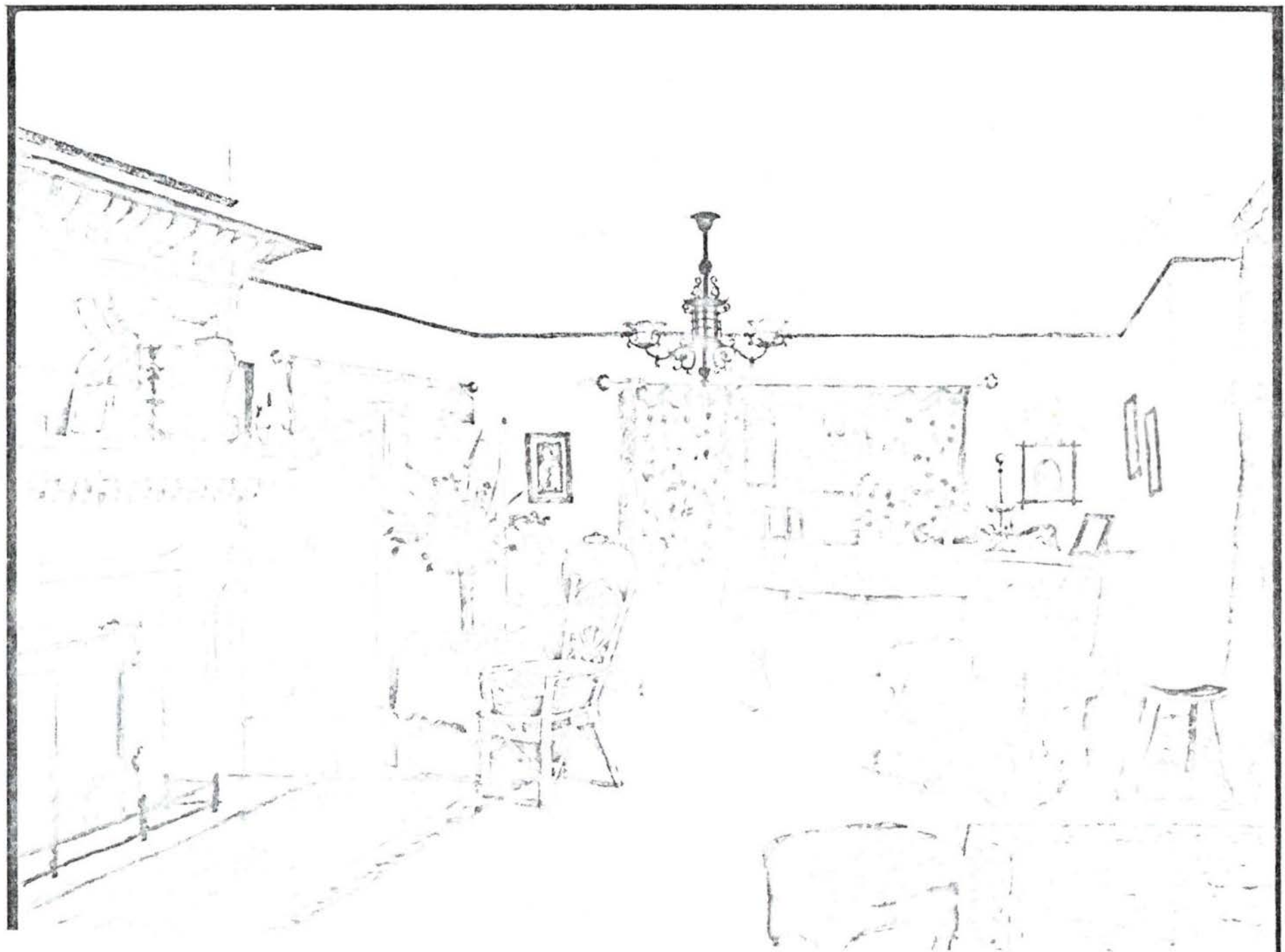
London West



56. Josephine Crease, *Minnie's Drawing Room*, September, 1895, watercolour, 22.8 x 29 cm, PABC, Victoria (pdp 3102).

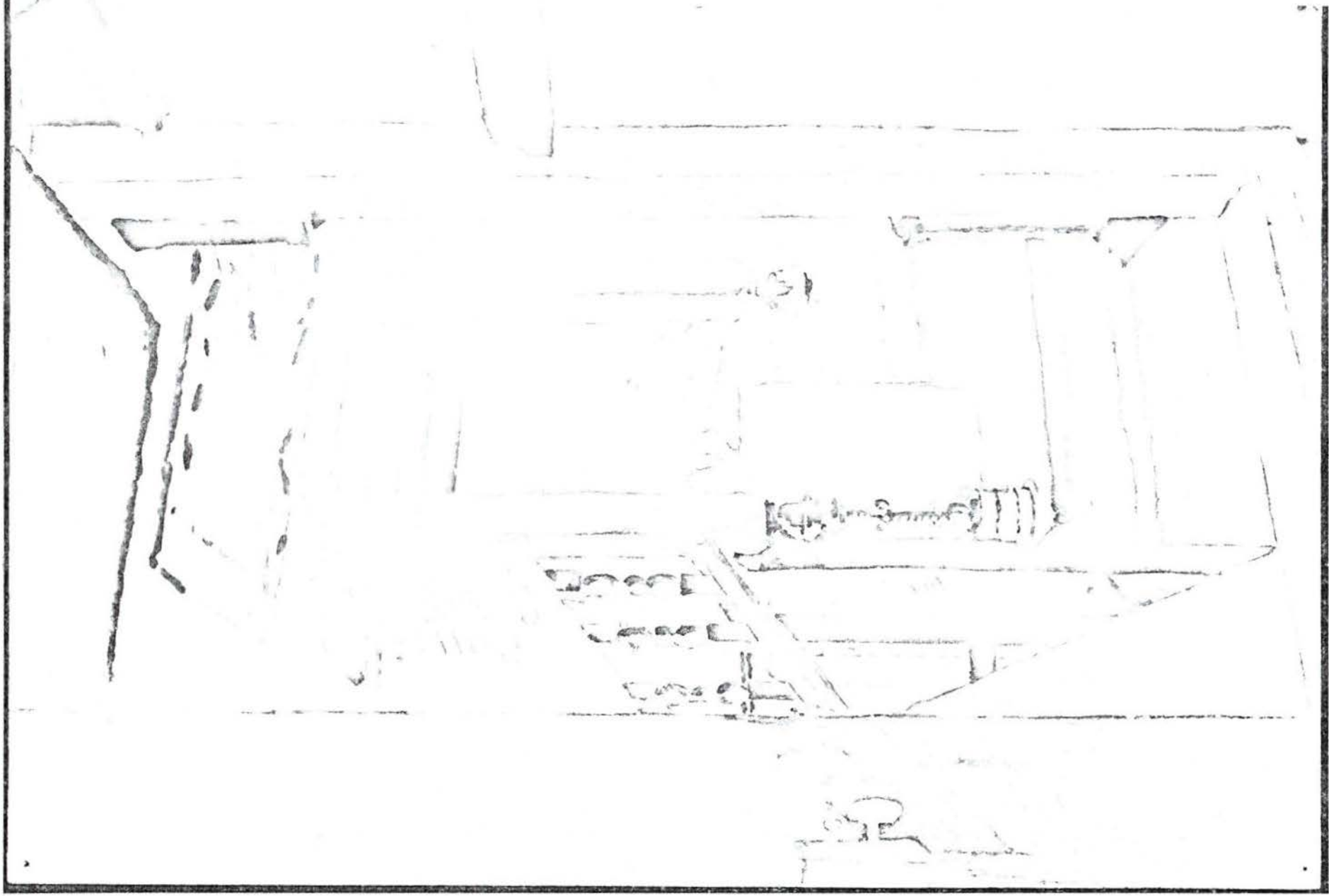
Minnie (Mary Louisa) and Shrimp (Susan Chaffey)

Richards were relatives of the second Lieutenant Governor A.N. Richards. They were close friends of Josephine, and she went nearly every year to Vancouver to visit them. Often they sketched, in 1895 Josephine painted the interior of their home.



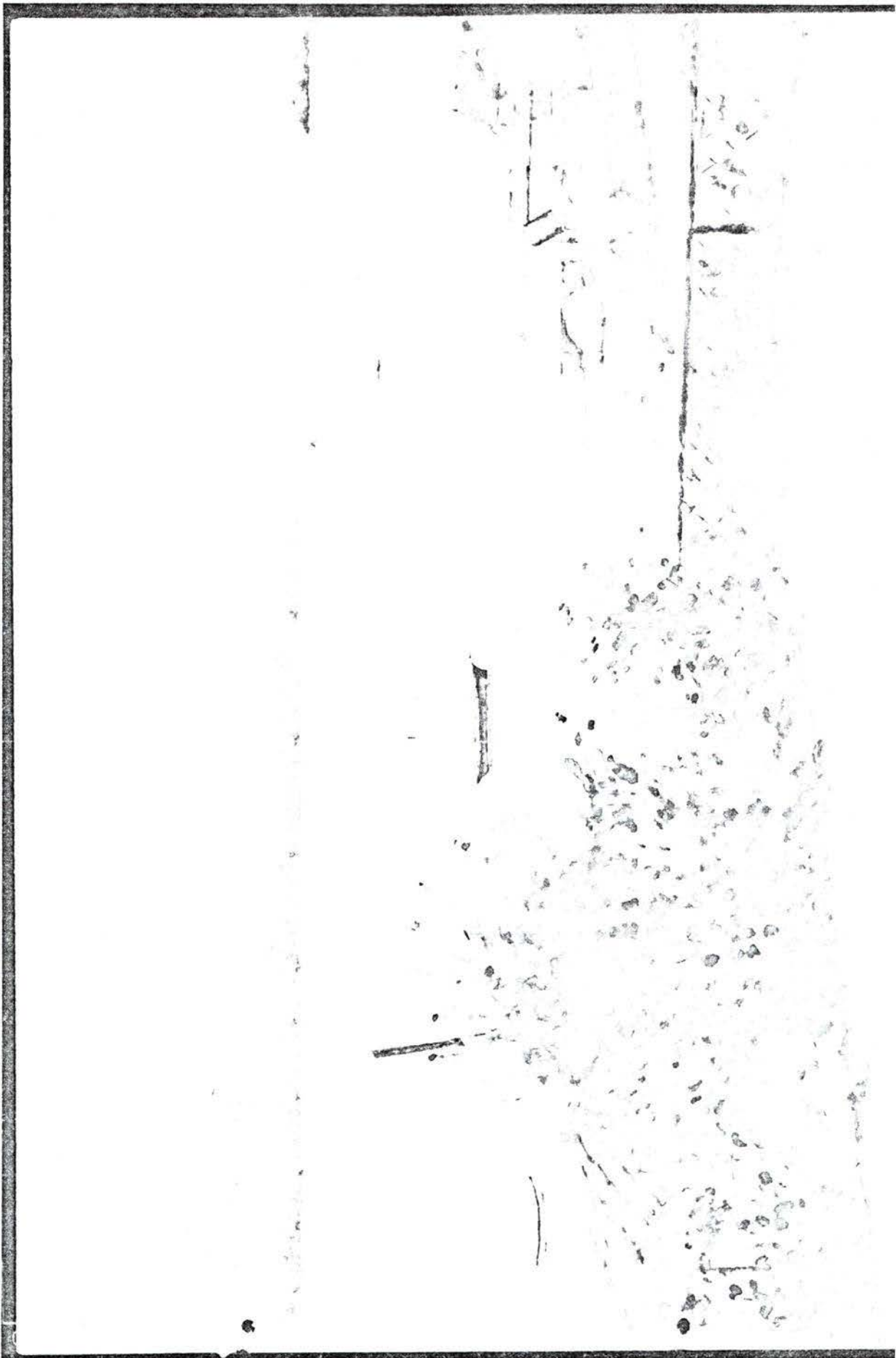
57. Josephine Crease, *Hall at 1145 Seaton*, September, 1895, watercolour, 25.8 x 17.8 cm, PABC, Victoria (pdp 3103).

The entrance hall to the Richards' home is shown here.



58. Josephine(?) Crease, *In Vancouver Harbour*, September, 1899, watercolour, 18.3 x 26.7 cm, PABC, Victoria (pdp 3082).

Though unsigned, this painting is probably by Josephine as she was visiting the Richards in Vancouver at that time. The dustcover reads that the view is from the Underhill's home, across from Moodyville. The attractiveness of waterfront property with tennis court can readily be seen.



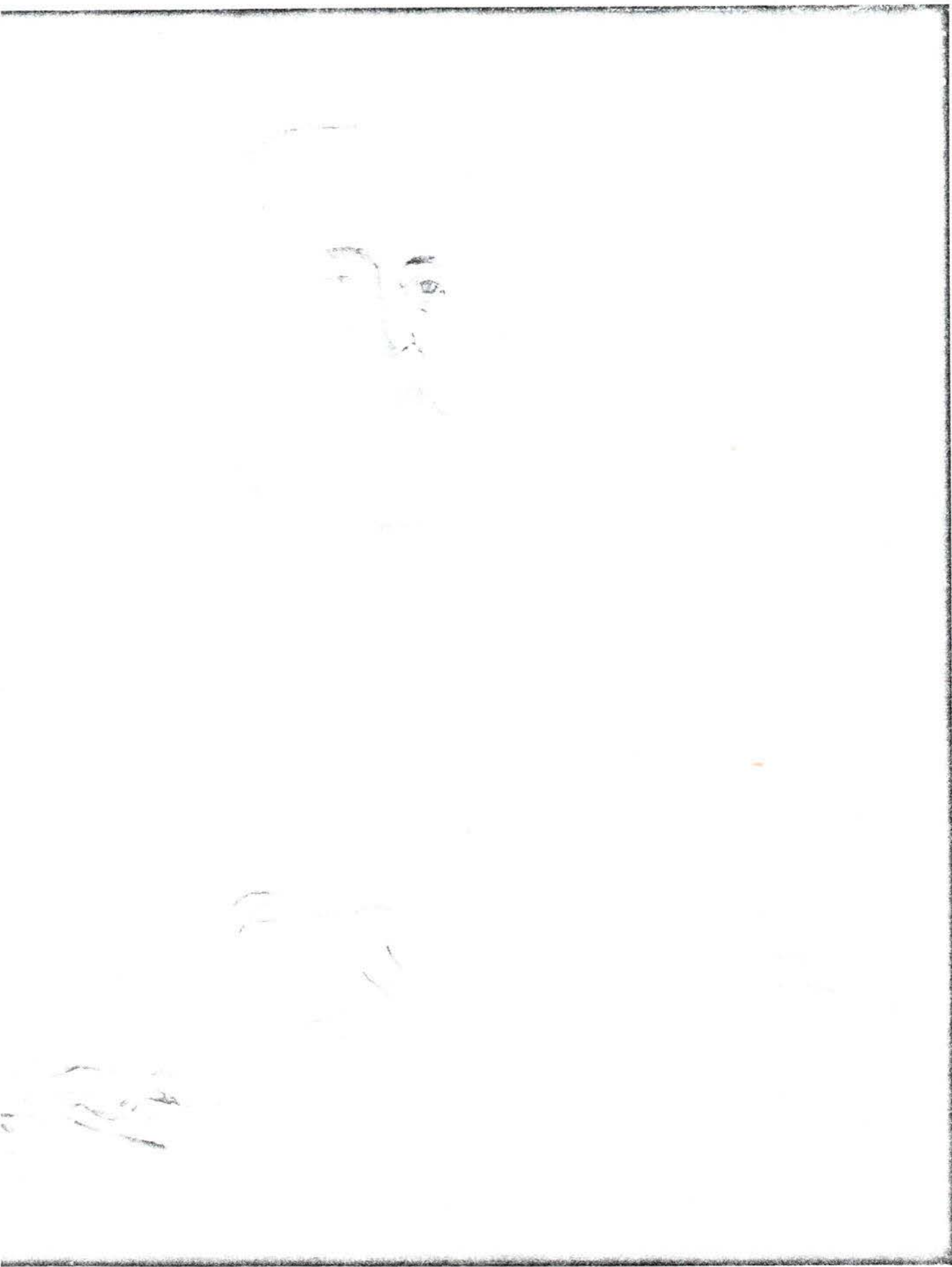
59. Sophie Pemberton, *Sarah Crease*, 1907, oil, 92.8 x 73.4 cm, PABC, Victoria (pdp 2260).

Sophie Pemberton studied art at the Cape Nichol School in South Kensington at about the time Josephine and Susan Crease studied art in England. Pemberton went on to study at the Academie Julian, Paris and was clearly a professional artist. Josephine wrote in her diaries of her mother going to the rectory to have this portrait painted. Sophie had married the Reverend Arthur Beanlands of Christ Church Cathedral in 1905.



60. Sophie Pemberton, *Henry Pering Pellew Crease*, 1906, oil, 92.1 x 73.4 cm, PABC, Victoria (pdp 2259).

Josephine did not record her father sitting for this portrait. She first mentioned it being shown in 1908 at the Simon Fraser Exhibition.²³



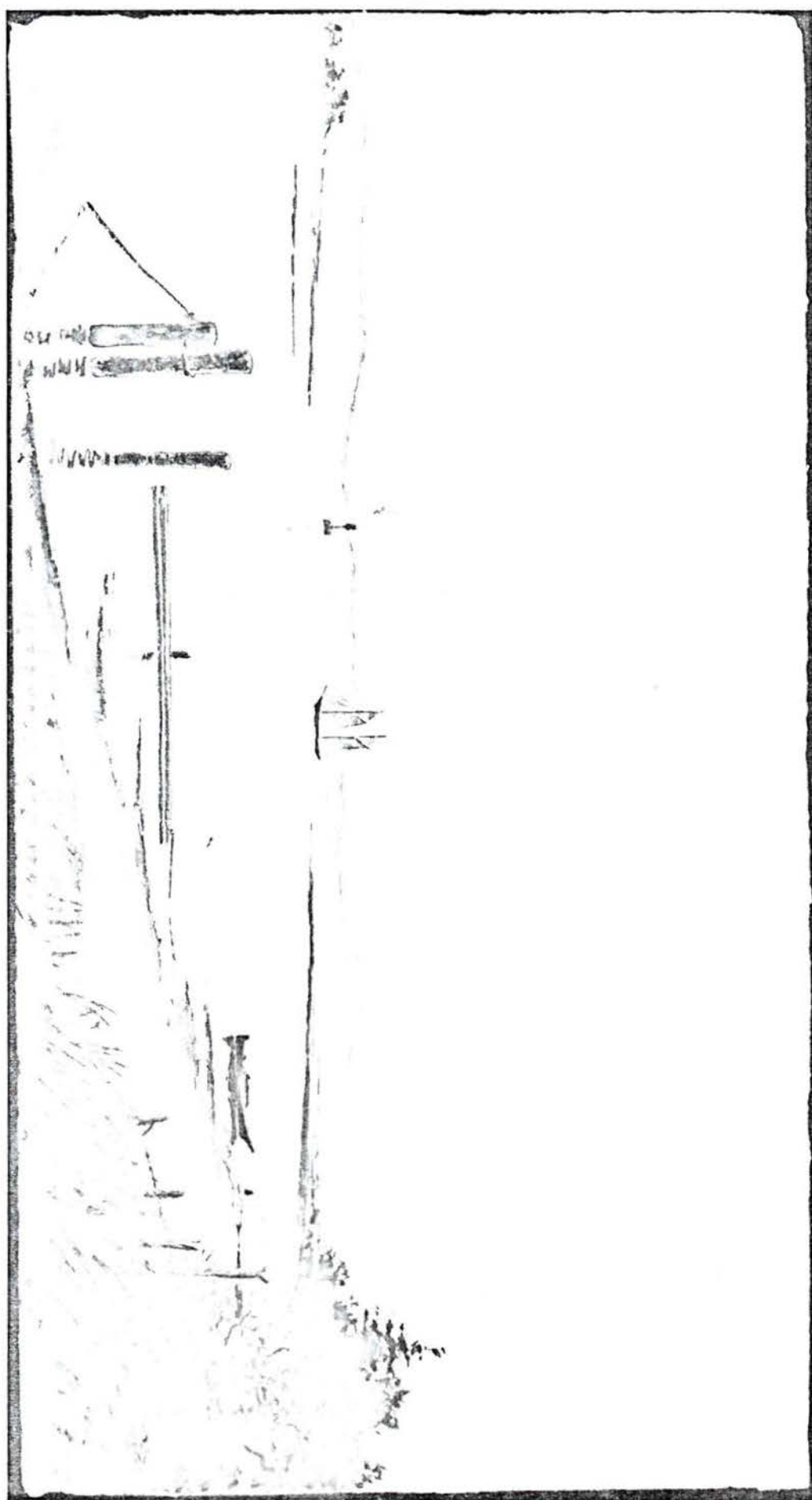
61. Sophie Pemberton, *Spring Picnic*, 1902, watercolour, 26.5 x 46.5 cm, Collection of Mrs. A. L. Harvey.

Josephine Crease often sketched with Sophie Pemberton, and in 1901-1902 Josephine was in Sophie's "Drawing Life Class" that met in the cathedral school room. A popular activity which became the basic pattern for the Sketch Club was going in warm weather to some spot in or around Victoria to sketch and have tea.



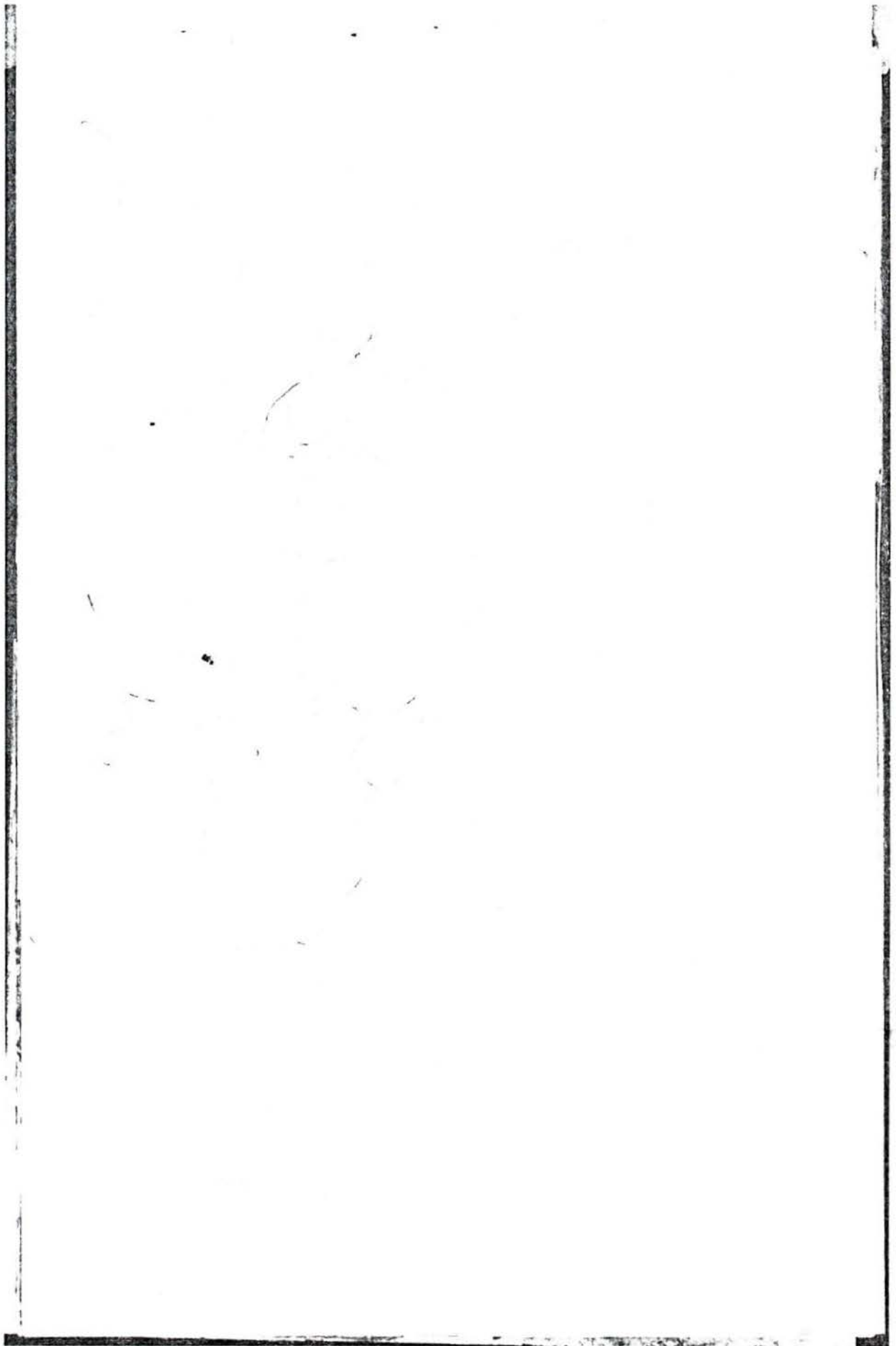
62. Samuel Maclure, *Esquimalt Lagoon*, 1892, watercolour, 50.6 x 27.8 cm, PABC, Victoria (pdp 161)

Another instructor with whom Josephine worked was Samuel Maclure who gave sketching lessons to eight women in 1895. They met on at least four occasions, and the fee was \$1.00 a lesson. Maclure, an architect, was later active in the Island Arts and Crafts Society as was his musical and artistic wife, Margaret.



63. Josephine Crease, Untitled (coast scene with boat), 1895 sketchbook, pencil, 22.5 x 15.1 cm, PABC, Victoria (pdp 4169).

This sketchbook is dated during the period that Josephine Crease took sketching lessons from Maclure. She rarely drew boats in her paintings, since it was a common subject for Maclure, it is likely that this was drawn under his tutelage.



64. Josephine Woodward, *Shawnigan Lake*, 1904, watercolour, 19 x 37 cm, PABC, Victoria (pdp 466).

Josephine Woodward, a sister of horticulturist A.J. Woodward, came to Victoria at the turn of the century expressly to teach art to gentlewomen. She instructed Josephine Crease in 1905. Woodward had a houseboat at Shawnigan Lake where this painting was done.



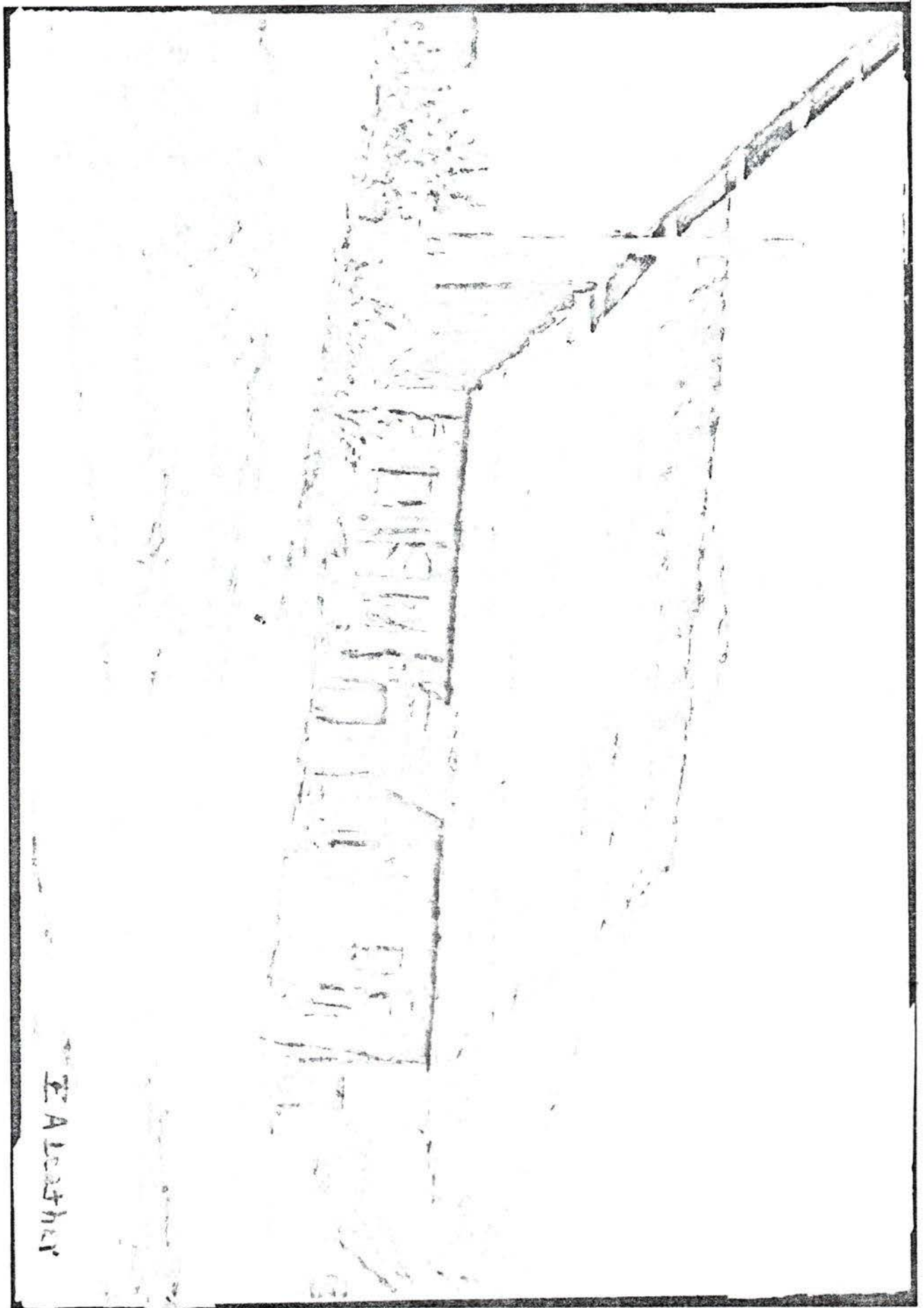
65. Josephine Crease, Untitled (scene of the straits), 1906, watercolour, 19.4 x 29.1 cm, PABC, Victoria (pdp 4445).

The reverse of this painting indicates that it was done under the tuition of Josephine Woodward. Josephine Crease's diaries tell of their sketching in Oak Bay. Another common spot was along Dallas Road. The wild roses and broom were in bloom, a special attraction to sketchers.



66. Ethel Leather, *Indian House in Quamichan Village*, no date, watercolour, 17.8 x 25.3 cm, PABC, Victoria (pdp 196).

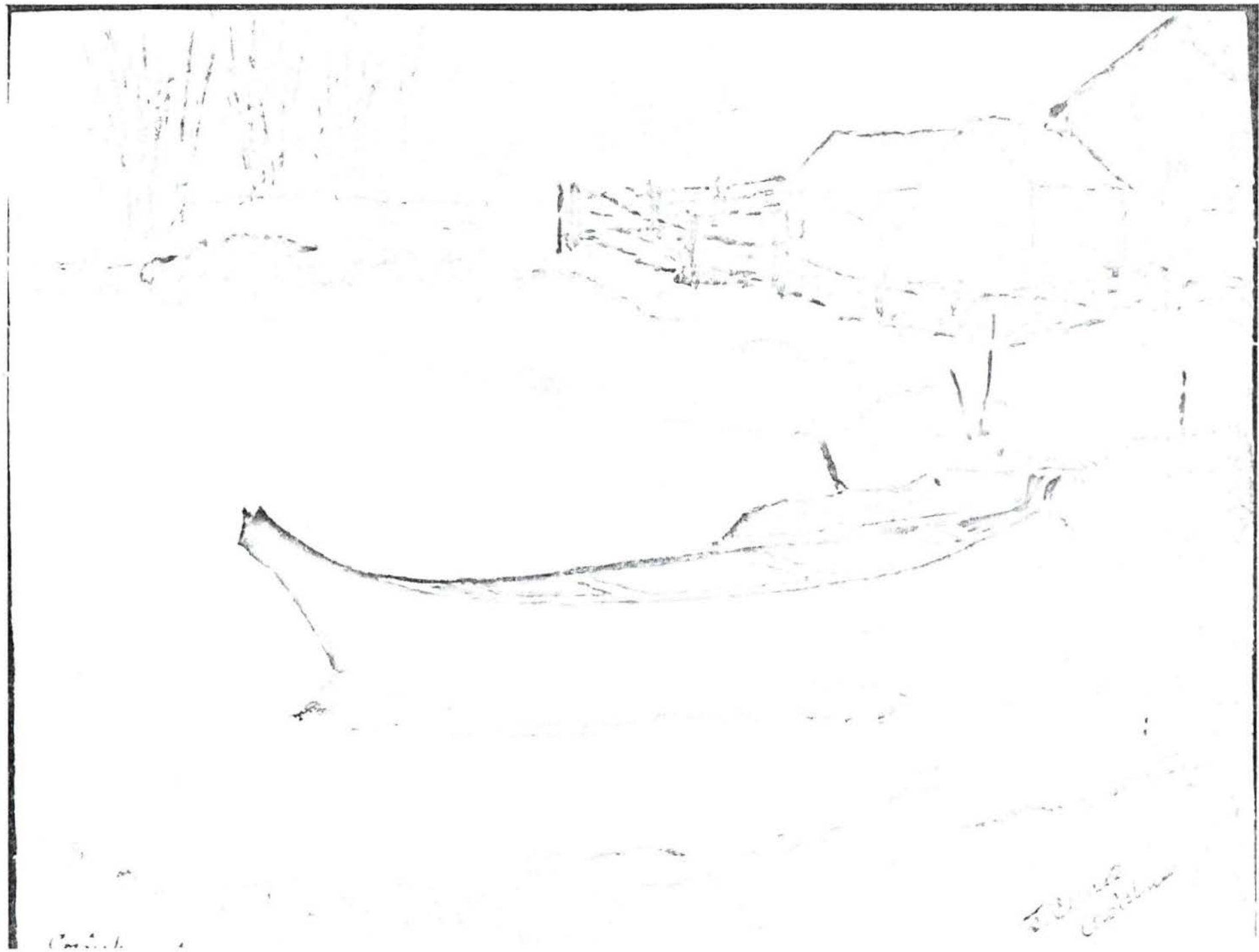
The Leathers who immigrated from England with an introductory letter to the Creases, eventually settled at "Mereside" in the Duncan area. Josephine often visited there, and they sketched the local area which was particularly fascinating because of the Indian population. Ethel Leather taught Josephine how to rivet (or mend china), a skill with which she was able to start her own small business.



E. A. Leathery

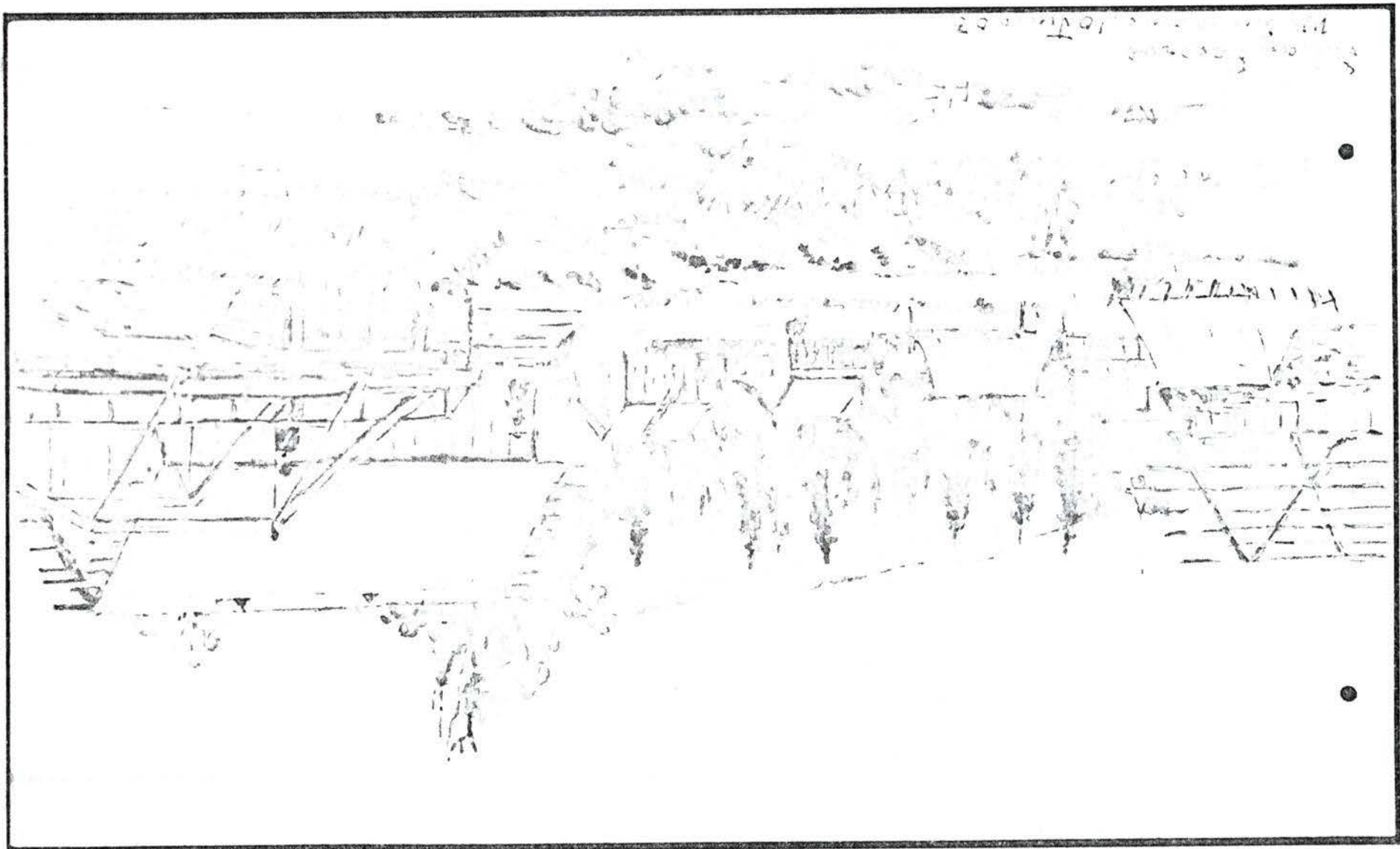
67. Josephine Crease, *Cowichan*, no date, watercolour, 16.7 x 21.5 cm, PABC, Victoria (pdp 3372).

Josephine probably painted this scene of river and Indian canoe while visiting the Leathers. Near the Leather's home, "Mereside," was Quamichan Lake, the Indian village of Quamichan, the Cowichan River and town of Cowichan.



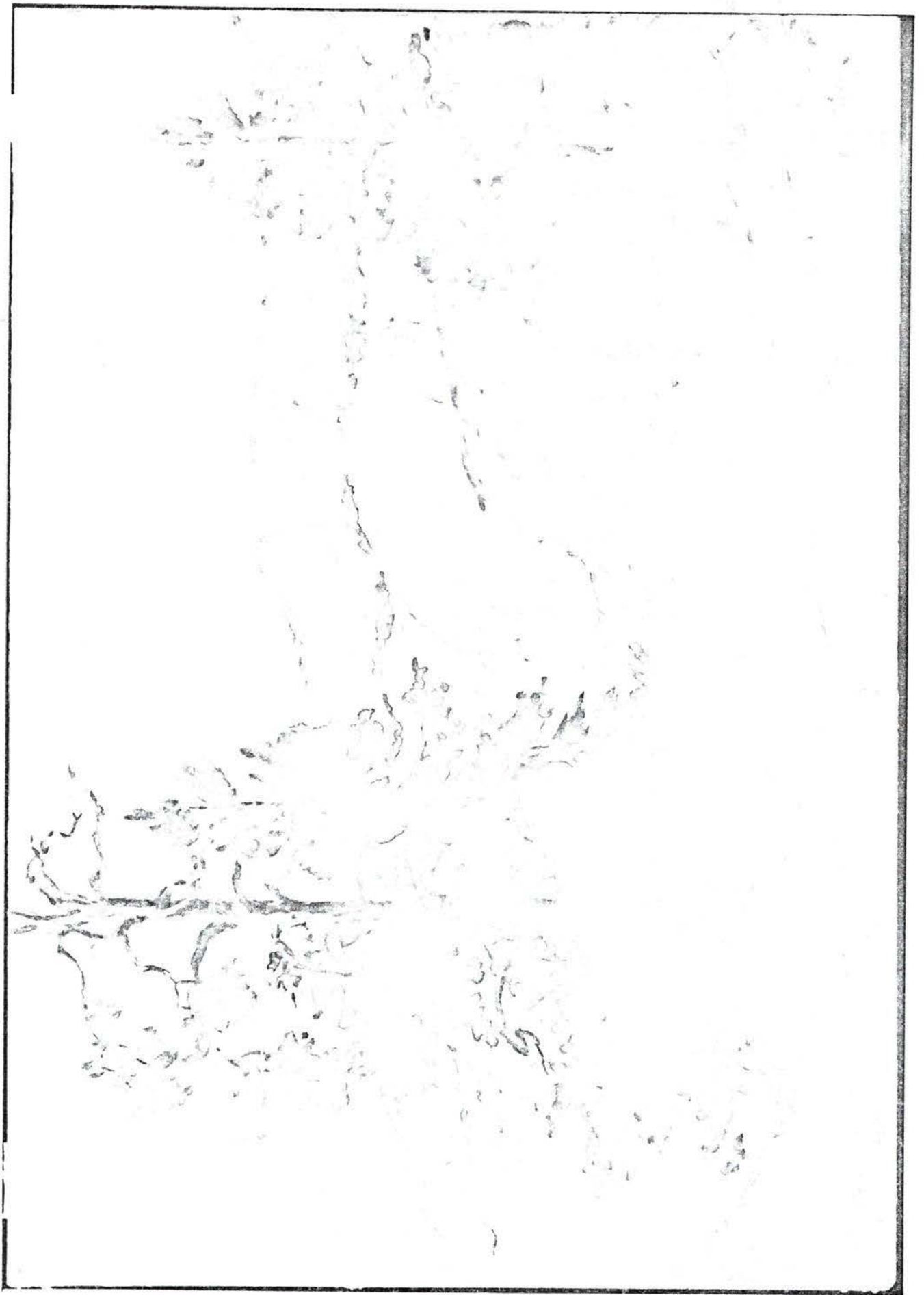
68. Susan Reynolds Crease, *Indian Reserve Near Duncan*, June 10, 1903, watercolour, 13.8 x 22.7 cm, PABC, Victoria (pdp 2974).

Also friendly with Ethel Leather was Susan Crease who also visited in the Duncan area. This view of the Indian village again shows their interest in the indigenous cultures.



69. Josephine Crease, *Cliffs, Okanagan Lake*, 1901 (?),
watercolour, 25.4 x 35.7 cm, PABC, Victoria
(pdp 3641).

In 1901 Josephine recorded traveling to the interior where she stayed with her cousin Edward Crease who had emigrated from England in 1896. She traveled by steamer on the lakes and by train.



70. Josephine Crease, *Victoria, Inner Harbour*, 1902, watercolour, 25.4 x 17.7 cm, PABC, Victoria (pdp 3068).

Josephine's diary tells of her sketching on June 18, 1902 at Grant's Wharf on the Inner Harbour. She was accompanied by two other sketchers, Hilda Strange and Hazel Boswell. It was a lovely evening, and Josephine did not return home until 9:30 a.m.

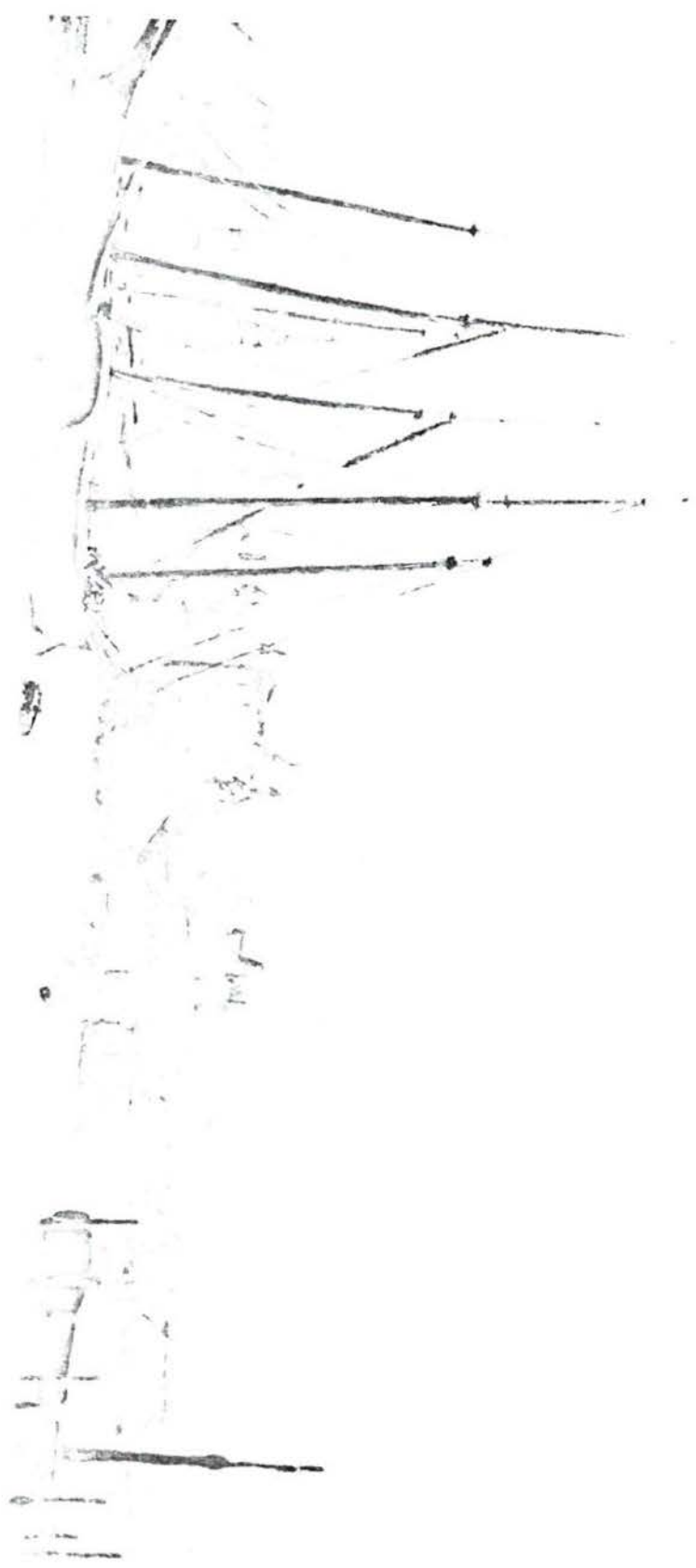


71. Josephine Crease, *Inner Harbour*, 1904, watercolour, 18.6 x 27.17 cm, PABC, Victoria (pdp 2162).

Josephine told of sketching at the harbour on numerous occasions during the middle years. It was a popular place even before the advent of the Sketch Club.

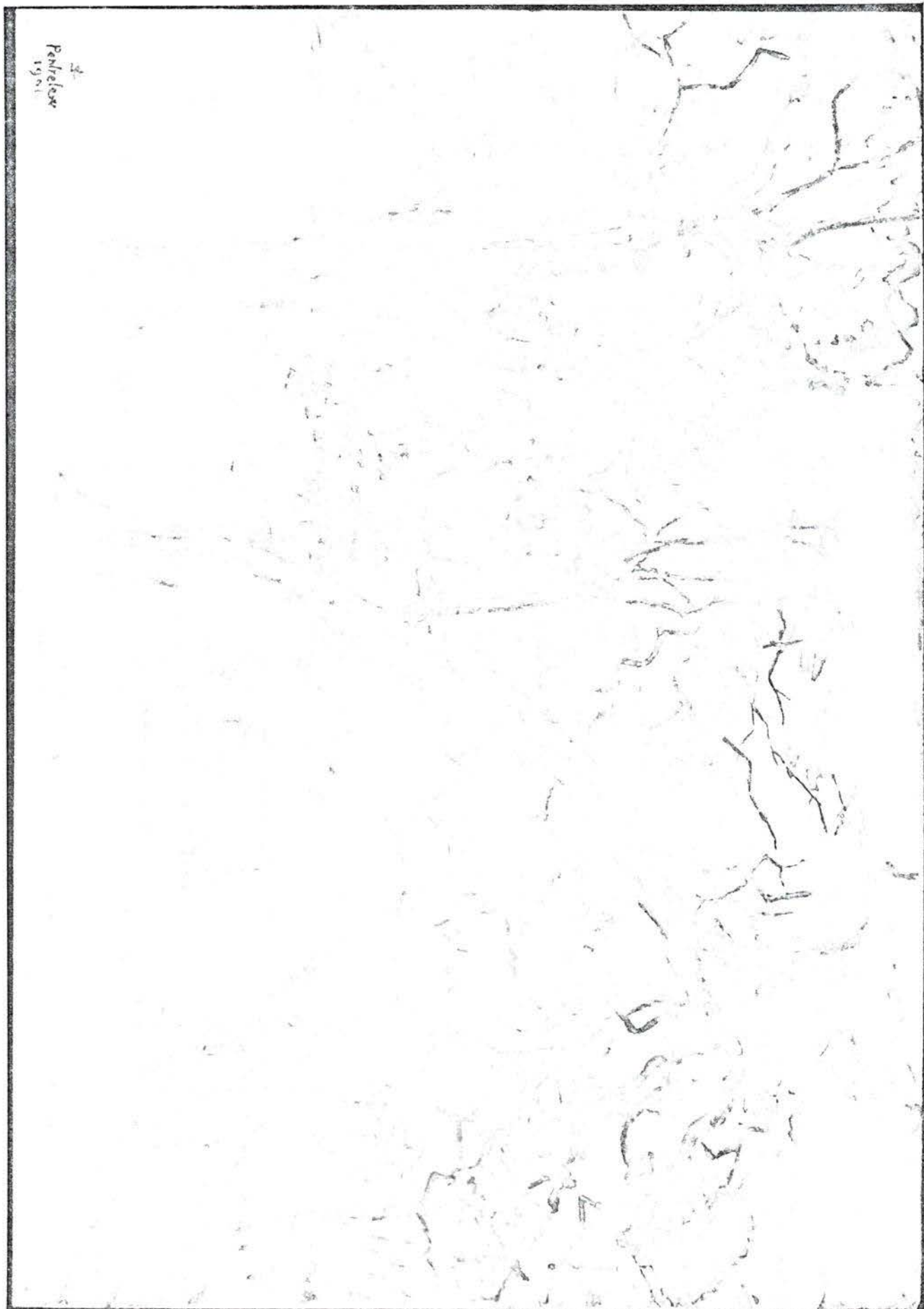
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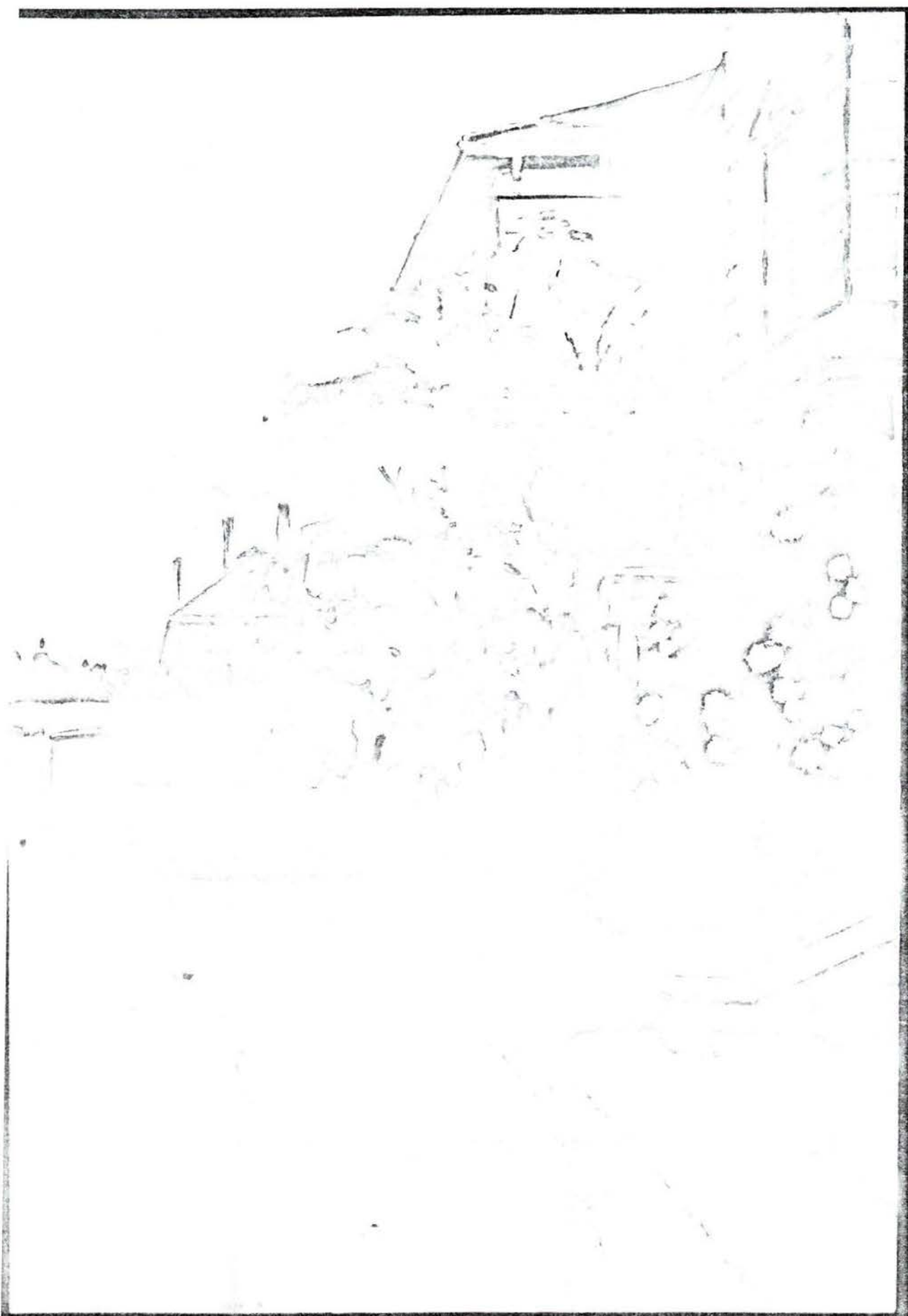
72. Josephine Crease, *Lawn at Pentrelew*, May 8, 1901, watercolour, 25.5 x 35.5 cm, PABC, Victoria (pdp 3133).

Though there is no diary entry which corresponds to this date, this painting may have been painted at a Sketch Club meeting. The club which is first recorded as such in 1900 had a pattern of sketching at different homes or sites and then having tea. The garden furniture adds to the comfort of the extensive grounds surrounding "Pentrelew".



73. Josephine Crease, *North Side, Pentrelew*, Spring, 1902, watercolour, 25.4 x 17.8 cm, PABC, Victoria (pdp 3132).

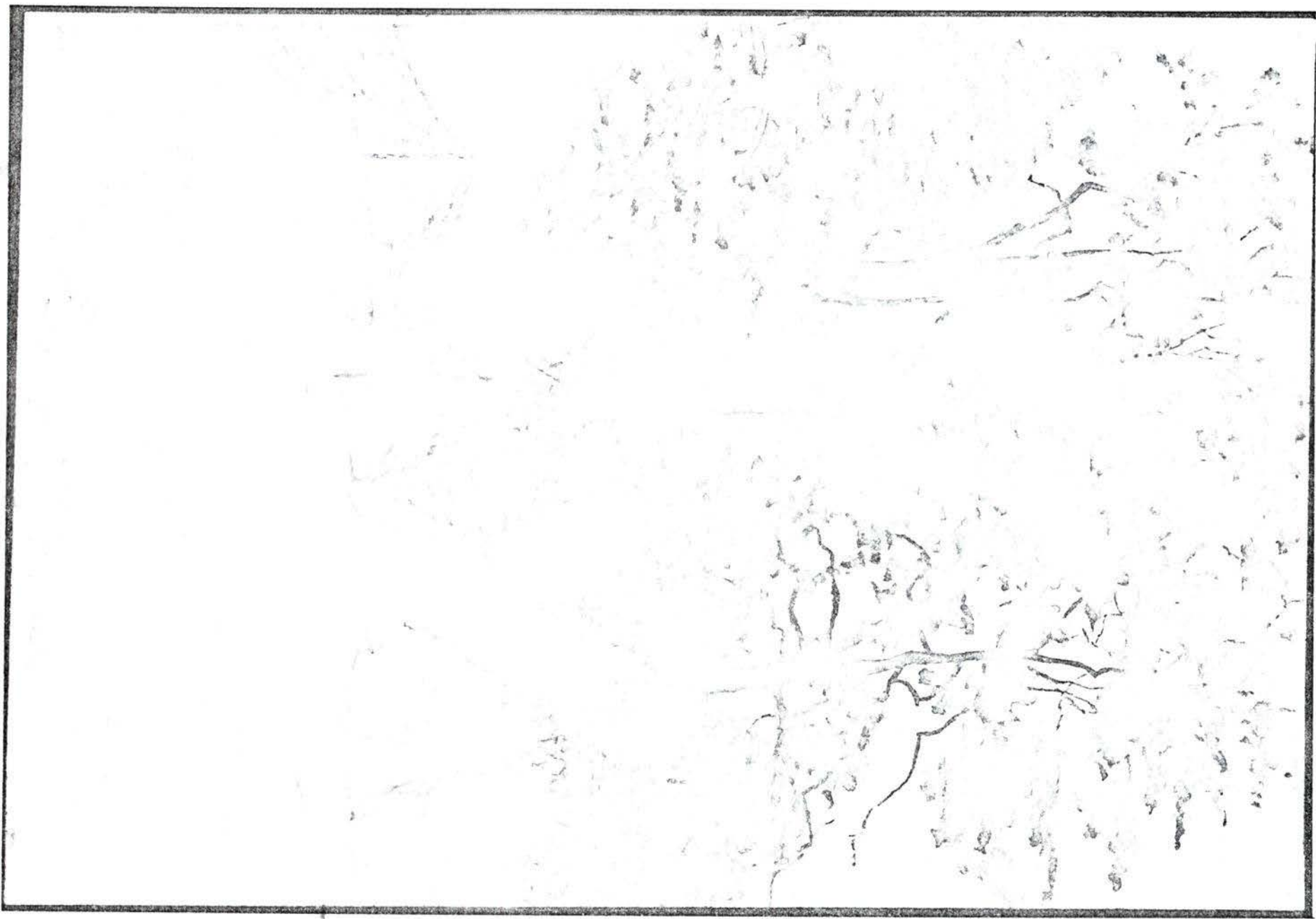
Also probably done during a Sketch Club get-together, this painting shows the front entrance to "Pentrelew" with circular drive.



74. Josephine Crease, *View From SSR Window*, 1902, water-colour, 23.1 x 16.2 cm, PABC, Victoria (pdp 3131).

The SSR probably refers to "south sitting room."

This view out the rear shows the tennis courts and gardens. The Creases had "tennis days" as did Sir Mathew Baillie Begbie, the Robert Wards, and others. Croquet was another garden pastime.

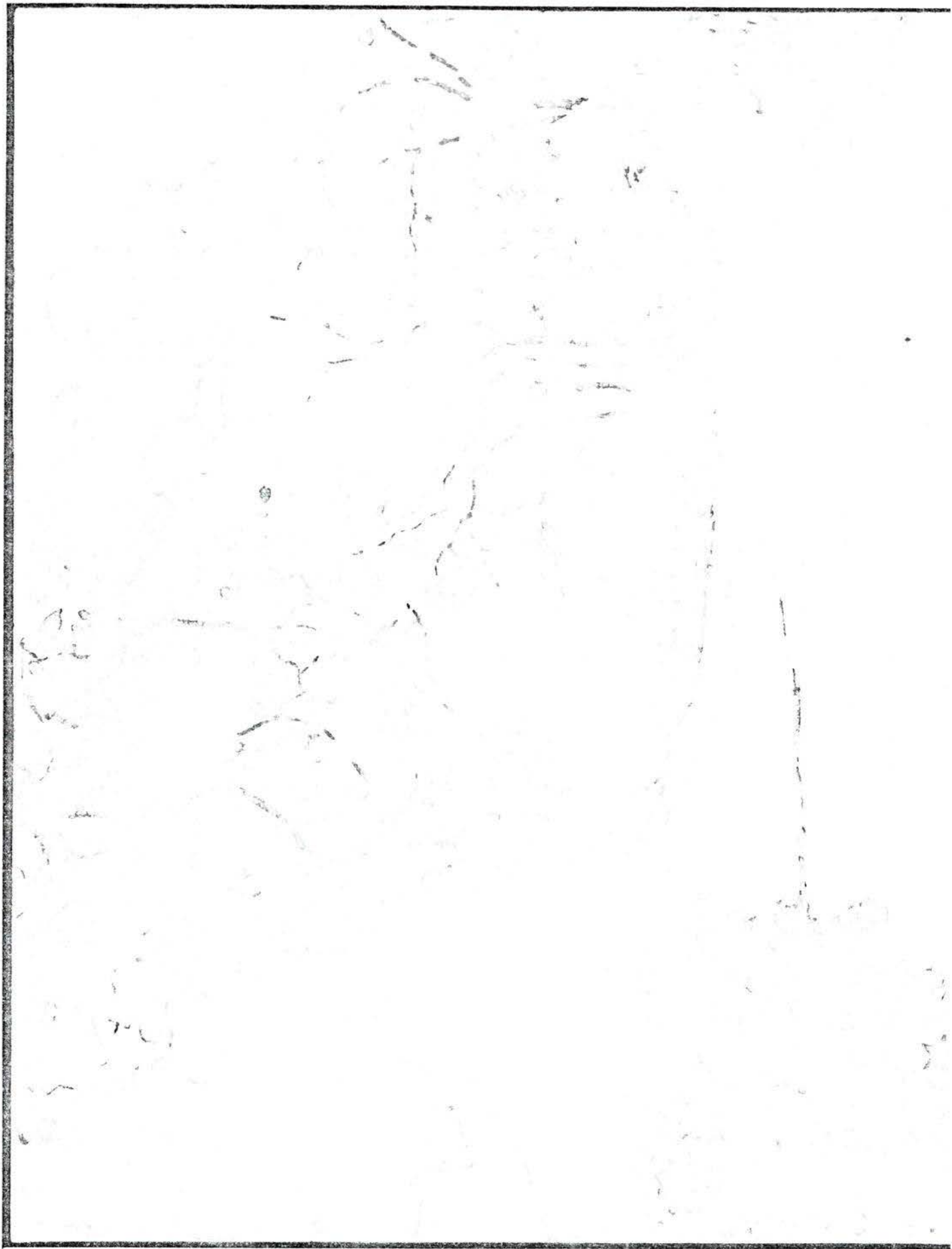


75. Josephine Crease, *Pentrelew*, 1902, watercolour, 24 x 33.9 cm, PABC, Victoria (pdp 3371).



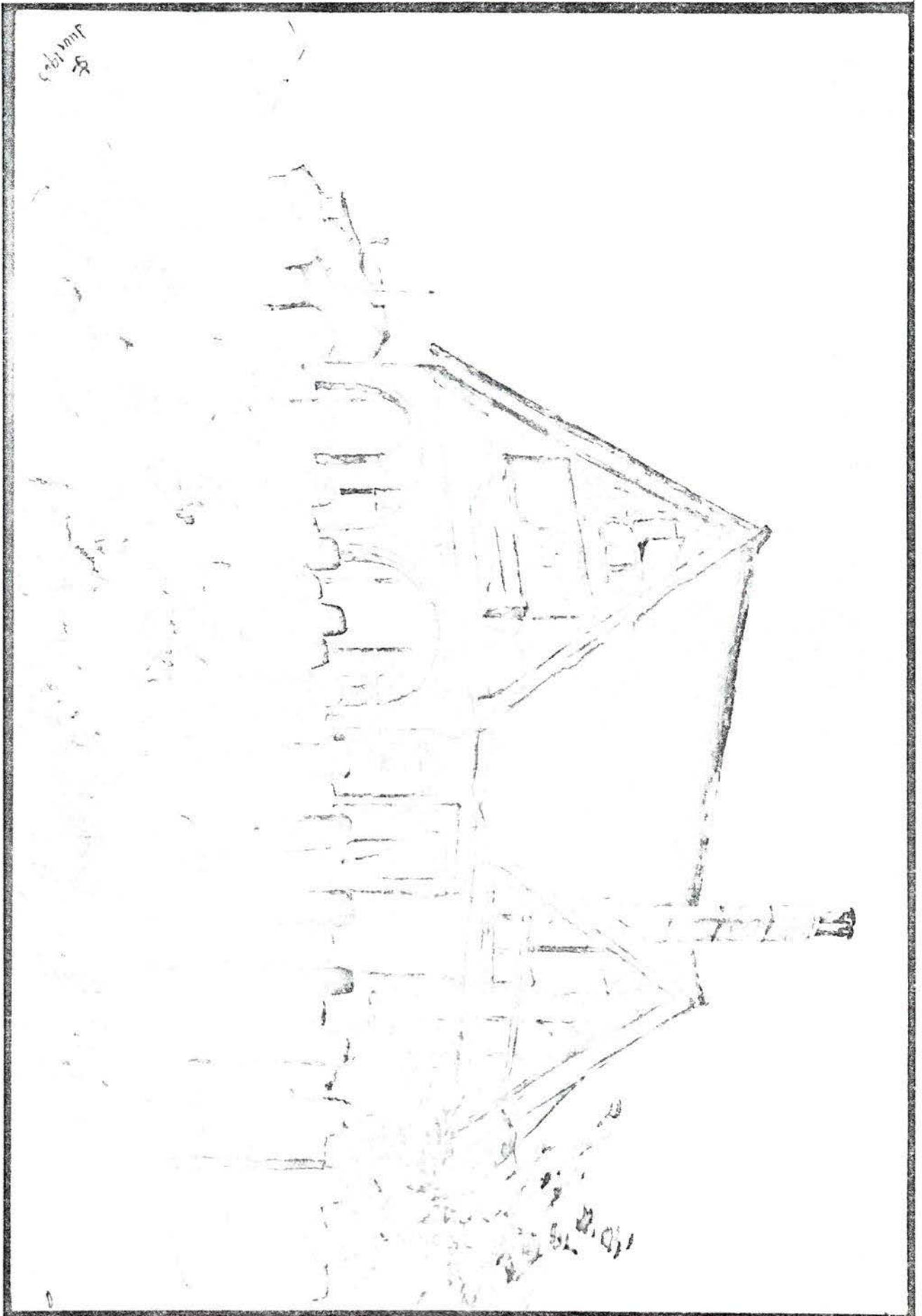
76. Josephine Crease, *Pentrelew*, 1903, watercolour, 22.8 x 29 cm, PABC, Victoria (pdp 3130)

Josephine's diary indicates that she was sketching Pentrelew on May 19, 1903. Another sketcher is shown, and it is likely that it was a Sketch Club day. A gold star is pasted to the painting, but it is unclear as to why. Perhaps the Sketch Club had critiques and awards among themselves.



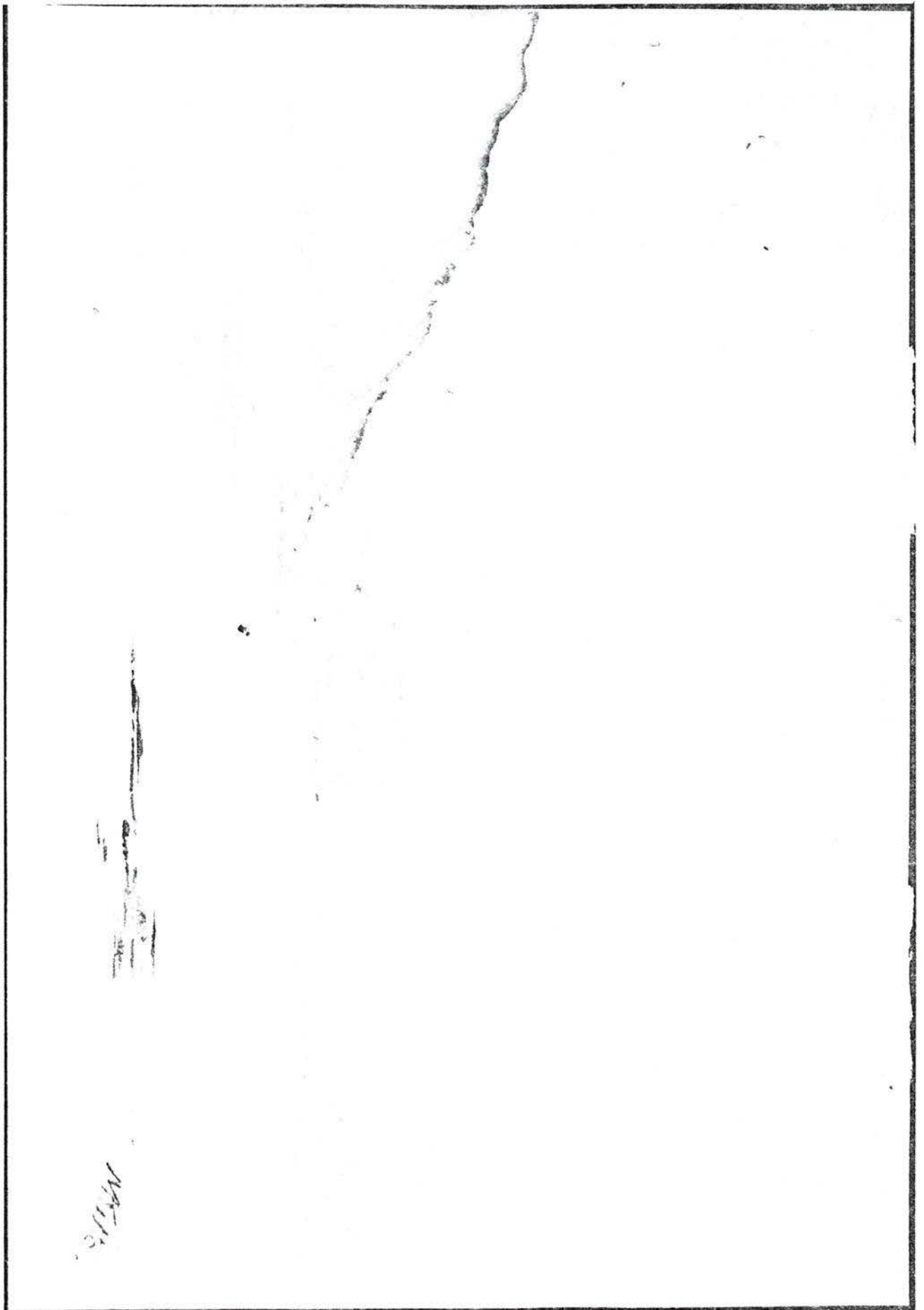
77. Josephine Crease, *Mafeking, Olympia Avenue*, 1906, watercolour, 16.9 x 24.1 cm, PABC, Victoria (pdp 1017).

Josephine recorded in her diary painting this home on October 8, 1906. It was the Victoria home of her friend Annis Musgrave who became Lindley Crease's fiance in 1893 when her family still lived at "Lisronagh" near Duncan. "Mafeking," which was named after the town and battle in the Boer War, was built in 1902.



78. Margaret Kitto, *Mt Baker*, no date, watercolour, 13.3 x 18.7 cm, PABC, Victoria (pdp 3628).

Margaret Kitto was a painting companion in the early days (1900 on) of the Sketch Club and with the Island Arts and Crafts Society too. Like Josephine Crease, she served on the committee and as vice president of the organization. Kitto took a much more professional outlook by maintaining a studio (the Western Studio in 1917) in the Union Bank Building, adjoining the club rooms, and by teaching art in her studio and with the school board's evening classes. She was noted for her landscapes, and this painting of Mt. Baker was a popular subject for Victoria's sketchers.



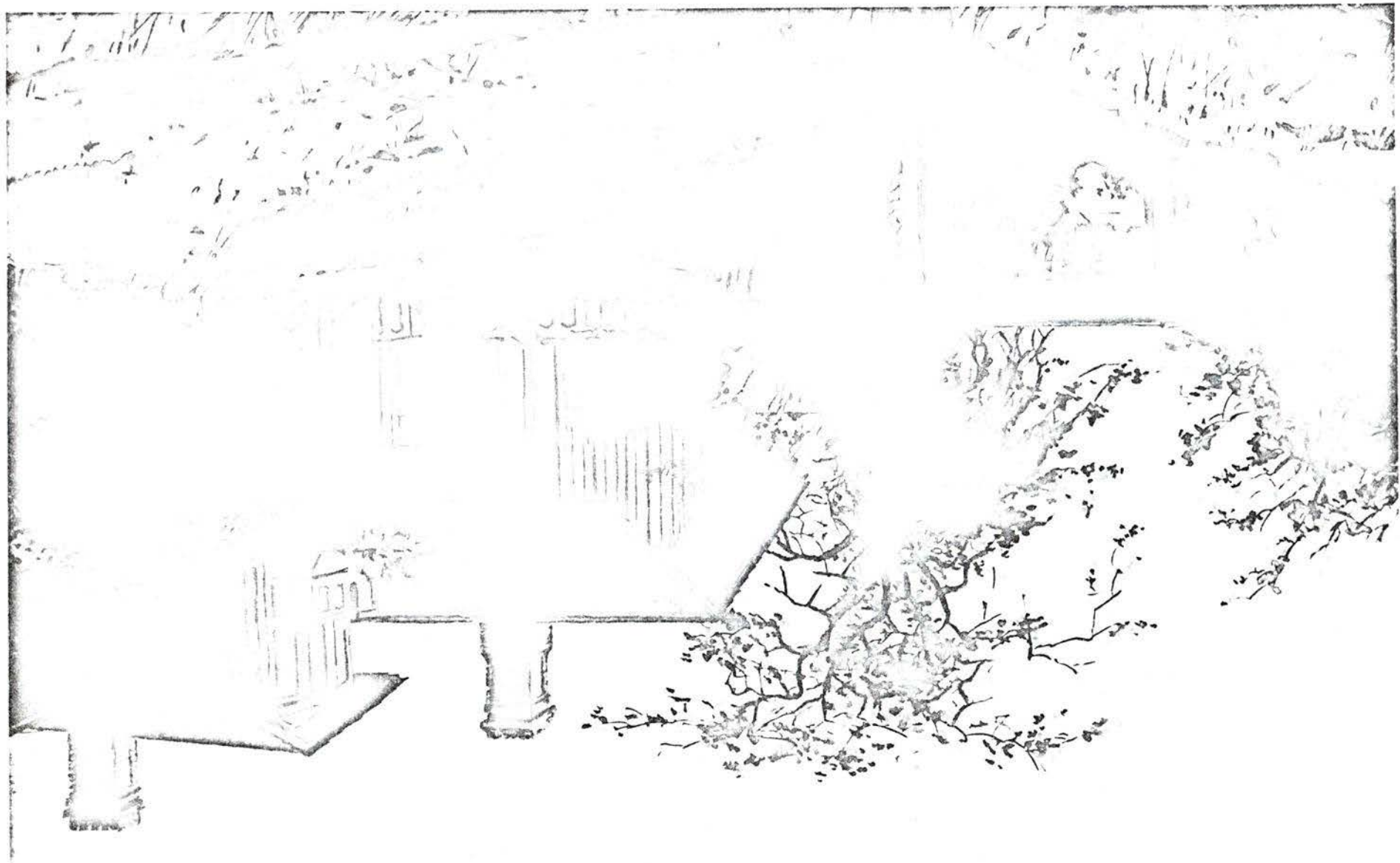
79. Margaret Kitto, *St. Ann's*, no date, watercolour, 22.2 x 28.6 cm, PABC, Victoria (pdp 207).

This painting shows the chapel for the Roman Catholic missionaries, the Sisters of St. Ann who first came from Quebec to teach in British Columbia in the 1850's. The building shown here was begun in 1871 using plans by Charles Vereyden; there were later additions in 1886 by John Teague and 1919-1913 by Thomas Hooper. The style, a provincial form of the Baroque, shows the order's ties with Quebec.²⁴ An accomplished painter and teacher with the order was Sister Mary Osithe.



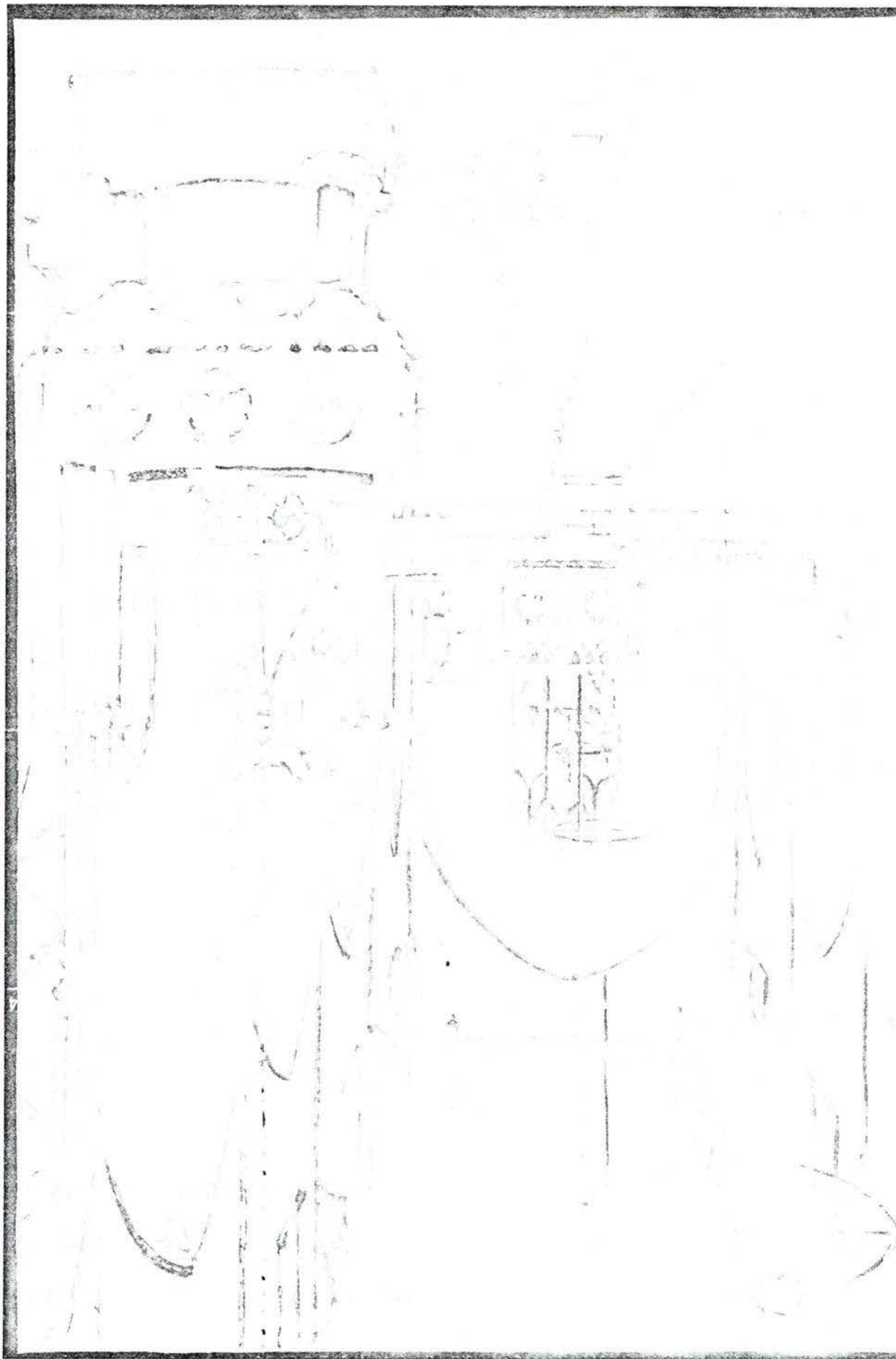
80. Thomas Bamford, *Glenville, the Home of A. F. Pemberton*, 1895, watercolour, 26.5 x 42 cm, PABC, Victoria (pdp 150).

Josephine first mentioned Bamford in her diaries when on December 16, 1887, she copied one of his sketches. Bamford, who came to Victoria in 1882, exhibited at the Victoria Fairs in the 1890's, the Art Union Exhibit of 1895, and at the Parliament Buildings. She became better acquainted with him through the Island Arts and Crafts Society of which he was president in 1916 - 1918. Josephine wrote of visiting him at his home in 1936²⁵ and sadly recorded his death in February, 1941.²⁶ This painting shows the home of Sophie Pemberton's uncle, A.F. Pemberton, who became Police Chief in Victoria in 1858. Bamford and Pemberton were close friends and members of the Natural History Society.



81. Josephine Crease, *Interior Christ Church Cathedral*, 1907, watercolour, 25 x 17.1 cm, PABC, Victoria, (pdp 3320)

Josephine wrote of painting at the cathedral during the busy time when she was preparing five enlargements of her sketches for Mr. F.F. Paget who had commissioned her work through Hibbens Stationers. She may have made more than the required five so as to give her customer a choice; hence, this would then be the painting that was not selected. Josephine began selling postcard sketches at Hibbens in 1907.

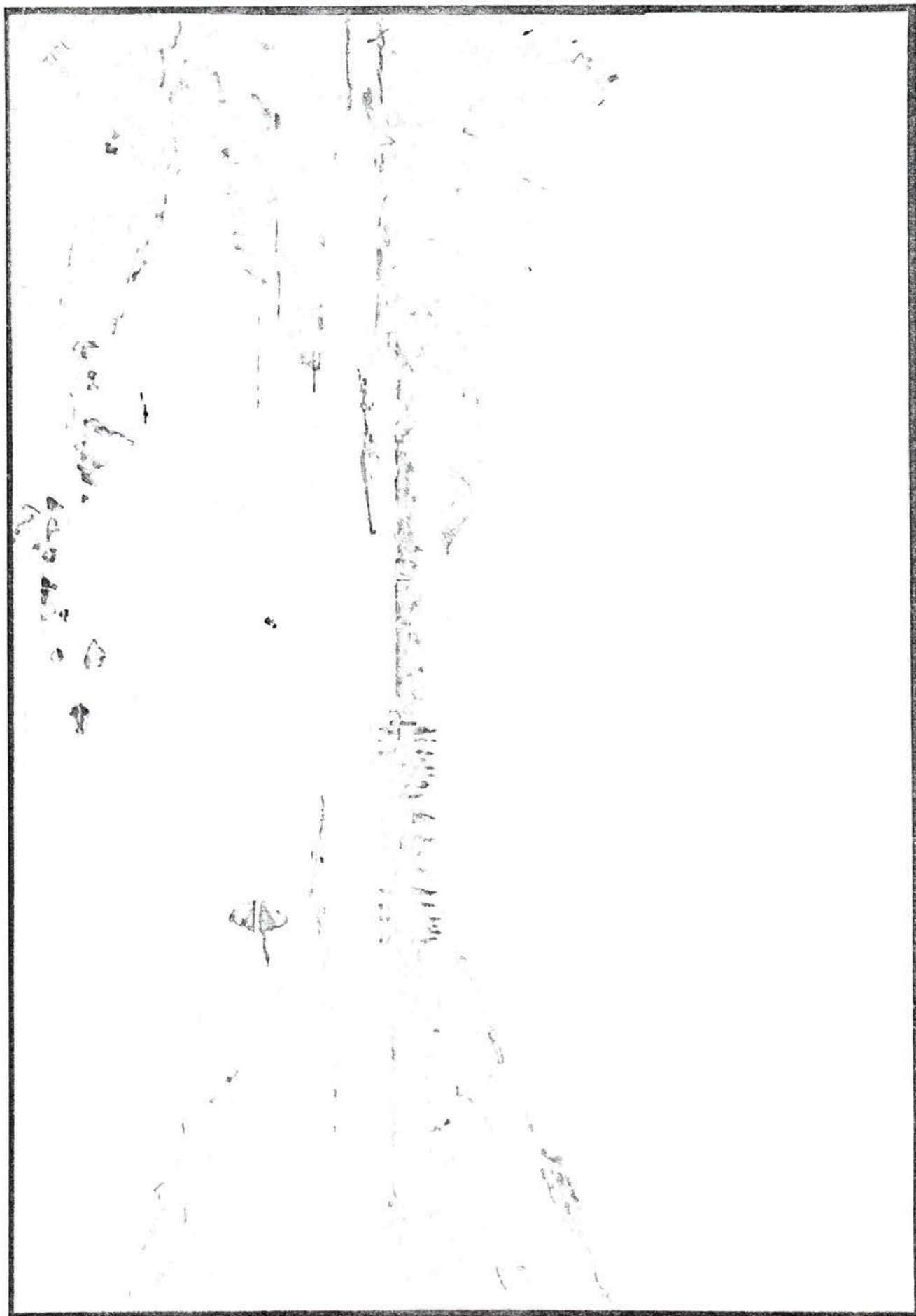


82. Photograph of Josephine Crease on the Lawn at "Pentrelew", PABC, Victoria (#2600).



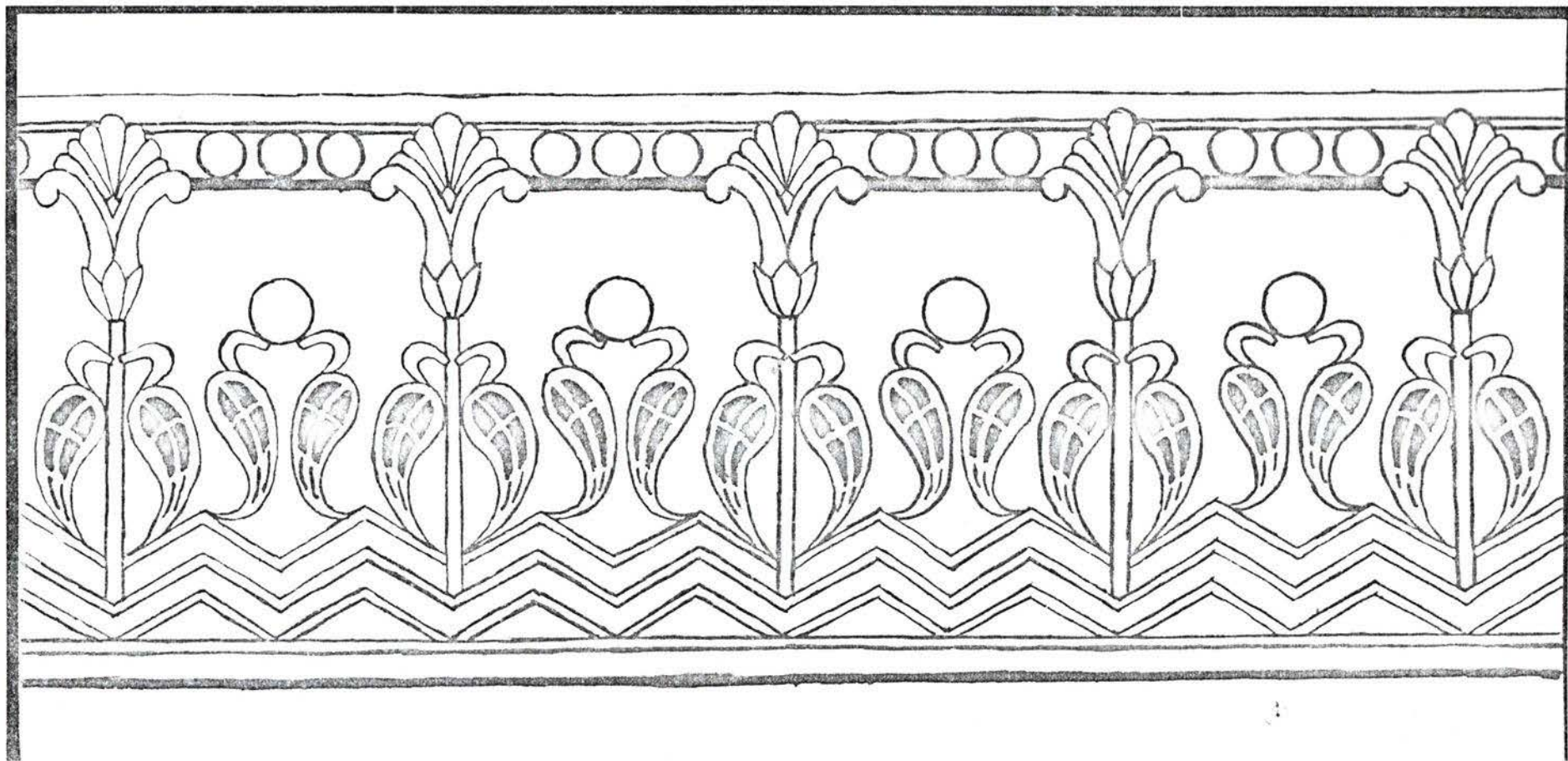
83. Josephine Crease, *On The North Thompson* 1912, water-colour, 35.3 x 50 cm, PABC, Victoria (pdp 435).

Probably painted when Josephine went to the interior to visit her cousin Edward Crease and her friend Oonah Davis, this painting was exhibited at the Island Arts and Crafts Club exhibition in 1912. According to the accompanying plaque, Josephine Crease presented it to the club which had just inaugurated a new clubhouse on Rae Street (now Courtenay Street) in 1911. The Alexandra Club was the location for numerous art club meetings and the annual exhibitions between 1911 and 1914.

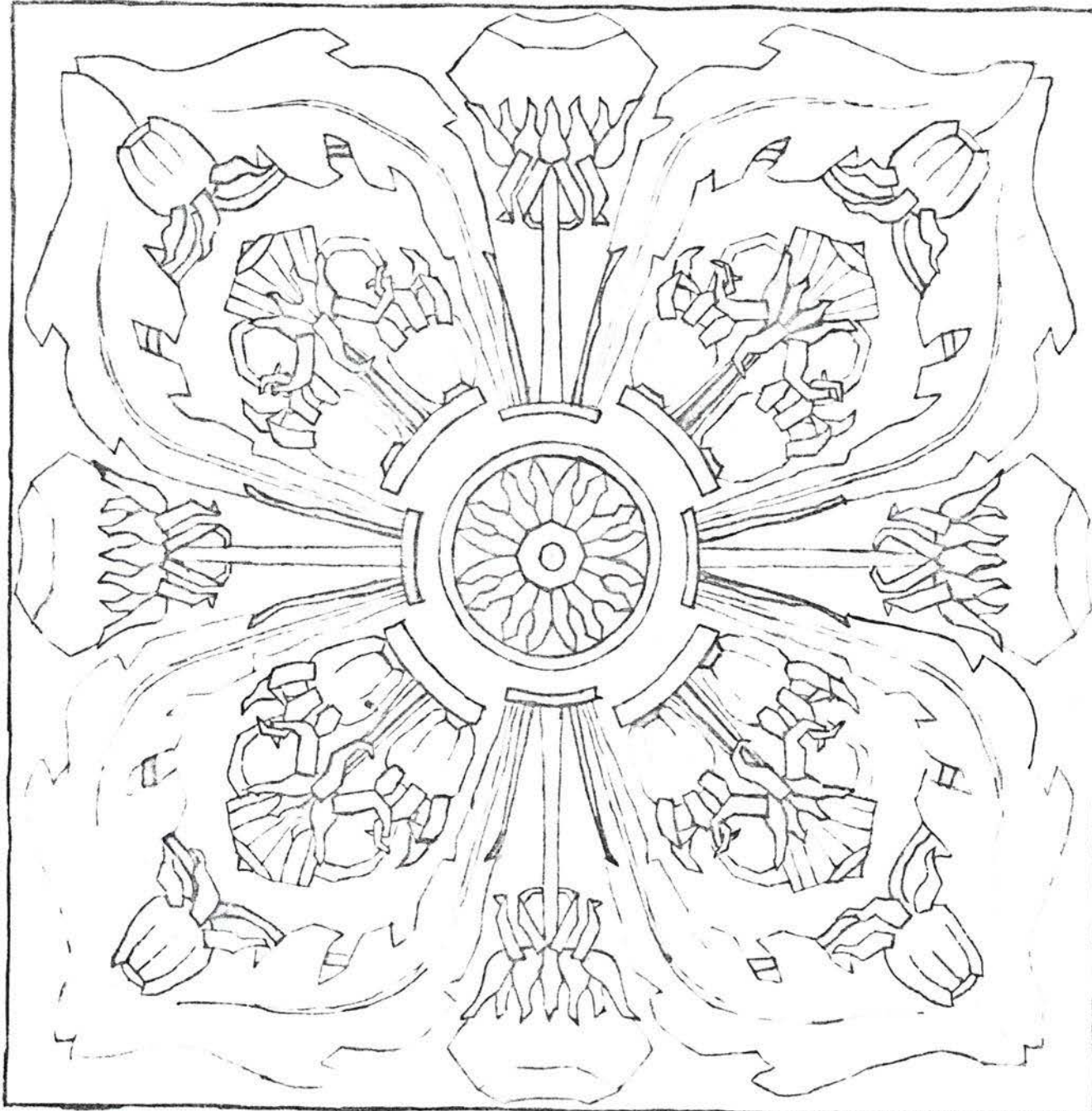


84. Josephine Crease, Untitled (border design), 1913 (?), watercolour, 12.4 x 25 cm, PABC, Victoria (pdp 3009)

This border design is reminiscent of British Arts and Crafts movement designs for interior decoration of homes.

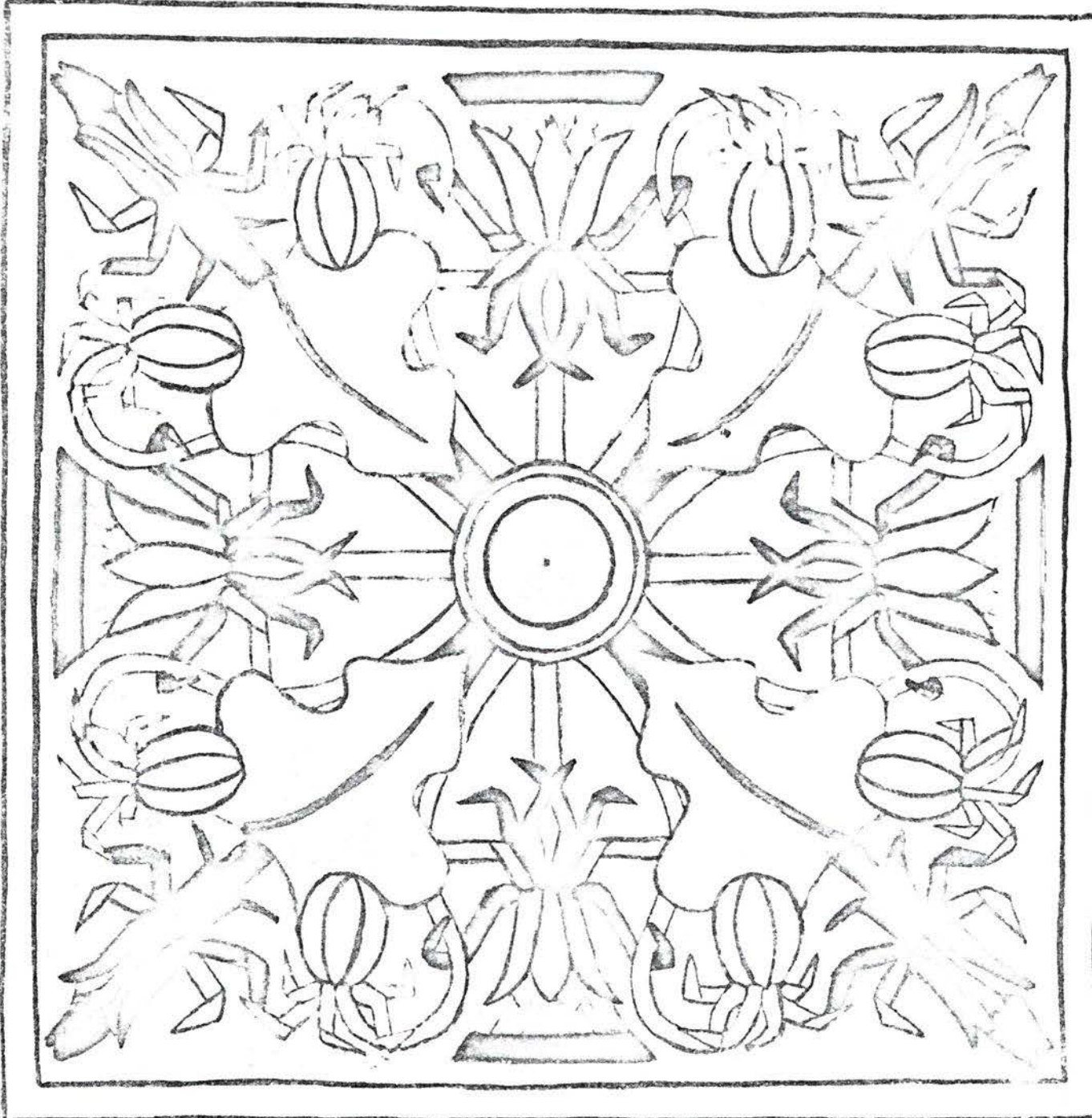


85. Josephine Crease, Untitled (border design), 1913 (?),
watercolour, 22.9 x 22.9 cm, PABC, Victoria (pdp 3051).



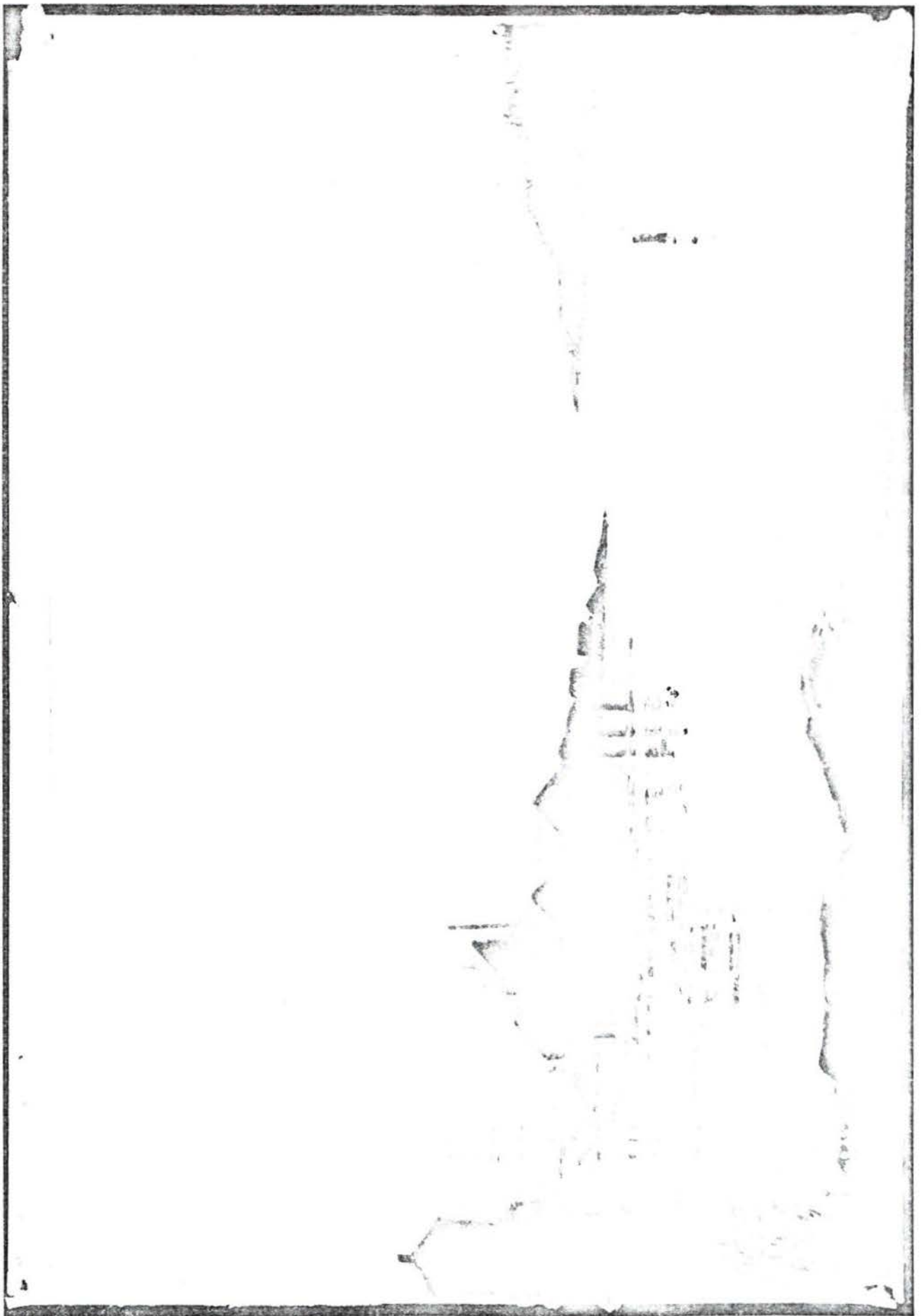
86. Doris Colquhoun Holmes, Untitled (rug design), 1913, watercolour, 13.8 x 13.8 cm, PABC, Victoria, (unaccessioned).

Holmes, an interior designer for Spencer's and then Eaton's Department Store, studied under Louisa M. Mills at the Island Arts and Crafts Club's School of Handicraft and Design in 1913. This work, which is very similar to Josephine's (#85), may have been painted while under Mills' tuition. Josephine who was on the Committee for the School may have also been taking instruction from Mills.



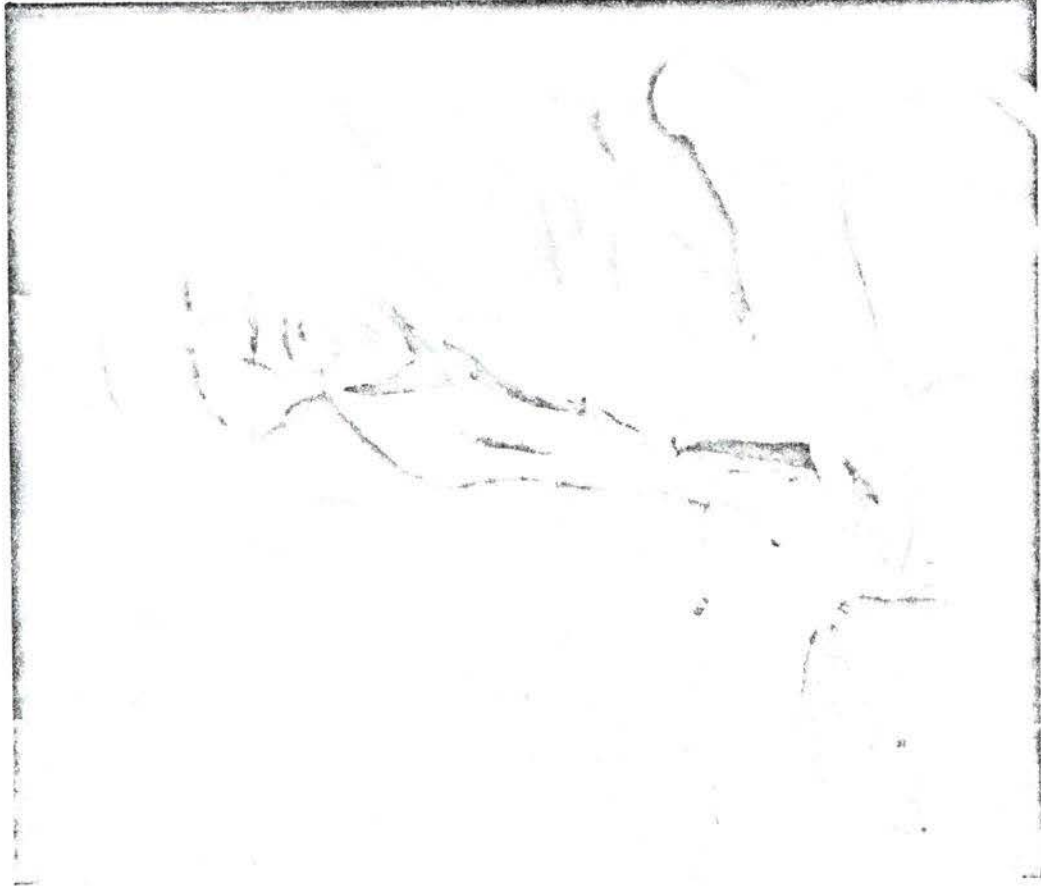
87. Louisa M. Mills, *Victoria Harbour*, 1910, watercolour, 25.1 x 35.5 cm, PABC, Victoria (pdp 78).

Mills came to Victoria from England where she had studied at the Royal College of Art. She taught the Grammar of Design at the Island Arts and Crafts Club's School of Handicraft and Design. Holmes was one of her students, and Josephine Crease may have worked under her.



88. Anne Batchelor and Margaret Wake, *Old Sophie*, no date, oil, 40 x 62 cm, Vancouver City Archives, Vancouver (#74-185 PA 186).

While visiting in Vancouver in 1910, Josephine took sketching lessons with Batchelor who had taken over Emily Carr's studio at 570 Granville Street when she went to France. Josephine recorded sketching at Stanley Park and English Bay. Anne Batchelor lived and worked with Margaret Wake who had studied at the Slade School in London. They also worked jointly on paintings as on this one of a Native Indian woman.



89. Theresa Victoria Wylde, *Lieutenant Governor Paterson, 1909-1914*, oil, 152.4 x 106.1 cm, PABC, Victoria (pdp 2256).

Tressie Wylde was a friend and colleague of Josephine Crease. Wylde was also on the executive Committee of the Island Arts and Crafts Club, and she taught drawing and painting at the club's School of Handicraft and Design. She too had studied art in London during the 1890's (at the Kensington Art School). Dignitaries like the Lieutenant Governor were asked to open Island Arts and Crafts Society exhibitions, and Lieutenant Governor Paterson opened the exhibition in 1910.

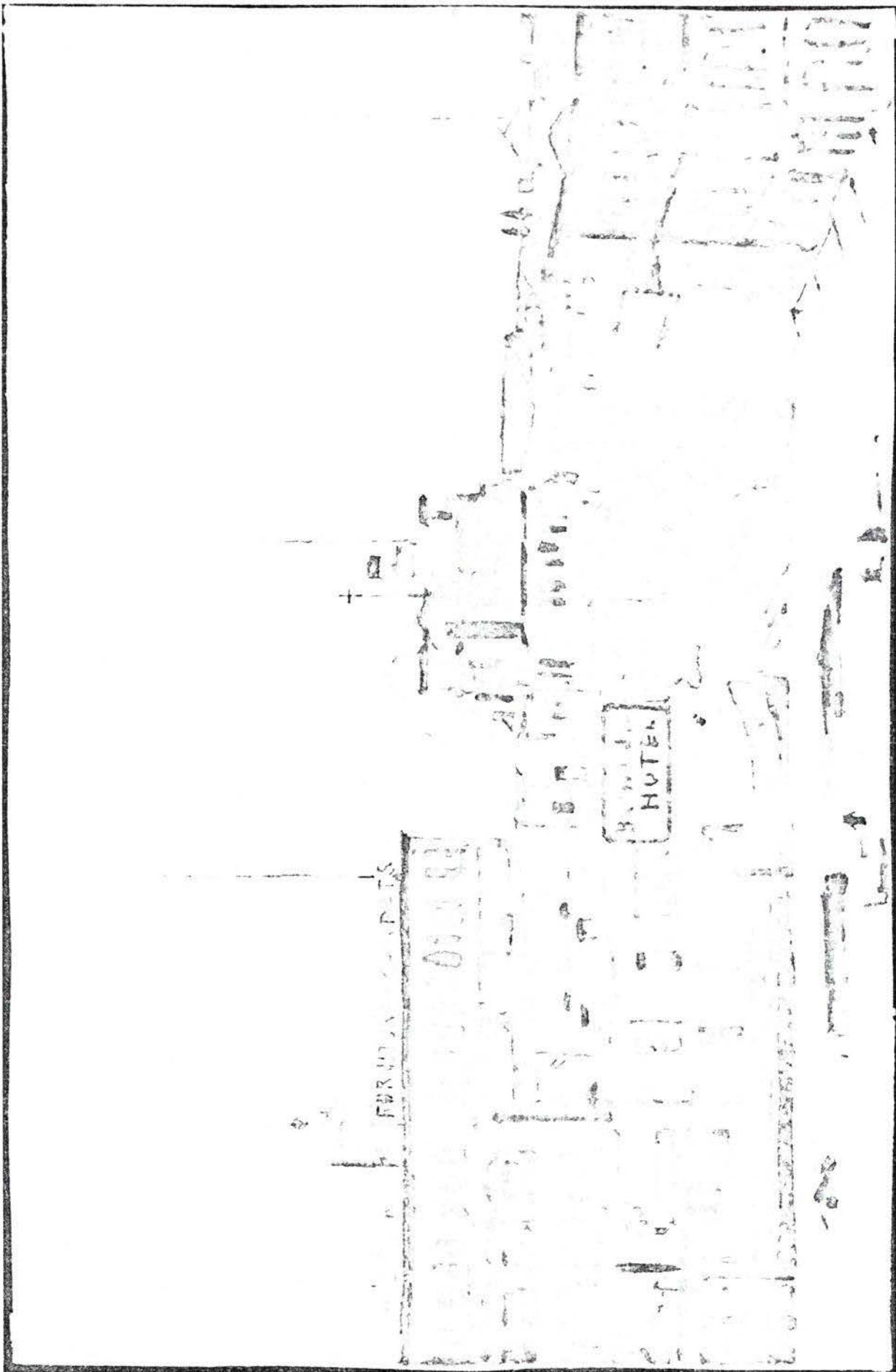
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90. Josephine Crease, *Victoria, February, 1916*, water-colour, 16.1 x 24.3 cm, PABC, Victoria (pdp 81).

During 1916, Victoria experienced heavy snowfall.

Josephine recorded it in paint from Margaret Kitto's Western Studio in the Union Bank Building. At this studio, which adjoined the Island Arts and Crafts Club's rooms, the Studio Club met, and Kitto taught art lessons.



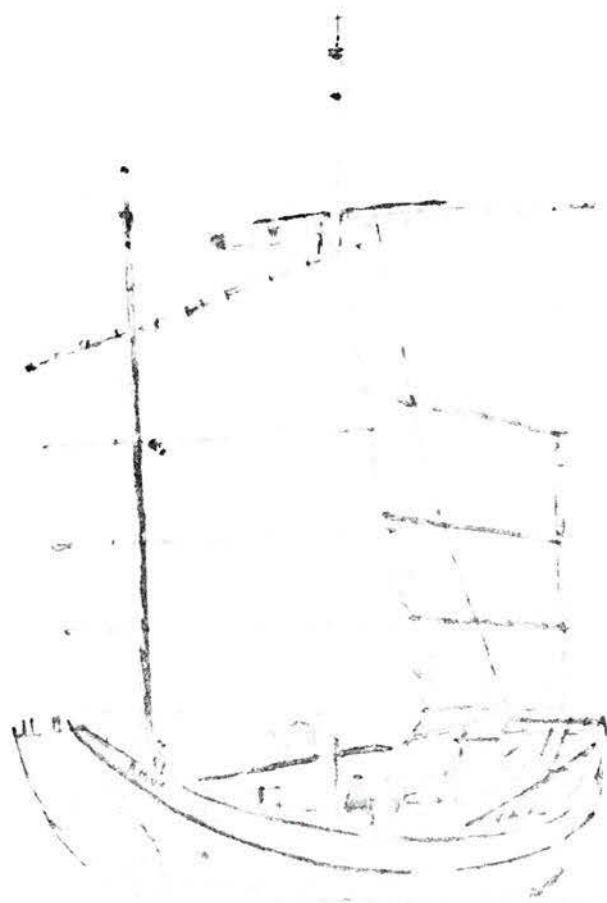
91. Josephine Crease, *From Beacon Hill Park*, 1917, water-colour, 12.7 x 17.5 cm, PABC, Victoria (pdp 3055).

Throughout her life, Josephine sketched in Beacon Hill Park. It was a popular site for her family and for members of the Sketch Club.



92. Josephine Crease, *The Amoy*, 1922, watercolour, 35.4 x 25.4 cm, PABC, Victoria (pdp 3004).

The visit of the Chinese junk, the "Amoy," provided Josephine and others (such as Maude Lettice and Gwladys Woodward) with a different subject for sketching. All three exhibited their paintings of the boat in the 1922 Island Arts and Crafts Society exhibition. Though different, they were noted as having "a common charm of detail and colorful treatment."²⁷



J CREASE
01/1922

93. Photograph of "Culzean," Mayne Island, PABC, Victoria (#70808).

Josephine Crease visited "Culzean" and sketched. The house was built by Warburton Pike in 1890,²⁸ Colonel L.G. Fawkes and Lady Constance Fawkes bought the property in 1925, and they were the hosts for the visits of Susan, Lindley, and Josephine Crease.

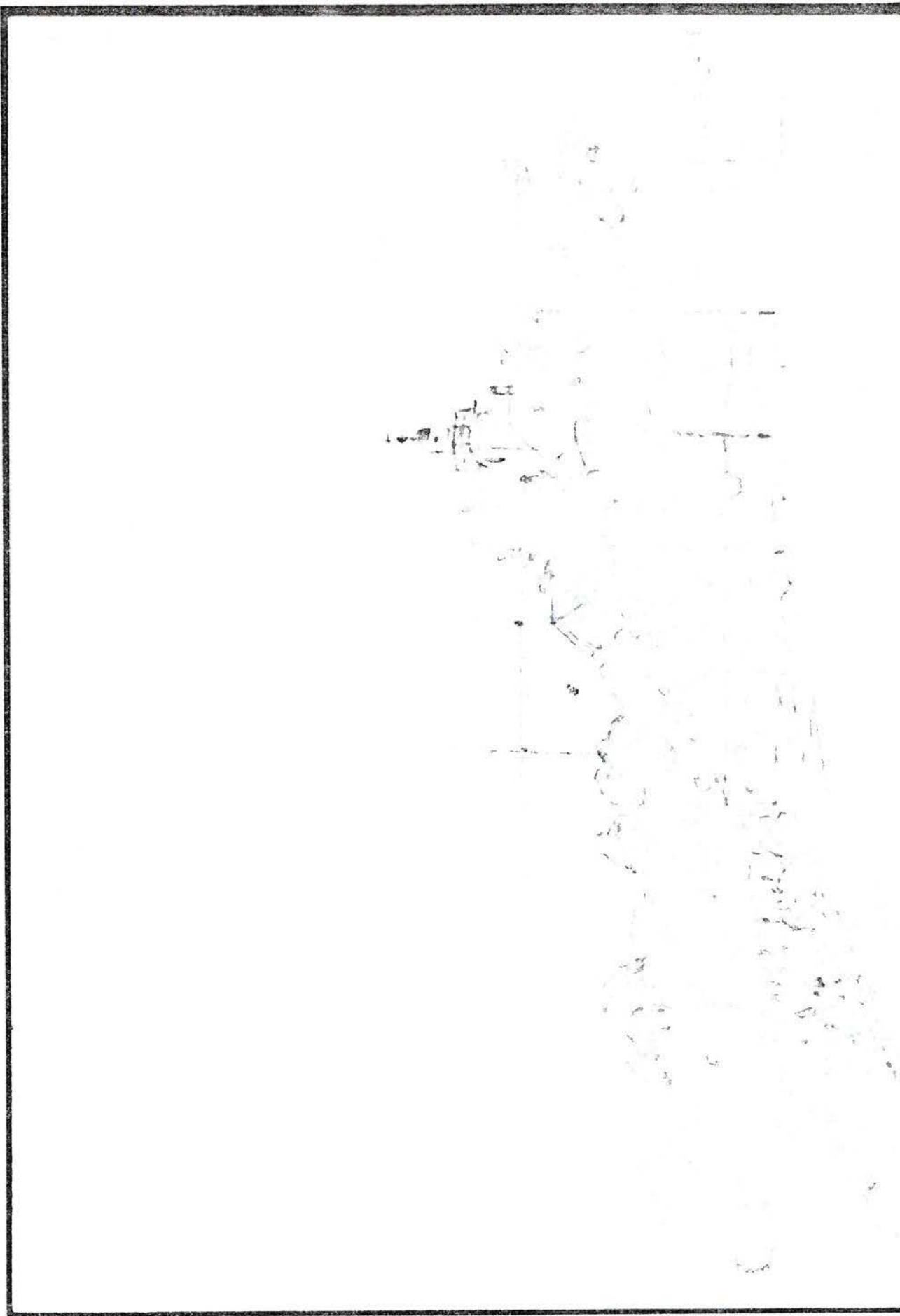
The Fawkes also visited "Pentrelew".

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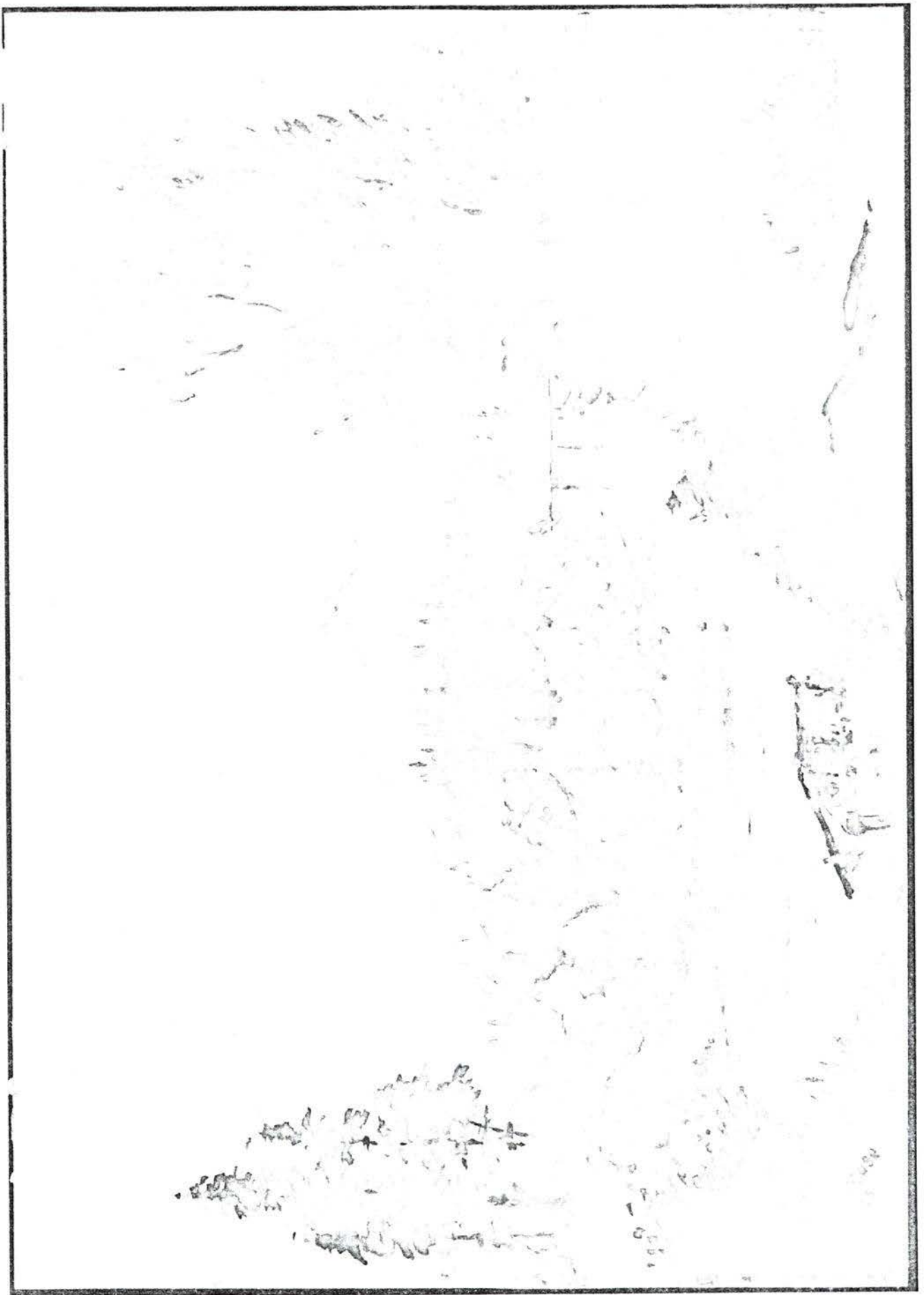


94. Josephine (?) Crease, *Active Pass, Vancouver Mountains from Culzean*, no date, watercolour, 17.9 x 25.4 cm, PABC, Victoria (pdp 2995).

"Culzean" was the Mayne Island home of Colonel L.G. and Lady Constance Fawkes. Josephine and her family visited them on various occasions in the 1920's, and sketching was a common pastime.

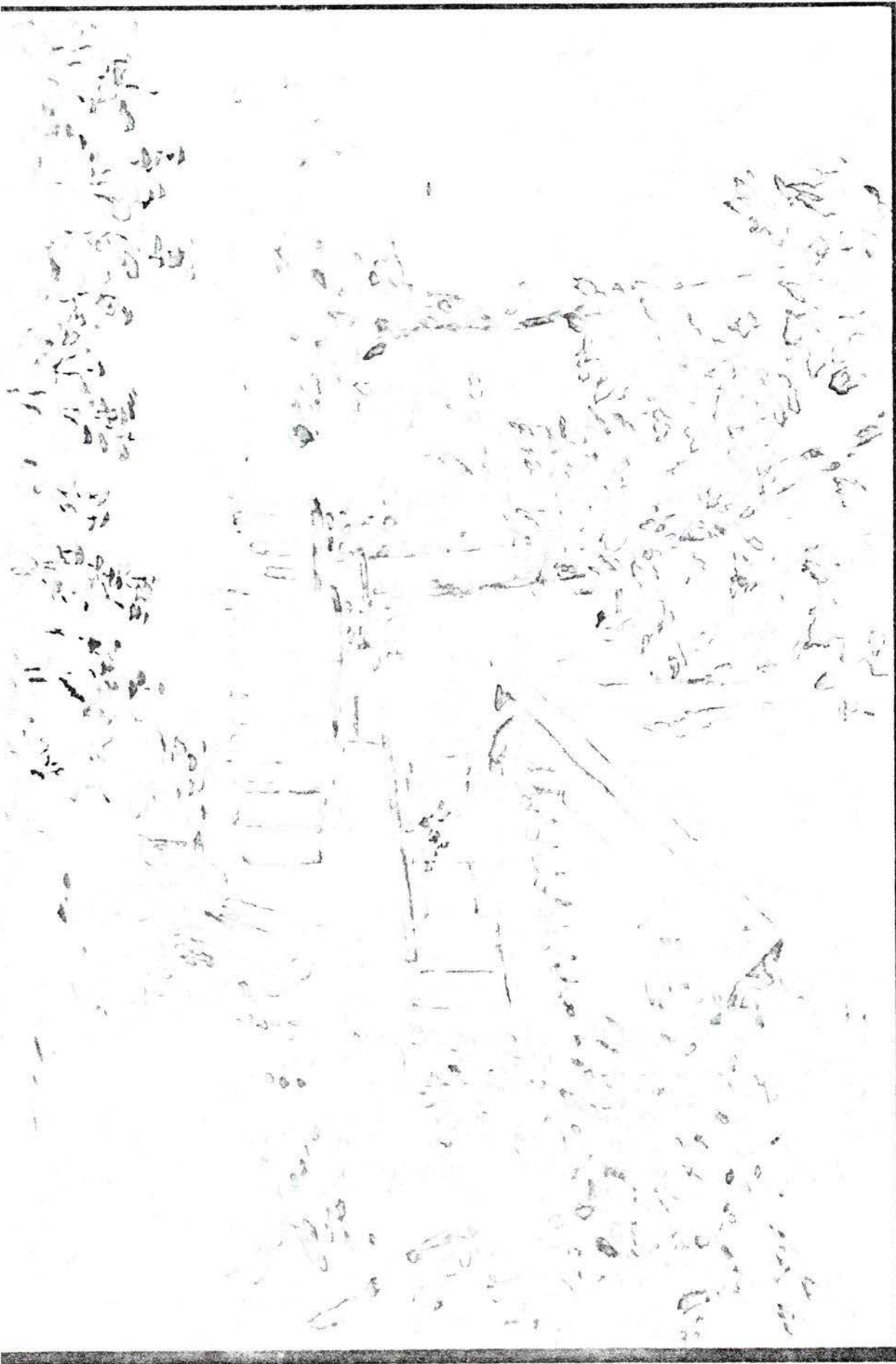


95. Josephine Crease, *Mountains, 1923*, watercolour,
25.3 x 35.6 cm, PABC, Victoria (pdp 132).



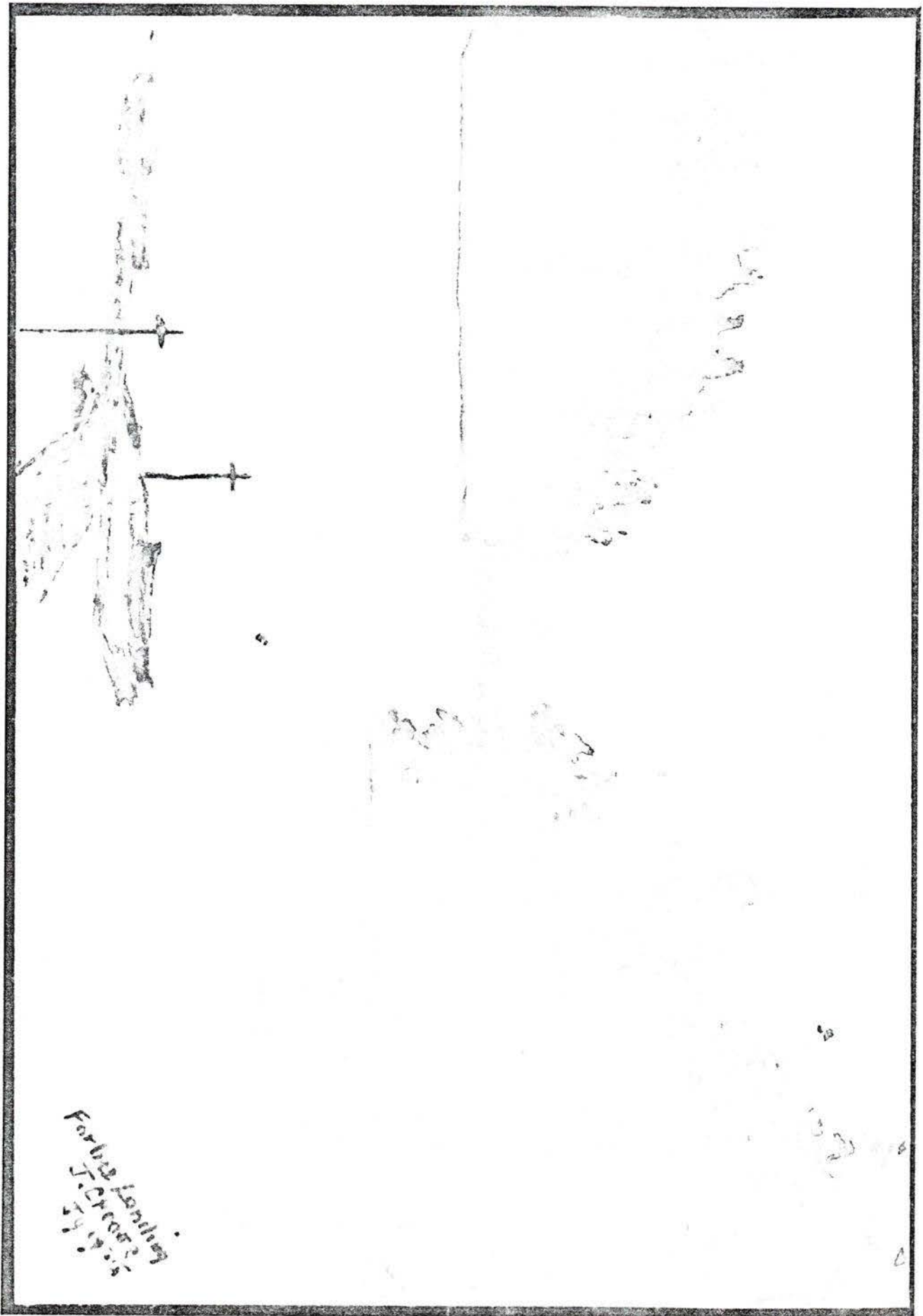
96. Josephine (?) Crease, *Mrs. Tilton's Cottage in Ardmore*, no date, watercolour, 17.8 x 25.4 cm, PABC, Victoria (pdp 3114).

In 1923 Josephine Crease gave painting lessons to Florence Tilton, Joy Phillips, and Marjory Stirling. This sketch probably dates from their excursions. Tilton was also active in the Alexandra Club which hosted Island Arts and Crafts Club meetings and exhibitions in the early 1910's.



97. Josephine Crease, *Forbes Landing*, 1925, watercolour, 12.5 x 17.6 cm, PABC, Victoria (pdp 2188)

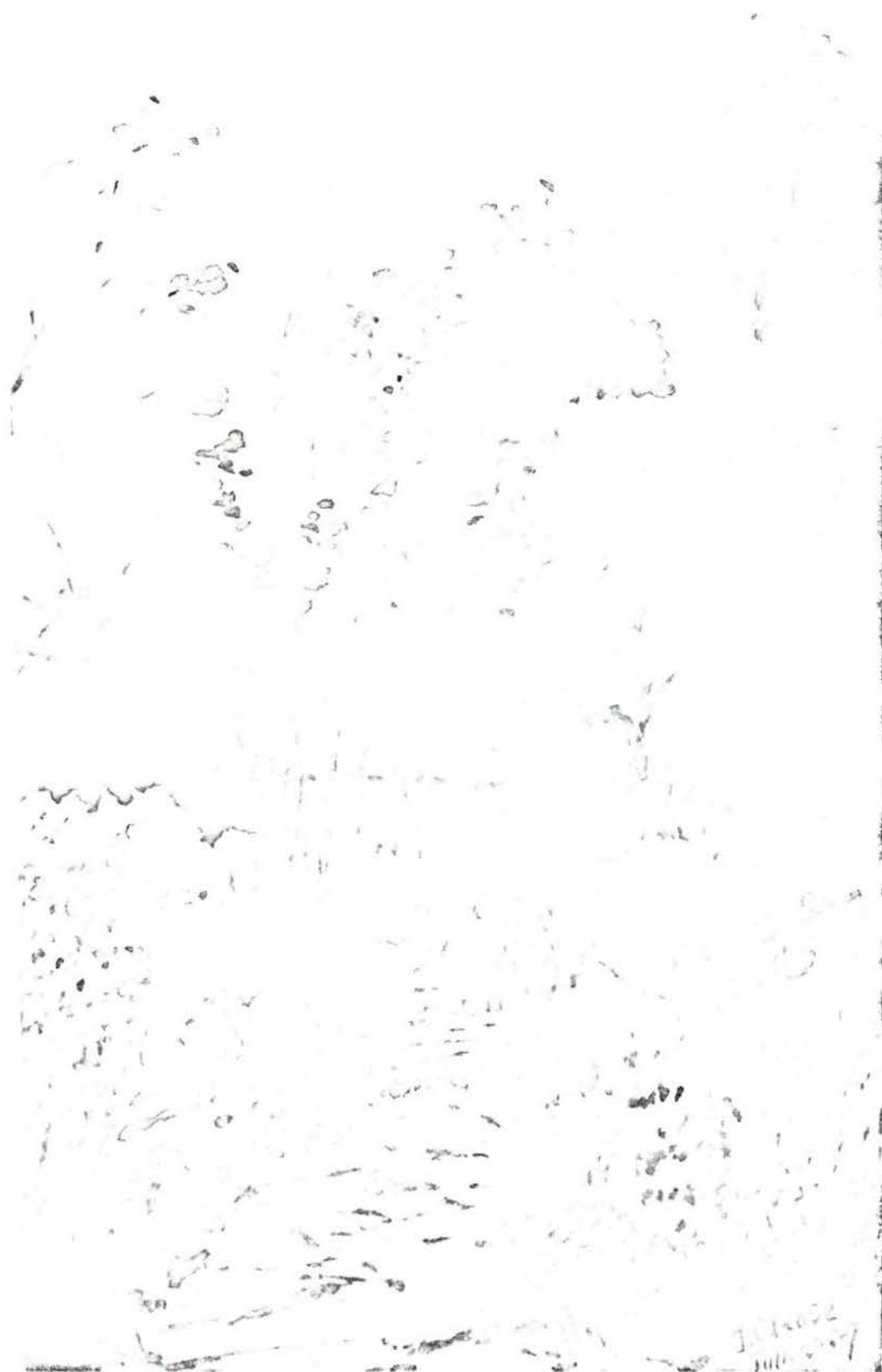
Josephine Crease made various trips "up island" and to the interior, as did most of her family. They depicted the local scenery while traveling through these areas.



Forbes Landing
J. Crear
1915

98. Josephine Crease, *Christ Church Cathedral from Bishop's Close When the Schoefields Lived There*, 1927, water-colour, 26.8 x 16.2 cm, PABC, Victoria, (pdp 3168).

A number of members of the Island Arts and Crafts Society were also members of the Anglican Church. Josephine Crease attended Christ Church Cathedral, served on the Chancel Guild, and took various Bible and study classes. The Anglican Church was noted for being the place of worship for Victoria's "state set" or elite, an image that coincided with that of the Island Arts and Crafts Society.



99. Maude Lettice, *Christ Church Cathedral*, no date, watercolour, 14.6 x 13.48 cm, PABC, Victoria (pdp 3235).

A sketching companion of Josephine and a Committee member with the Island Arts and Crafts Society, Maude Lettice was also a hard worker for the cathedral's Chancel Guild. Her father, Robert Lettice, started a painting and decorating firm, Lettice and Sears, which eventually became known as the Melrose Company.²⁹

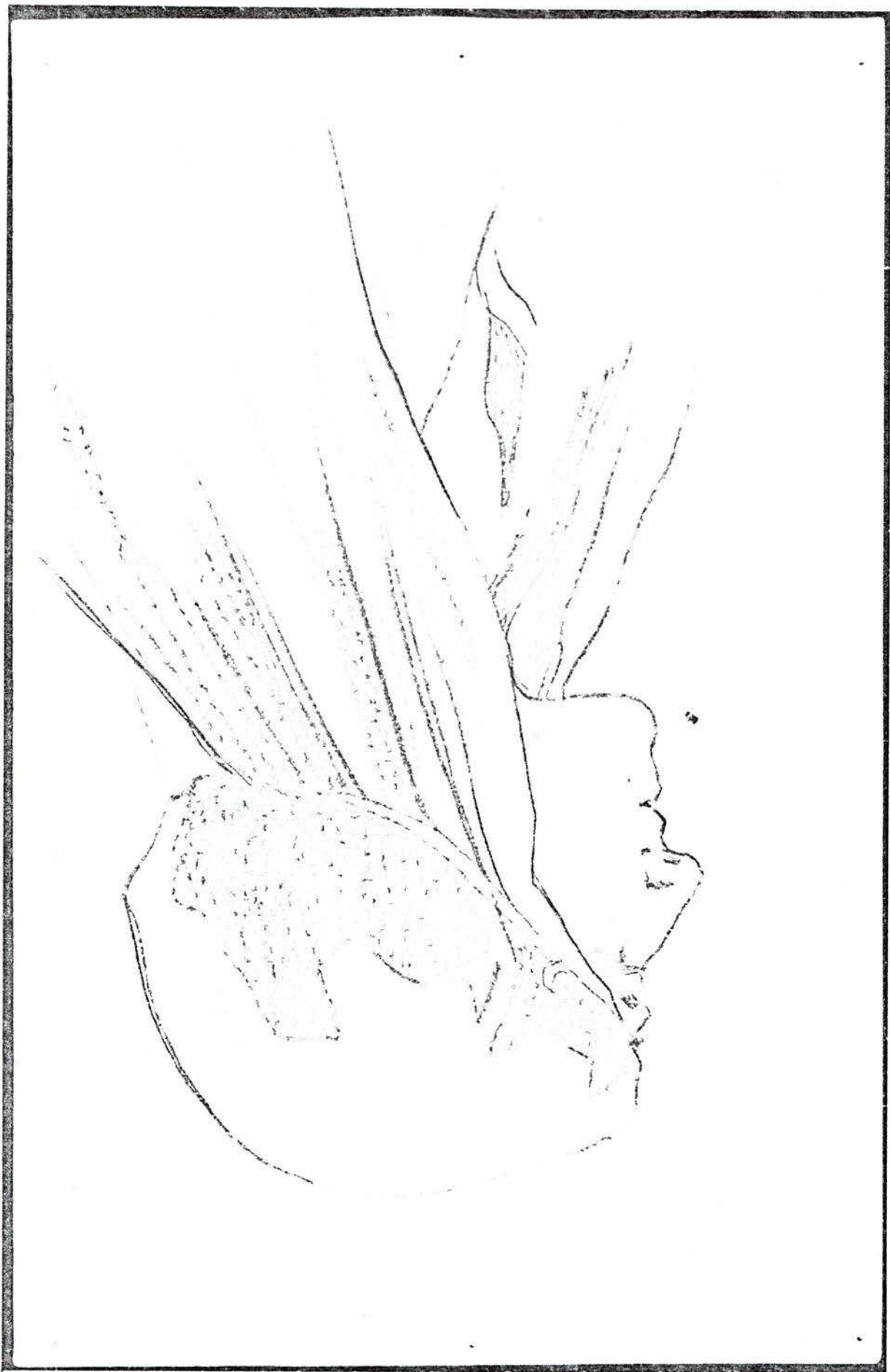


Christ Church Cathedral
Victoria BC

M. Lettice

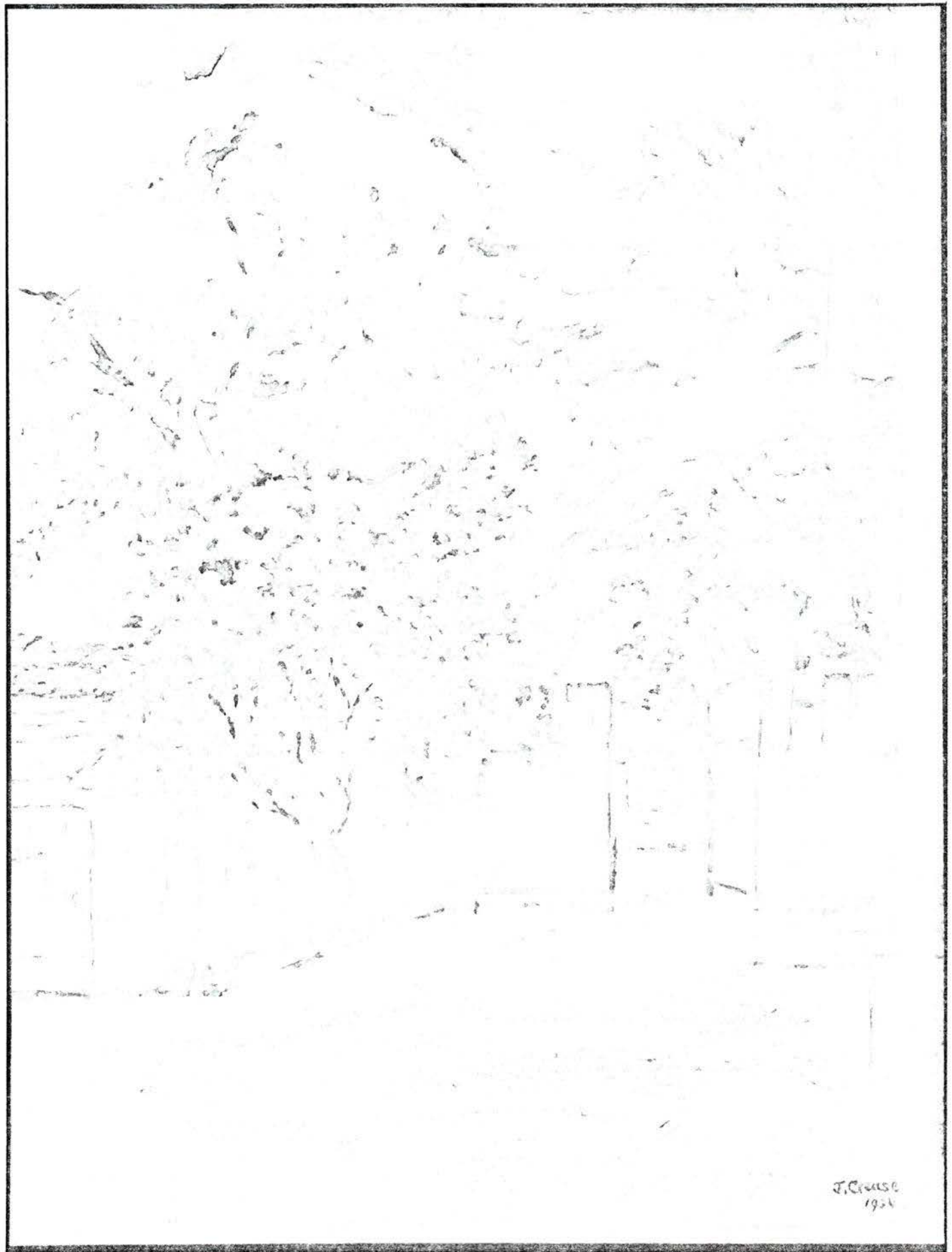
100. Ada Louise Loveland, *Maude Lettice in Costume*, no date, watercolour, 28.6 x 18.7 cm, PABC, Victoria (pdp 3828).

Lovelands, another hard worker for the Island Arts and Crafts Society, settled in the Saanich area with her husband. She shows here a portrait of her friend and art club companion Maude Lettice. Lovelands was noted in 1916 for her painting (not available in public collections) called "Woman's Part" which showed a number of Victoria women engaged in dispatching the first consignment of Red Cross supplies from Victoria to overseas hospitals.³⁰ During the war years the Island Arts and Crafts Society donated part of their exhibition proceeds to the war effort.



101. Josephine Crease, *Open Gate*, no date, watercolour, 32.4 x 24.8 cm, PABC, Victoria (pdp 3370)

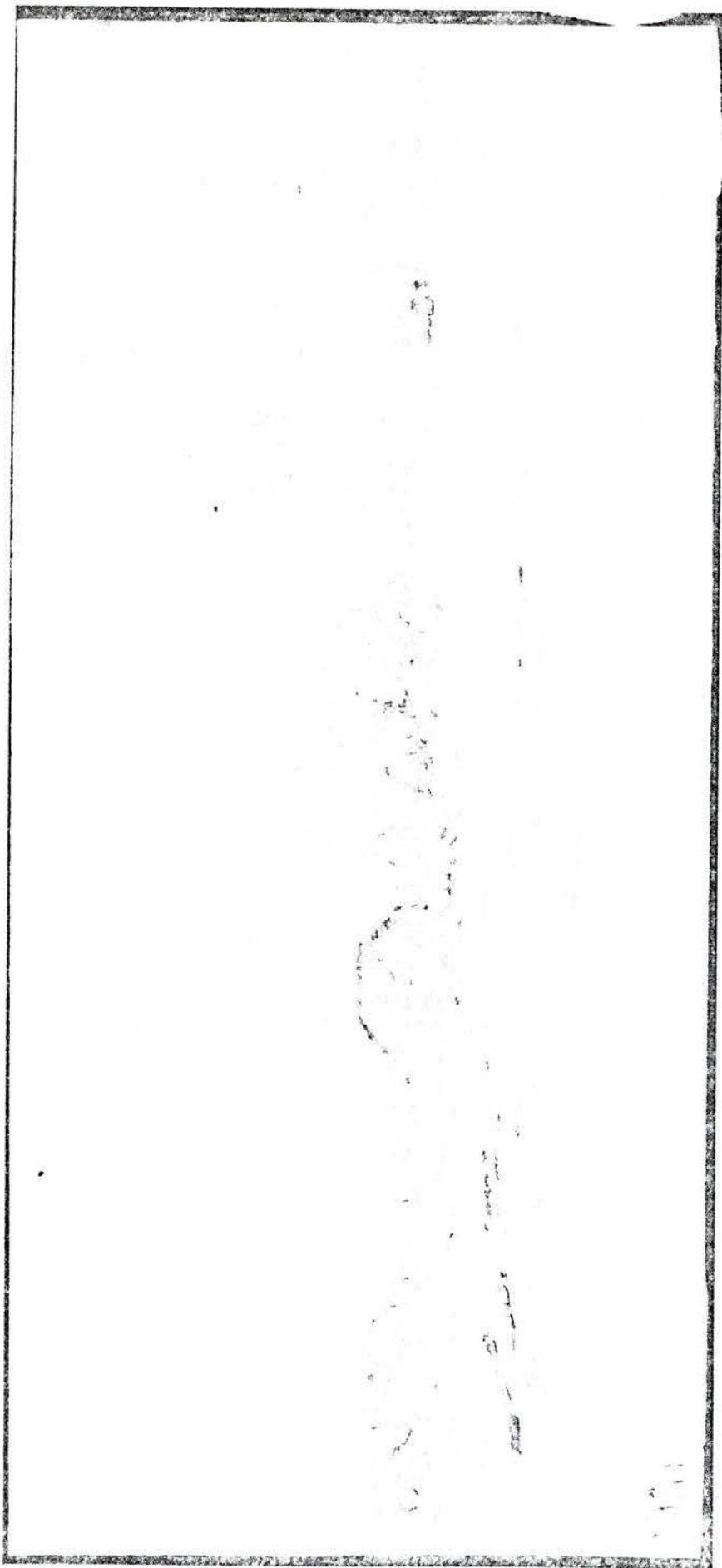
The July 24, 1933 entry in Josephine's diary tells of going to Katie (Christian Izod) Alexander's for a Sketch Club meeting attended by fourteen people. She wrote that she chose to paint the roses and trellis, and since this painting was exhibited in 1934 at the Island Arts and Crafts Society's annual exhibition (which required that all work must be original and not shown before), this painting may well be from the summer sketching excursion at the Alexander's.



J. Cruise
1924

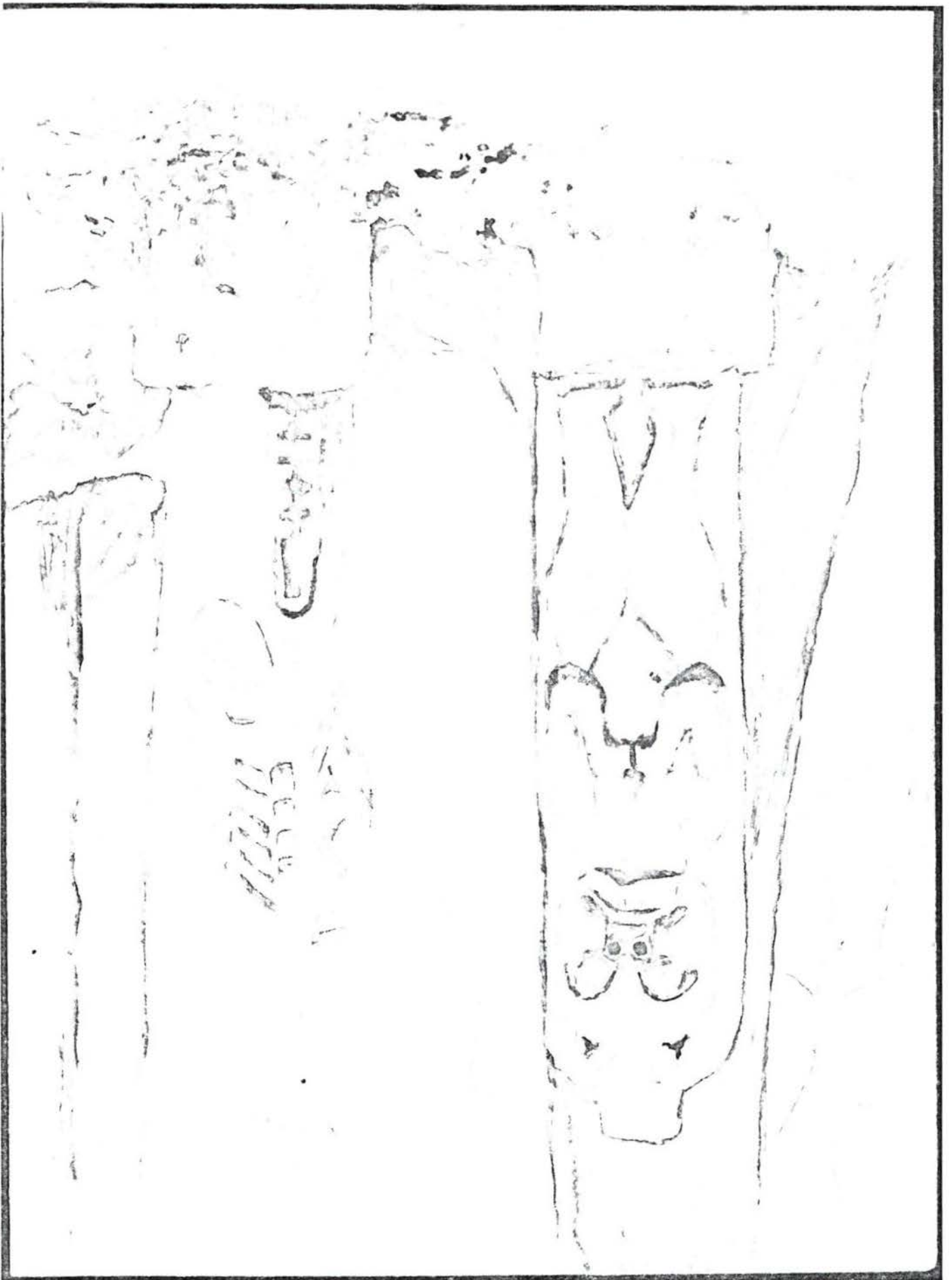
102. Annie Amelia (Rose) Bullen, *Village Bay, Fogbound*, 1919, watercolour, 35.8 x 16.6 cm, PABC, Victoria (pdp 682).

Rose Bullen (née Bushby) was a granddaughter of former British Columbia Governor Sir James Douglas. She was a sketching friend of Josephine and was involved with the Island Arts and Crafts Society. Bullen was also friendly with Emily Carr and exhibited with her in 1932 when Carr was trying to get her dream of a People's Gallery underway. Bullen was of the old elite of Victoria, yet her style shows the influence of new artistic styles, used more by Carr and younger artists.



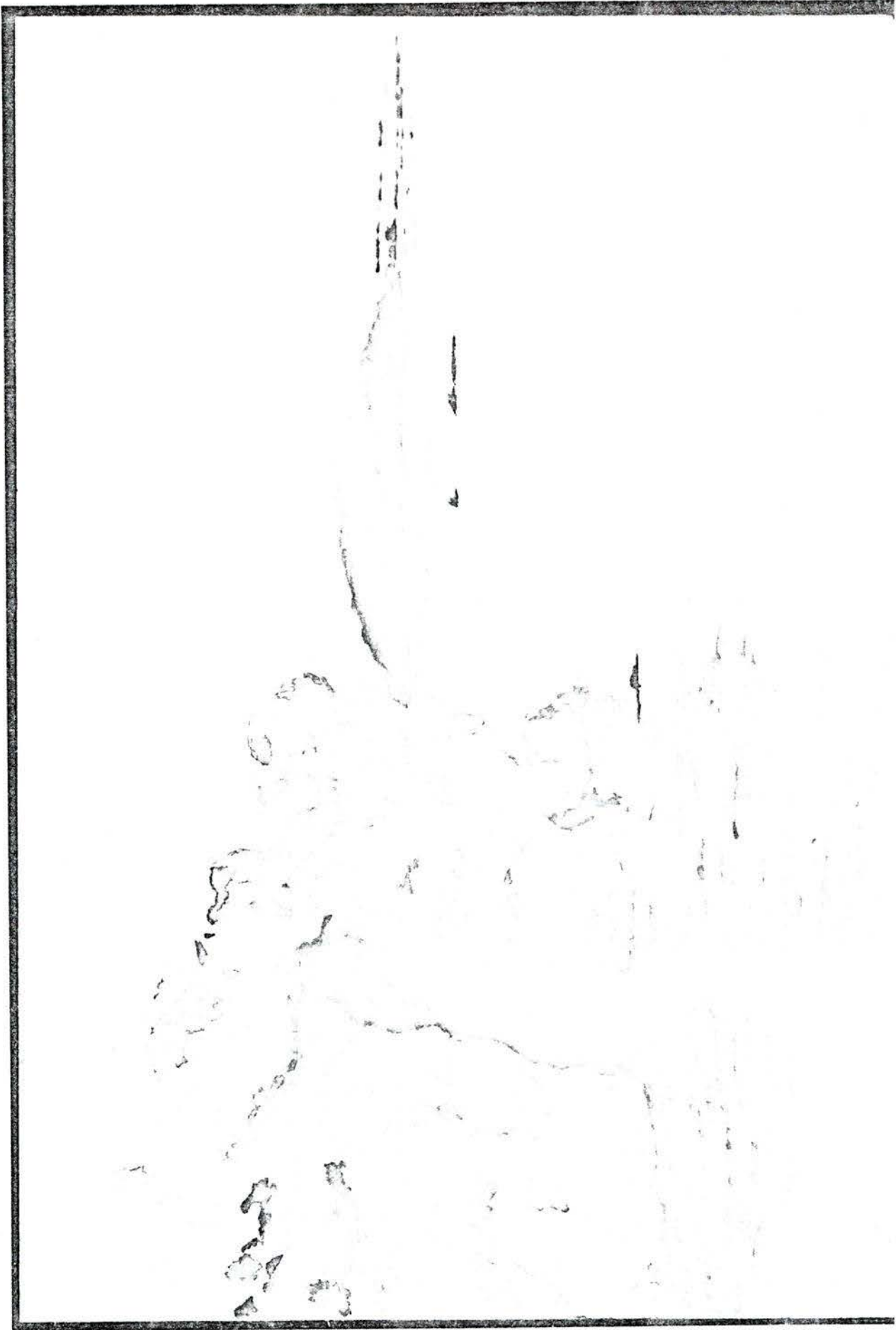
103. Josephine Crease, *Denman Island*, August, 1933, water-colour, 30.6 x 22.9 cm, PABC, Victoria (pdp 3099).

This sketch and the others from this trip show a very different subject matter (Native Indian cultural items) than the usual landscape done by Josephine. She was probably influenced by the success of Emily Carr's work and the talks at the Island Arts and Crafts Society meetings by William Newcomb of the Provincial Museum and Alice Ravenhill (who was asked to identify the animals on the poles).



104. Josephine Crease, *Rocks Near Esquimalt*, 1934, water-colour, 17.6 x 25.3 cm, PABC, Victoria (pdp 3044).

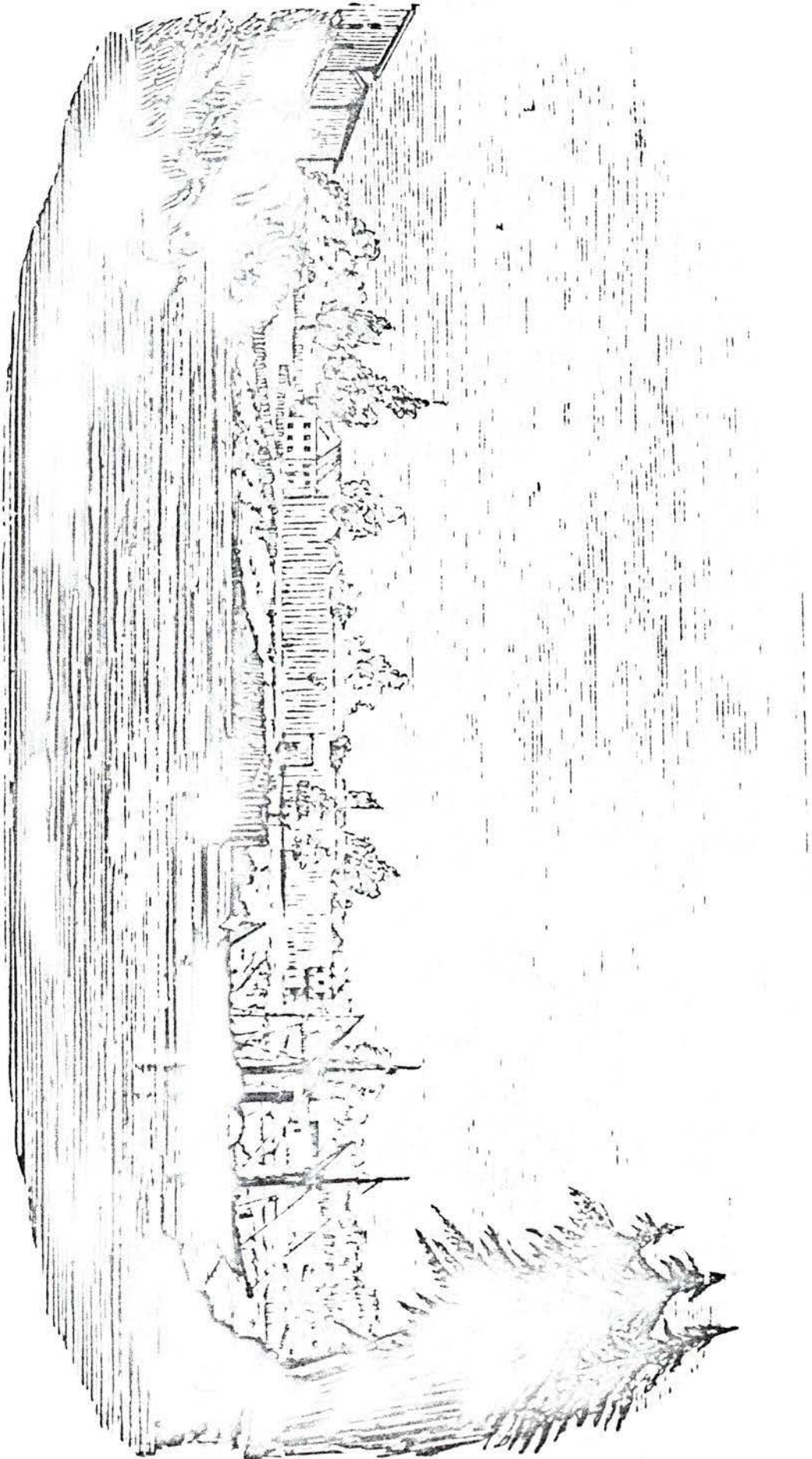
This sketch of water, rocks, and sky recalls Josephine's work done under the tuition of Georgina de L'Aubiniere (who was noted for being representative of the French school) in the 1880's. The emphasis on the play of light and looser brushstrokes, heralded by the Impressionists, was a style which gained more acceptability in the later years of the Island Arts and Crafts Society. Though Josephine may have turned that way in her later years, the overall effect of her work remains conservative and more closely allied with the topographical and picturesque qualities of her early years.



105. Anonymous, *Entrance to Victoria Harbour*, July, 1846, pen and ink, PABC, Victoria (pdp 222).

This print was photographed from a correspondent's sketch in the *Illustrated London News*, August 26, 1848, p. 128. It was probably the basis for the drawing that Josephine sent to the Hudson Bay Company in 1941 as a guideline for their artist Newton Brett who was producing the 1943 centenary calendar. Provincial Archivist Willard Ireland helped Josephine choose work, including Sarah Lindley Crease's sketches of Victoria, on which to base her drawings.

YANCOUVER'S ISLAND — THE HUDSON'S BAY COMPANY'S ESTABLISHMENT



106. Josephine Crease, *Entrance to Victoria Harbour, Looking East*, no date, pen and ink, 22.7 x 28.1 cm, PABC, Victoria (pdp 2988).

This drawing is probably one of the five made for the Hudson Bay Company. They requested four, and Josephine made an extra so as to give them a choice. This work is probably the one that was not needed.



FOOTNOTES

Catalogue of Works Illustrated

¹Sarah Reynolds Crease in Crease Family Papers, ADD MSS 55, Volume 13, file 4.

²On the Dustcover of the painting (pdp 2896).

³Martin Segger and Douglas Franklin, *Victoria: A Primer for Regional History in Architecture*, p. 259.

⁴Janet Cauthers, *A Victorian Tapestry: Impressions of Life in Victoria, British Columbia 1880-1914*, p. 36.

⁵Josephine Crease, Correspondence to Lindley Crease, August 18, 1880.

⁶Josephine Crease, Diary, June 23, 1881.

⁷Josephine Crease, Diary, September 21, 1881 and list of New Acquaintances.

⁸Susan Reynolds Crease, in Crease Family Papers, ADD MSS, Volume 13, file 4.

⁹Josephine Crease, Diary, September 6, 1879.

¹⁰Note attached to painting, located in the Vancouver City Archives.

¹¹Josephine Crease, Diary, March 16, 1881.

¹²Josephine Crease, Diary, June 26 and July 10, 1886

¹³*Victoria Daily Colonist*, May 20, 1952.

¹⁴Kate Caffrey, *The 1900s Lady*, p. 29.

¹⁵Josephine Crease, *Correspondence to H.P.P. Crease*, December 22, 1890.

¹⁶J. Cauthers, *A Victorian Tapestry*, p. 36.

¹⁷Josephine Crease, *Diary*, October 13, 1890 tells of sketching their room, the sketch was probably finished and dated in November.

¹⁸Josephine Crease, *Diary*, November 6, 1897.

¹⁹Josephine Crease, *Diary*, December 19, 1889.

²⁰Josephine Crease, *Diary*, August 7, 1898.

²¹Josephine Crease, *Diary*, April 17, 1903.

²²Helen Peters, *Painting During the Colonial Period in British Columbia*, pp. 25-28 for earlier view of Barkerville.

²³Josephine Crease, *Diary*, November 7, 1908.

²⁴Martin Segger and Douglas Franklin, *Victoria A Primer for Regional History in Architecture*, pp. 210-213.

²⁵Josephine Crease, *Diary*, June 4, 1936.

²⁶Josephine Crease, *Diary*, February 18, 1941.

²⁷"High Standard at Art Exhibit," *Victoria Daily Times*, October 19, 1922, p. 15.

²⁸*Vancouver Sun*, June 23, 1971, p. 44.

²⁹Conversation with E.M.V. Lettice, May 20, 1980, E.M.V. Lettice is Maude Lettice's niece.

³⁰*Victoria Daily Colonist*, October 19, 1916.

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APPENDIX I

Prospectus for King's College, London, 1890-1891

Department of Theology

1890-91

THEOLOGICAL STUDIES

1890-91

Under the direction of the

University of London

- 1. Theology
- 2. History
- 3. Law
- 4. Medicine
- 5. Natural Science
- 6. Literature
- 7. Music
- 8. Art
- 9. Physical Education
- 10. Languages

General Information

The University of London is a body of persons incorporated by Royal Charter, and is a corporation having perpetual succession and a common seal. It is a body corporate in law, and is entitled to sue and be sued, and to hold lands, tenements, and other real and personal estate, and to exercise all the powers and authorities which are conferred upon it by the Statutes in that behalf made, and by the Royal Charters and Letters Patent, and by the Ordinances, Regulations, and Statutes of the University.

Faculty of Theology

The Faculty of Theology is a body of persons incorporated by Royal Charter, and is a corporation having perpetual succession and a common seal. It is a body corporate in law, and is entitled to sue and be sued, and to hold lands, tenements, and other real and personal estate, and to exercise all the powers and authorities which are conferred upon it by the Statutes in that behalf made, and by the Royal Charters and Letters Patent, and by the Ordinances, Regulations, and Statutes of the Faculty.

The Faculty of Theology is a body of persons incorporated by Royal Charter, and is a corporation having perpetual succession and a common seal. It is a body corporate in law, and is entitled to sue and be sued, and to hold lands, tenements, and other real and personal estate, and to exercise all the powers and authorities which are conferred upon it by the Statutes in that behalf made, and by the Royal Charters and Letters Patent, and by the Ordinances, Regulations, and Statutes of the Faculty.

$\frac{1}{2} \frac{d}{dt} \int_{\Omega} |\nabla u|^2 dx + \frac{1}{2} \frac{d}{dt} \int_{\Omega} |u|^2 dx + \int_{\Omega} u \Delta u dx = \int_{\Omega} f u dx$

where Ω is a domain in \mathbb{R}^n with boundary $\partial\Omega$.

The first term on the left is the kinetic energy, and the second term is the potential energy.

The right-hand side is the work done by the external force f .

This equation is a special case of the more general energy balance equation for a fluid.

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 [3] C. Truesdell and W. Noll, *The Non-Linear Theory of Elasticity*, Springer, 1965.

APPENDIX II

Prospectus for King's College, London, 1890-1891

SCHOOL OF ART

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IX

School of Art*Under the Direction of PROFESSOR HOLDEN and URSULA LOWE-WECK*HOURS 10 A.M. till 5, and from 7 till 9 every evening
EXCEPT SUNDAY

This School is now open for the study of Drawing and Painting, and there has recently been added a new Studio for the Life Classes, also a new Antique School containing a large collection of casts.

Students are admitted to these Classes, and will enter the College by the Ordinary.

Students may join for a Special Course of Art Instruction, or for particular subjects, as preparation for the Royal Academy Schools and other examinations.

A SCHOOLS is in operation.

Every facility is given to advanced students for painting original pictures, for which they may engage their own models, subject to the approval of the Professor.

The year divides into three terms, commencing on the first Monday in October and terminating in the middle of July, with a fortnight's holiday at Christmas and Easter.

COURSE OF WORK

Drawing—General and Model Drawing—Studying from the Ornamental Cast—Study of the Antique and Designing, &c.

Painting—Models from the Cast—Still Life, in Oil and Water Colours.

Life Classes—Drawing and Painting from the Life—Figure and Costume Models.

The Vestibule Museum is open daily from 10 to 4, to Art Students, and on Tuesday evenings from 5 to 7.30.

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SCHOOL OF ART

Six days a week, including evening class, £25 per Term.

Three days a week, £14 per Term.

Special Class for Painting on Saturdays 2 to 4. £22 2s. 6d. per Term.

SEYMOUR LUCAS, Esq., A.R.A., has commenced to act as Visitor and Examiner.

EVENING CLASSES

Classes are held every Evening from 7 to 9, except Saturdays.

No. 1—**LIFE CLASS**—Drawing and Painting from the Figure Model on Monday, Wednesday and Friday.

No. 2—**CLASS FOR CUSTOM MODELS**, Tuesday and Thursday.

No. 3—**DRAWING AND PAINTING CLASS**—Enchance and Model Drawing, Sketching from ornament and Cast—study of the Antique, Designing, Ornamental Design for Ironwork, Gold and Silversmithing, Mural Decoration, Clothworking, Tile Painting, Glass Work, etc. Monochrome from the Cast—Still Life in Oil and Water Colours. Open every evening, 7 to 9, excepted.

ANATOMICAL MUSEUM—Has been opened up to the Art Students for study from 5 to 7 on 1, 7, 9, 11, Tuesday evenings.

PRIZES—Several are offered for annual Competition.

	£ s. d.
Fees—Large Class per Term	1 1 0
Two Classes per Term	1 11 0

Special arrangements are made for Apprentices and Young Men engaged in Artist, Trades and Manufactures, on application to the Professor, showing examples of their work.

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SCHOOL OF ART

Students wishing to join should apply during class hours to Professor HOLLIS, or to J. W. CUNNINGHAM, ESQ., SECRETARY, from 10 to 4.

PRIZES AWARDED IN 1890

Clothiers' Company Prizes

	£	s	d
Broatch, Miss Anne	5	0	0
Laddell, Miss Louisa	3	3	0
Jarvis, John Bradford	2	2	0

College Prizes

Broatch, Miss Anne for the best Study from Life
 Jarvis, John Bradford for the best Study in Water Colours



APPENDIX IV

Island Arts Club, Membership Rules and List of Members, 1910

Island Arts Club	
NAME	
The name of this Institution shall be the "Island Arts Club."	
OBJECTS	
The objects of the Club shall be	
(a) To bring together artists and those interested in Art,	
(b) The holding of Public Exhibitions of Art and Craft work.	
(c) To stimulate general interest in Arts and Crafts.	
MEMBERSHIP	
1. All those interested in Arts or Crafts shall be eligible for membership.	
2. Candidates for membership must be proposed and elected by the Committee by ballot.	
3. Members shall pay a subscription of \$2.00 per annum, unless otherwise over-ruled at a General Meeting of the Club after notice.	

4 The Officers shall consist of President, Two Vice-Presidents, Secretary and Treasurer, and an Executive Committee of six members

The officers of the Club shall be ex officio members of the Committee, of which three shall form a quorum

5 A General Meeting shall be held in January of each year for election of Officers and Committee and other business

6 A General Meeting may be called at any time by the Committee or may be convened on the written request of ten members. With power to add to the number.

7 Alteration of By-laws to be subject to notice sent to the Hon. Secretary two weeks before a General Meeting, and must be placed in the agenda and sent to each Member

8 Members are permitted to bring friends to the General Meeting on payment of 15 cents per head for refreshments

9 The Annual Subscription of \$2.00 is payable on and after the First General Meeting in January

MEMBERS

J J Shallcross President
 Mrs Shallcross
 S Maclure
 T Bamford
 Dr Hasell Vice-President
 Miss J Crease
 Lady Crease
 Mrs F G Walker
 Mrs Curtis Sampson
 Mrs Pierce
 Miss Mills
 Mrs H Croft
 C B Daniell
 Mrs C B Daniell
 Mrs Hugo Beaven
 Mrs H Rundle Nelson
 Mrs Galletly
 Miss Newton
 Miss Mason
 Mrs Denis Harris
 Mrs Pemberton
 Mrs Fred Pemberton
 Mrs Bridgeman
 Mrs Ridgeway Wilson
 Mr Bennet Thompson
 Miss Kitto
 Mrs Cuppage
 Mrs le Maistre
 Miss Carr
 Miss O'Reilly
 Rev W Baugh Allen
 Mrs W Paugh Allen
 Miss Allen

Miss T V Wylde
 Mrs Eberts
 Mrs Lewis Hinde
 Mrs McGaffey
 F Gray Aldous
 Mrs Arthur Robertson
 Mrs Ballantyne
 Jacques Semeyn
 Miss Earle
 Mr. Lort
 Mrs. Bowron
 Mrs Nason
 P Edmond Frind
 Felix Bosch
 Mrs G A Genge
 Miss Lilian Clarke
 A E Collett
 P. Collins
 W. Middleton
 Mrs Innes Hopkins
 Mrs P T Johnston
 Mrs Bowden
 Miss Chambers
 Mrs Small
 Ernest McGaffey
 Miss McKay
 Mrs Leather
 J Rutherford Blaikie
 Miss Woodward

Archives
 of
 St. Columba

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APPENDIX V

Activities of the Island Arts Club, The Island Arts and Crafts Club, and The Island Arts and Crafts Society

Gathered from the Island Arts and Crafts Society Minutes and Miscellaneous Papers (PABC, Victoria), the Diaries of Josephine Crease (PABC, Victoria), and the newspaper articles in the Legislative Library listings (Parliament Buildings, Victoria).*

Activities of The Island Arts Club

1910

- March 2: Sketching demonstrations by Theresa Victoria Wylde, Jacques Semeyn, and Mary Daniell (at the Alexandra Club)
- April 6: Paper by Dr. Edward Hasell - "The Pencil as a Mode of Expression in Art" (Alexandra Club)
- May 4: Paper by Miss L. Beresford Tully - "Wood-carving"
Description by Louisa M. Mills of engraving on copper
Specimens shown of copper etchings and Indian carvings (Alexandra Club)
- September: First Exhibition (opened by Lieutenant Governor Thomas Wilson Paterson)
(Willows Fairgrounds, Women's Building)
- October 12: Specimens shown by Colonel Appleton - oriental needlework and Japanese prints, E. Hasell - Indian inlaid work, (Mrs. Denis) Martha Harris - Indian necklace
(Alexandra Club)

November 10: Presentation by Miss Phillips, President of the Canadian Handicrafts Guild, Montreal - history of crafts with specimens of handloom work, pottery, and baskets (Tor Lodge, Foul Bay, home of J.J. Shallcross)

December 7. Paper by Thomas Bamford - "Victoria and Its Neighbourhood as a Field for the Landscape Painter." Included specimens of his own work in oil and watercolours (Alexandra Club)

1911

February 1. Paper by Mr. Hallward - "The Craft Movement in England" (Alexandra Club)

March 1: Paper by Mary Daniell - "Miniature Painting" (Alexandra Club)

March 11. Lecture by Mr. R.M. Fripp - "The Necessity of Art" (Alexandra Club)

April 5: Paper by William Middleton - "Animal Painting" (Alan Brooks paintings of animals of British Columbia in Paget collection) (Alexandra Club)

May 3: Paper read by J.J. Shallcross - Mr. G. Bulkeley on "Japanese Art" (Alexandra Club)

October: Second Exhibition (Alexandra Club) included concert by Margaret Maclure

November 1: Showing of watercolour paintings of Victoria, circa 1860 by Lady Crease (Sarah Lindley Crease) (Alexandra Club)

December 6. Sketching exercise by Josephine Crease (Alexandra Club)

Sketch Club meetings begun November 7, 1911 (Josephine Crease, Diary, 1911); meetings held without charge at Alexandra Club every Tuesday evening, commencing at 8:15 p.m.

Partially dated (September 29) (newsclipping from the Miscellaneous Papers): Exhibition of paintings by Frank Hals Johnston.

Activities of The Island Arts and Crafts Club

1912

- January 10: Paper by E. Hasell - "Some Old Line-Engravers" (Alexandra Club)
- February 15: Lecture by Mary Daniell - "Form and Colour" (Alexandra Club)
- March 6: Paper by J. J. Shallcross - "Reproductive Art at the End of the Eighteenth Century" (Alexandra Club)
- May 8: Address by J. J. Shallcross - "Domestic Architecture" (in place of Mr. Phipps who was unable to come)
- October: Third Exhibition (opened by Sir Richard McBride) (Alexandra Club)
- December 4: Paper read by Thomas Bamford - J.R. Blaikie on "Notes on a Brief Holiday in Great Britain" (Alexandra Club)

Sketch Club met on Tuesday evenings, followed by outdoor work in warm months.

1913

- January 8: Paper by Louisa M. Mills - "A Talk About the Old Masters" (Alexandra Club)
- February 5: Paper by V.J. Cummings - "The English House" (Alexandra Club)
- March 5: Paper by (Miss) Crocker - "The Renaissance in Italy" (Alexandra Club)
- April 9: Paper by (Miss) Lang - "Notes on Bookbinding" (Alexandra Club)
- May 7: Talk by Colonel Appleton - "Ancient Norse Silver Ornaments" (in place of E. Hasell's talk "Relation Between Medicine and Art") (Alexandra Club)
- September 22: Opening of the School of Handicraft and Design (at 719 Courtney Street)
- October: Fourth Exhibition (opened by Bishop Roper) (Alexandra Club) included musical programme under Mr. H.G.E. Pocock
- December 3: Paper by E. Hasell - "Relation Between Medicine and Art" (Alexandra Club)

Sketch Club met on Tuesday evenings.

1914

- January 7: Paper by Crawford Coates - "Revival of the Georgian Period in Architecture" (Young Women's Christian Association)
- February 14: Paper by J.R. Blaikie - "Notes on the Making of Pictures and Ideas of Beauty"
Talk by Mrs. Newall - "Old Linen Embroidery" (Alexandra Club)

- March 10: Exhibition of Japanese Colour Prints
(from the collection of Colonel Appleton)
(Alexandra Club)
- May 6: Paper by Miss J.C. Ryle - "Art and Commerce"
(Alexandra Club)
- June 6: Festival of Art with Living Pictures after
Famous Artists
Old-Time Music and Dances
(in aid of the School of Handicraft and
Design)
(Royal Victoria Theatre)
- September 15: Meeting at School of Handicraft and Design
to show crafts which might provide ideas
for works to produce
(719 Courtney Street)
- October 14: Paper by E. Hasell - "War and Art"
(Alexandra Club)
- November: Fifth Annual Exhibition (opened by Minister
of Education H. E. Young)
(Alexandra Club)

Sketch Club meetings.

School of Handicraft and Design continues.

1915

- January 6: Address by Mrs. Traquair - "Decorative Art"
(Alexandra Club)
- February 10: Paper by George Irvine - "Grecian Architecture"
(Alexandra Club)
- March 3: Paper by Mr. G.W. Carter - "Eastern Rugs"
(Alexandra Club)
- April 7: Paper by Hay Stead - "Canadian Handicrafts"
(Alexandra Club)
- May 5: Talk by J.J. Shallcross - "Art and Its
Relationship to Industrial Education"
(Alexandra Club)

November. Sixth Exhibition
 (Union Bank Building, 612 View Street)
 Money raised for Red Cross

Sketch Club meetings.

School of Handicraft and Design continues.

1916

April 6: Paper by E. Hasell - "Art and the War"
 (Alexandra Club)

October: Seventh Exhibition (no opening ceremony)
 (Union Bank Building)
 Money to Red Cross and Prisoners of War
 and British Sailor Relief Fund

School of Handicraft and Design to be moved from high
 school, November 4, 1916.

Sketch Club meetings.

1917

January 4: "At Home" at new clubrooms, Rooms 409 and
 410, Union Bank Building, 612 View Street
 Talk by Mr. Emberson - Pyrenees country

February 1: Discourse by John Kyle - on design
 Mr. (G.F. ?) Murray - an account of the
 life of Turner (Rooms 409-410, Union
 Bank Building)

February 8, 9, 10. Exhibition of Japanese Colour Prints (from
 the collection of Colonel Appleton)
 artist Hiroshige featured
 (Rooms 409-410 Union Bank Building)
 Raised \$20 for Red Cross

March 1: Talk by A.M.D. Fairbairn - "Art in Out-of-
 the-Way Places"
 (Durban to east coast of Africa to Cairo)
 (Rooms 409-410, Union Bank Building)

- March 29: Lecture by J.C.M. Keith - "Gothic Architecture"
- May 4: Discussion led by J.J. Shallcross - "Art After the War" (in place of talk by Mr. Hath on China)
(Rooms 409-410, Union Bank Building)
- June 17: Paper by Mr. Schofield - "Craft of the Book"
Specimens on view lent by Mrs. McVicker -
Indian rugs and proof engravings
J.M.W. Turner's work of 1811 and 1812
(Rooms 409-410, Union Bank Building)
- July 12: Talk by Mr. Schofield - "Industry of Rug Making"
(Provincial Library)
- July 21: Fête for Prisoners of War
(Gonzales House)
- October: Eighth Exhibition
(Pemberton Block, third floor)
Funds raised for French and Canadian
Red Cross Societies
- December 7: Lecture by Miss (Kathleen?) Agnew - "The Arts and Crafts of the Ancient Egyptians"
(Rooms 409-410, Union Bank Building)

Sketch Club meetings.

1918

- January 10: Talk by J.S. McMillan - "Letters and Lettering"
(Rooms 409-410, Union Bank Building)
- January 26: Exhibition (first of monthly ones planned)
(Rooms 409-410, Union Bank Building)
- February 7: Talk by Mary Mason - "Artists, Professional and Amateur"
(Rooms 409-410, Union Bank Building)
- March 7: Talk by John Kyle - "The Principles of Design" using lantern slides of specimens of architecture, pottery, furniture, etc.
(Rooms 409-410, Union Bank Building)

- March 23: Monthly Exhibition
(Rooms 409-410, Union Bank Building)
- April 4: Talk by Hilda Napier - "Lace Making"
(Rooms 409-410, Union Bank Building)
- May 2: Talk by Colonel Appleton - Japanese Prints,
especially Hiroshige

Sketch Club continues.

1919

Meetings begin to be held in Rooms 401-402, Union Bank Building.

- January: Ninth Exhibition
(Pemberton Building, second floor)
(not held in winter, 1918 because of
ban on public gatherings due to influenza
epidemic)
- October: Tenth Exhibition
(Belmont House)
- December: Exhibition of Richard Day - Pen and Ink
Drawings
(#202, Union Bank Building)

Sketch Club meetings ? .

1920

- August: Joint meeting with the Provincial Arts and
Industrial Institute to discuss formation
of a B.C. Academy of Arts
- October: Eleventh Exhibition
(Belmont Building, fourth floor)
- September: Exhibition of Mary Mason - Paintings
(Union Bank Building)

Sketch Club meetings ? .

1921

January 13: Talk by J.J. Shallcross - "Is Art Worthwhile?"

Victoria Daily Colonist, January 14, 1921, p. 9 says next meeting will feature Miss Helen Stewart on "Books and Their Relation to Art."

May 12 or 13. Talk by John Kyle - on William Morris, used stereoptic slides

October: Twelfth Exhibition
(Belmont Building, fourth floor)

June. Exhibition of Tatton Winter's work
(Clubrooms in the Central Building)

Sketch Club meetings ? .

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Activities of the Island Arts and Crafts Society

1922

February 10: Lecture by John Kyle - design of crafts for industry

April 14: Lecture by Mr. H.A. Beck - "Wallpaper: Its Design and Manufacture" with samples from British Wallpapers, Staunton and Sons, and Boxers Ltd.

September: Supervision of National Gallery Loan Pictures at Agricultural Fair plans underway in May, probably shown in September.

October. Thirteenth Exhibition
(Belmont Building, fifth floor)

November: Supervision of National Gallery Picture
Loan Exhibition
(Rooms 202-203, Union Bank Building)
Similar selection to ones in September
exhibit

Sketch Club meetings ? .

1923

January 27: Talk by Reverend Dean Quainton - "Culture
and Life"
(Rooms 202-203, Union Bank Building)

March 15: Address by I. Francis Bursill (known as
"Felix Penn") - "An Evening With Punch,"
lantern slides used
(Chamber of Commerce)

April 20: Address by Madam Sanderson-Mongin - "The
History of Sevres in China" lantern
slides to illustrate manufacture, history,
*and design of French porcelain
(Rooms 202-203, Union Bank Building ?)

April: Talk by John Hosie of the Provincial Library
slated, however, no news article reports.
Perhaps cancelled or given without fanfare
in March (when the Sanderson-Mongin talk
was slated)
(Rooms 202-203, Union Bank Building ?)

May 17: Lecture by Miss Holland - famous paintings
reviewed in lantern slide lecture
(Rooms 202-203, Union Bank Building ?)

October: Fourteenth Exhibition
(Hudson Bay Company private dining room)

Sketch Club meetings on Tuesday evenings, devoted to study
of drawing and painting from the living model, draped
and nude.

October: Eighteenth Exhibition (opened by Lieutenant
 Governor R. R. Bruce)
 (Belmont Building)

Sketch Club meetings with monthly exhibitions.

Weekly painting lessons and study of the figure.

Various socials, including one at the home of Lillian
Sweeney.

September: Arrangements for art exhibition at Willows
 Fair.

1928

October: Nineteenth Exhibition (opened by Lieutenant
 Governor R. R. Bruce)
 (Belmont House)

Sketch Club meetings ? .

1929

No date: Lecture by John Ridington - "Books and
 Life"
 (Rooms 202-203, Union Bank Building ?)

No date: Lecture by Ira Dilworth - "Music and Painting"
 (Rooms 202-203, Union Bank Building ?)

No date: Lecture by M. Cameron and J.S. McMillan -
 "Roman Life in Painting"
 (Rooms 202-203, Union Bank Building ?)

No date: Exhibition in Vancouver in connection with
 the National Council of Education.

September: Exhibition of work at Willows Fair during
 Agricultural Week.

Various dates. Exhibitions in clubrooms (202-203, Union
 Bank Building ?) probably Sketch Club
 monthly exhibits

October: Twentieth Exhibition
(Belmont Building)

Sketch Club meetings.

*Activities of the Island Arts Club, The Island Arts And
Crafts Club and The Island Arts and Crafts Society*

1930

March 19: Lecture by John Riddington - "Modern Tendencies in Canadian Art"
(Rooms 202-203, Union Bank Building)

April 17: Lecture by S. A. Reynolds - "Pottery, Glass, and China"
(Rooms 202-203, Union Bank Building ?)

October: Twenty-First Exhibition (opened by Premier Simon Fraser Tolmie)
(Board of Trade Exhibition, Bastion Square)

Sketch Club meetings.

1931

February (slated): Cabaret to inaugurate new clubrooms over the Quality Press, the corner of Yates and Langley Streets

March 18: Lecture by G.H. Southwell - "Modern Tendencies in Art" (clubrooms over Quality Press) slated for March 5 as George Southwell's talk on "Form and Rhythm in Art"

April 2: Lecture by Mrs. Barquhart - on rock gardening
(clubrooms over Quality Press ?)

- May 5: Talk by Victor Welrie (or Weldie) - "The
 Influence of Heraldry in Art"
 (Clubrooms over Quality Press)
- June
(slated): Plans for garden party at Mrs. Nichols in
 order to raise funds.
- September: Exhibition of work at Willows Fair for
 Agricultural Week
- October: Twenty-Second Exhibition (opened by M.P.P.H.
 Despard Twigg)
 (Belmont Building)
- Sketch Club meetings.

Activities of the Island Arts and Crafts Society

1932

- March 16
(slated): Talk by Sir Charles Delmie-Radcliffe -
 on architecture
- April 20
(slated): At Home to show Sketch Club work
 Lecture by C.F. Barker - on Fiji Islands
- Slated with
no date: Talk by Miss (Alice ?) Ravenhill
 Talk by Sir Charles Delmie-Radcliffe
 Talk by A.M.D. Fairbairn
 Talk by Emily Carr (talk given to
 Canadian Club)
 Talk by George Southwell

Sketch Club meetings and classes (Friday evenings) and
exhibitions.

Vancouver Art Society (Vancouver Art Gallery) requests
paintings for exhibit.

- October: Twenty-Third Exhibition (opened by Mrs. Fordham
 Johnson
 (Belmont Building)

1933

- February. Address by A.M.D. Fairbairn - "Psychology of Colour"
(clubrooms on Langley Street)
- March. Talk by Alice Ravenhill - on Indian Works
(clubrooms on Langley Street ?)
- October. Twenty-Fourth Exhibition (opened by
M.P.P.H. Despard Twigg)
(Belmont House)
- Vancouver Art Gallery requests paintings for summer exhibit.
- No date. Plan to combine two sketch clubs (the
Victoria Sketch Club under William Menelaws
and the Island Arts and Crafts Society
Sketch Club ? for an evening with Robin
Watt)
- Sketch Club meetings on Monday afternoon (Life classes)
and Tuesday evenings.
- February 20: Drawing from pink dress model, Robin Watt
to criticize.
- May 8. Sketching Club begins again at "Clovelly"
(A.J. Woodward's home).
- May: Exhibition of winter work

1934

- January 8. Lecture by Mr. Vanderpant - "Art in General
and Canadian Art in Particular"
(clubrooms on Langley Street ?)
- February 26. Lecture by A.M.D. Fairbairn - on Haidas
of Queen Charlotte Islands
(clubrooms on Langley Street ?)
- March 7. Lecture by Sir Charles Delmie-Racliffe -
"Animals in British East Africa"
(clubrooms on Langley Street ?)

- April 13: Bridge party in order to raise money
(clubrooms on Langley Street ?)
- April: Talk by William Newcombe - "The Art of the
Northwest Coast Indians"
(clubrooms on Langley Street)
- June 16: Exhibit of Scottish watercolours (opened by
Lieutenant Governor J.W.F. Johnson)
(Windermere Hotel)
- October: Twenty-fifth Exhibition (opened by Premier T.
D. Pattullo)
(Belmont House)

Sketch Club meetings.

1935

- January 24: Sketch Club exhibit at Annual General Meeting.
- February: Address by J.E. Barton (British art critic)
- "Art in Relation to Daily Life" or
"Art in Our Own Age and Art as It
Affects Things of Daily Life"
(clubrooms on Langley Street)
- March: Address by Mrs. D.M. Duncan (Principal of
St. Margaret's School) - Royal Palace
treasures under the special care of
Queen Mary
- April 29: Tea to open new clubrooms in Metropolitan
Building, Courtenay and Government Streets
- Summer months: Exhibitions by one person (Thomas Bamford
to be the first).
- October 1
(slated): Bridge
- November: Twenty-Sixth Exhibition (opened by Sir Richard
Lake)
(clubrooms in Metropolitan Building)

Copying Classes (probably part of Sketch Club)

Sketch Club meetings.

1936

- January 22 (slated): First of private exhibitions (which could be held on Wednesdays, Thursdays, and Fridays)
- February 12: Lecture ?
- March 24: Lecture by Mr. G.A. Turner - "Nile and Suez Canal"
(clubrooms, Metropolitan Building)
Exhibition of children's work
- April 24 and 25: Exhibition with Young Women's Christian Association in their quarters
- June 17 (slated): Bridge
- October: Twenty-seventh Exhibition (opened by Lieutenant Governor Eric Hamber)
(Coast Hall, 1414 Douglas Street)
- Saturday afternoon classes for children (using oils and watercolours beginning January 18 at 2 00 p.m.)
- December 3: Christmas Bazaar opened
(clubrooms in Metropolitan Building)

1937

Clubrooms on Courtney Street given up, furniture stored. Sketch Club accepts Mr Newton's offer of the use of the sun room (presumably at his home).

- May 4: Tea at Windermere Hotel
- September 9: Meeting to welcome new President - Reverend Robert Connell
Lecture by Miss Audrey Alexandra Brown - on Nanaimo Indians
Two songs or poems ("The Halycon" and "Stray Bird") rendered by Mrs. Olive Batchelor

Committee meetings at Pentrelew and at the Windermere Hotel

- October 8: Lecture by Mr. Wedgewood (sponsored by
 1) Montague Bridgman) - "Wedgewood China"
- October: Twenty-eighth Exhibition (opened by Acting
 Premier and Minister of Finance John Hart)
 (Belmont House, second floor)

October 25: Meeting in new clubroom - Room 404, Jones
 Building

October 2, 3: Christmas Bazaar

Sketch Club commenced for winter on November 22, last day
 of clubrooms - March 22.

- November 14: At Japanese Gardens
- November 28: At Miss Lyons and Saxe Park

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- January: Social and exhibition by Sketch Club
 (YWCA rooms)
- October: Twenty-ninth Exhibition (opened by Reverend
 Spencer Elliot, Dean of Columbia)
 (Belmont Building)
- Sketch Club meetings.

39

- March: Exhibitions of Vancouver Island Artists at
 Vancouver Art Gallery
- April: Social Evening
- May: Exhibition at Windermere Hotel (of Sketch
 Club ?)
- October: Moved to new clubrooms - in Royal Bank
 Building, Cook and Fort Streets
- December: Christmas sale

Sketch Club meetings.

1940

- No date
(slated) Red Cross Unit to be formed by Club.
- No date
(slated). Tea at Empress for new President, John Kyle
- February
(slated) Exhibition of natural coloured flower films
(offered by Dr. W. P. Walkus)
(Studio in Royal Bank Building ?)
- February 6: Talk by John Kyle - on home crafts and cottage
industries
(Studio in Royal Bank Building ?)
- April: Thirtieth Exhibition (opened by Sir Heaton
Forbes Robinson)
(Crystal Gardens)
- May 9
(slated) Lecture by Arthur Lismer
- October. Exhibition of Sketch Club summer work with
special invitations to summer hostesses
(clubrooms in Royal Bank Building ?)
- November 20: Lecture by Sir Heaton Forbes Robinson -
"Portraiture" (Studio, Royal Bank Building,
Cook and Fort Streets)
Solos sung by Mrs. T. A. Rickard
- December 11: Lecture by John Kyle - "Italian Art, 1276-
1576"
(Studio, Royal Bank Building, Cook and
Fort Streets)

Sketch Club meetings.

1941

- January 8: Lecture by John Kyle - "Flemish, Dutch, and
Spanish Art, 1400-1680)
(Studio, Royal Bank Building, Cook and
Fort Streets)
- February 12: Lecture by John Kyle - "French and British
Art, 1700-1940"
(Studio, Royal Bank Building, Cook and
Fort Streets)

- March 12. Lecture by Margaret Manual - "Etching and Etchers"
(Studio, Royal Bank Building, Cook and Fort Streets)
- April. Thirty-first Exhibition (opened by Lady Byng, Viscountess Byng of Vimy) articles sold for the benefit of the Canadian Red Cross to the London Relief Fund (Crystal Gardens)
- October 22. Lecture by John Kyle - "The Canadian Group of Seven" (slated for November 21)
(Studio, Royal Bank Building, Cook and Fort Streets)
- November 21. Talk by Lawren Harris - on abstract art (slated for October 17)
(Studio, Royal Bank Building, Cook and Forts Streets)
- No date. Start of Junior Group.
- Sketch Club meetings.
- November 10. At Home to exhibit summer work.

1942

- January. Lecture by Sir Heaton Forbes Robinson - "Time, Space, and Span"
(on architecture and bridges)
(slated as "The Evolution of Architectural Form from Caveman to Modern Times")
(Studio, Royal Bank Building, Cook and Fort Streets)
- February 20. Lecture by Mrs. E J.T. Woodward - "Sketching and Painting Animals"
(Studio, Royal Bank Building, Cook and Fort Streets)
- March 20 (slated). Lecture by A.M.D. Fairbairn - "The Analysis and Technique of Water Colour Painting"
- April. Thirty-second Exhibition (opened by Lieutenant Governor W.C. Woodward ?)
(Crystal Gardens)

- No date
(slated): Exhibition of reproductions from the Carnegie Collection in the Provincial Museum.
- June: Showing of movie from Ottawa's Film Board on A.Y. Jackson and the Group of Seven, done jointly with the Soroptimist Club (coordinator - Doris Holmes)
- October 12-17: Vancouver Folk Festival - asked for work from the IACS (Hudson Bay Company's Georgian Room)
- November. Lecture by John Kyle - "The Ludwig Mond Collection of Italian Art"
Lecture by J.W. Laing - "Portraiture" (Studio, Royal Bank Building, Cook and Fort Streets ?)
- November
(slated). Exhibition at Mr. Salmon's store in order to raise money for war funds

Sketch Club meetings.

- February 16: Drawing a bride
- October 26 Exhibition of summer work

1943

- October: Thirty-third Exhibition (opened by Lieutenant Governor W.C. Woodward)
(Crystal Gardens)

Sketching Club meetings.

1944

- January
(slated): Open forum discussion lead by John Kyle on subject of "Design and Composition" (Clubrooms at Cook and Fort Streets)
- March 3: Informal Talk by John Kyle and Adeline Baxter - "Pictorial Structure" (Clubrooms at Fort and Cook Streets)

- March 31: Lecture by Mrs. Butler - on Persian art and Persian carpets
(Clubrooms at Fort and Cook Streets)
- October 12 (1944?): Talk by Adeline Baxter - "Drawing from Life"
(Clubrooms at Cook and Fort Streets ?)
- November: Thirty-fourth Exhibition (opened by Dr. John Ewing, Principal of Victoria College
(Crystal Gardens)

1945

- October: Thirty-fifth Exhibition
(Crystal Gardens)

Sketch Club meetings ? .

1946

No records available at time of printing.

1947

- February: Thirty-sixth Exhibition (opened by Dean Spencer Elliot of Christ Church Cathedral)
(Little Centre, Yates Street)
Film on Tom Thompson called "Westwind" shown
Also musical selections

APPENDIX VI

*Prospectus for Island Arts and Crafts Club's
School of Handicraft and Design, 1913-1914*

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Island Arts and Crafts Club

SCHOOL OF HANDICRAFT AND DESIGN
719 COURTNEY ST., VICTORIA, B.C.

Teaching Staff

- MR. KAREL BERGVELT—Amsterdam School of Art, and Amsterdam Technical School
 MISS HENDY—Bushey School, Herts.
 MISS LANG—Pupil of Sangorski and Sutcliffe
 MISS O. MEADOWS—Leicester School of Arts Prize winner in the National Competition, holder of free studentship and Royal College of Art 1st class certificates for Drawing
 MISS L. M. MILLS—Pupil of Callot and Delaunce, Paris Art Master's Certificate of the Royal College of Art, London National Competition prize winner for Design Associate of the Royal Drawing Society, London Certificates for Artistic Anatomy and Decorative Painting
 MR. L. L. MOLD—Birmingham School of Art Art Class Teachers' Certificate for Drawing The London City and Guilds Technological Certificates in Honours for Silversmiths' and Goldsmiths' work Also holding awards in the National Competition for six years, including a Bronze Medal

SUBJECT	INSTRUCTOR	TIME	P. M.
Wood Carving	Miss Hendy	Monday	7 30 to 9 30
Artistic Book Binding	Miss Lang	Monday	" "
Practical Design	Mr Bergvelt	Tuesday	" "
Clay Modelling	Mr Mold	Wednesday	" "
Jewellery	Miss O. Meadows	Wednesday	" "
The Grammar of Design	Miss L. M. Mills	Thursday	" "
Metal Work	Mr Mold	Friday	" "

Committee

Dr Hasell Miss J Crease
 Mr J J Shallcross, Hon Treasurer

Terms in Advance

\$6 00 per quarter—one lesson a week

\$1 00 per single lesson

Students taking more than one subject—\$5 00 per quarter for each subject

For further information apply to the Instructors

It is expected that the School will be opened in February The opening date will be advertised in the daily papers

(actually opened Sept 22, 1913)

APPENDIX VII

*Programme for the Island Arts and Crafts Club's
Festival of Art, June 6th, 1914*

ROYAL VICTORIA THEATRE

SATURDAY, JUNE 6th, 1914

Under the Auspices of
The Island Arts and Crafts Club

Festival of Art

LIVING PICTURES AFTER FAMOUS
ARTISTS

OLD-TIME MUSIC AND DANCES

In Aid of The School of Handicraft and Design

STAGE MANAGER

Colonel Hobbly

Scenes arranged and painted by Mrs. M. Kiter Hobbly, Miss Wylie,
Colonel Hobbly, T. Bamford, Esq., J. R. Phillips, Esq.

MUSICAL DIRECTOR

Mrs. Madeline

Dances treated by Mrs. Hildward and Colonel Hobbly

SCENIC DIRECTORS

T. Bamford, Esq. and H. Davis, Esq.

COMMITTEES

FESTIVAL OF ART

The Ladies' League of the Theatre and Scenic with

Mr. F. B. Pemberton, President

Mrs. F. H. Hill, Hon. Secretary

ISLAND ARTS AND CRAFTS CLUB

Dr. E. S. Hasell, President

Mr. J. J. Shillerton, Vice President

Mr. T. Bamford

SCHOOL OF HANDICRAFT AND DESIGN

Dr. E. S. Hasell, Miss J. Crease, Mr. J. J. Shillerton, Sec. Treas.

PROGRAMME

Part I.

1. OVERTURE BY ORCHESIRA
2. STATUE TABLEAU Mrs H B Jackson
3. EGYPTIAN DANCE Miss Theresa Mesher
Accompanying Music, Primitive Dance Form
4. ETRUSCAN FRIEZE
Arranged by Miss Agnew
The Misses McPride, Helmsden Agnew, Kyle, Denise
Harris, Redgway Wilson, Appleby, Watney
5. CLASSICAL DANCE Music adapted from Verdi's "Aida"
Designed by Mr C H Purnett
Dancers trained by Mrs Hallward
The Misses F Purnett, B Melnie, F Scott, Nora Lugrin, Marjorie
Spencer, Messrs Russell Macaulay, C H Bunnett, J M Childs
6. EARLY ITALIAN SCHOOL I
Arranged by Miss J J Shallcross, Mrs Curtis Sampson,
and Mrs L A Genge
"Musician," after Fra Angelico, 1387 1455
Mrs Garnett Hughes
"The Annunciation Angel," after Lippi, 1406 1469
Miss D Lilly
Latin Chant, "Integer Vitae"
Messrs Paul Edmonds, Davis, J H Mason, Godfrey Booth
"Santa Barbara," after Palma Vecchio, 1480 1528
Mrs Harold Robertson
"Group of Angels," after Fra Angelico, 1387 1455
Mrs Granville Cuppage, the Misses Nation, Stirling, Raymur,
G Pitts, Mary Langley, Yoder Pemberton
"St Michael," after Andrea Del Sarto, 1426 1531
Miss Violet Sweet
7. SONG—"Caro Mio Ben" Giuseppe Giardani, A D 1620
Mrs Gideon Hicks
8. EARLY ITALIAN SCHOOL II
"Justice," after Giulandajo, 1449 1494
Miss Helmsden, Mr Mackell, Mr Young
"Group of Angels," after Benozzo Gozzoli, 1470 1478
The Misses Pitts, G Pitts, B Lennon, B Jones, K Campbell,
Betty Walter, Ruth Walter
"Primavera," after Botticelli, 1467 1515
Miss Street
9. CHORUS
Spinning Chorus from "The Flying Dutchman," by Wagner
Soloists: Scats: Mrs Harry Piggis, May, Miss N J Gray
Accompanists: Piano Mrs Bridgewater, Organ Mr Pauline
Trained and Conducted by Mr O Goldschmidt,
late Conductor of the Royal Opera at Cassel, Germany
Mesdames N Bennett, E J Down, B Fowler, E J Gould, C I Griffin,
C P Mackell, G Pitts, F A Stinger, the Misses A Pating, J
Pitts, M Davis, J Hicks, R Hunt, B Hunt, A Johnson, F Johnson,
N Joney, J Miller, I Redfern, F Sawford, E Stewart, J Watson,
E Wooley, B Palmer, W Wyles, L Palmer
10. DUTCH SCHOOL I
Arranged by Miss J Crease and Mrs Walker
"Portrait of a Lady," after Paul Morelse, 1571 1638
Miss Amy Angus
"The Syndics of the Cloth Merchants," after Rembrandt, 1606 1669
Messrs S Pitts, J R Mackie, C C Pemberton, L H
Sheffield, G D Christie, Kroeger
"The Laughing Cavalier," after Franz Hals, 1581 1650
Mr B H Tyrwhitt Drake

- 11 OLD DRINKING CHORUS
Messrs Edmonds, Davis, Booth and Mason
- 12 DUTCH SCHOOL II
"Lady Playing on a Harpsichord" after Franz van Mieris, the Elder
Mrs J H S Muskett, Mr Sheepshanks, Mr Ernest Harrington
"The Shipbuilder and His Wife" after Pembrandt, 1606 1669
Dr Hasell and Miss J M Mills
"The Letter" after Feiburg 1617 1631
The Misses Bullivant, Rochfort, Mr Percy R Wilson
- 13 TWO OLD FRENCH SONGS
(a) "Pourquoi Reser Sculotte?" Søren Saens
(b) "Nymphs and Sylvains," H Bernberg
Miss Eva Hart
- 14 FRENCH SCHOOL I
Arranged by Mrs Oliver Campbell, Mrs W J Bowser and
Mrs A E McPhillips
"Madame Vigee Le Brun and Her Daughter," by herself, 1755 1842
Mrs Michael Hallward and Miss Kitty Campbell
"The Music Lesson" after Lancret, 1690 1743
The Misses Margaret Macdowall Carmen Macdowall Captain Villiers
"La Duchesse de Chartres," after Nattier, 1685 1766
Mrs John Hope
- 15 OLD FRENCH GAVOITE—"The Fete at Trianon"
Dancers trained by Col Hobday Henri Roubier
Dames Mrs Geo Johnstone, Misses N Lugan, P Street, E Macdowall
Cavaliers Mrs H G Garrett Misses B Macdowall, Street, P Lemon
- 16 FRENCH SCHOOL II
"L'Escarpolette," after Antoine Watteau, 1684 1721
Mrs Villiers, Mrs A C Budge, the Misses Muriel Dunsmuir, Edith
Helmchen, Gladys Irving Dorothy Campbell Captain Villiers Messrs
Warren Pemberton, Douglas Cillipie, Michael Hallward, John Dewar

Part II.

- 17 GEORGIAN SCHOOL I
Arranged by Mrs C E Wilson
"The Duchess of Devonshire," after Gainsborough, 1727 1788
Mrs C E Wilson
"The Three Graces," after Reynolds, 1725 1792
Mrs G M Lindsay, the Misses McP Smith Porter
"The Blue Boy," after Gainsborough, 1727 1765
Mr Stewart Clark
- 18 OLD ENGLISH SONG—"Drink to me only with thine eyes"
Mr H Davis
- 19 GEORGIAN SCHOOL II
"Mrs Bradly" after Gainsborough, 1727 1785
Mrs F B Fenwick
"Squire and Mrs Haller" after Gainsborough 1727 1765
Miss Violet Pooley Mr Walter Fenwick
"Mrs Siddons," after Gainsborough 1727 1765
Mrs Nestor Paul
- 20 VIOLIN SOLO
(a) "Allegro from Sonata in A Major," Handel
(b) "Gavotte," Bach
Mrs J R Green
Mr F H Russell, Accompanist
- 21 GEORGIAN SCHOOL III
Arranged by Mrs G Phillips and Mrs Shaw
"Lady Hamilton" after Romney, 1734 1802
Mrs Mowbray
"The Ladies Waldegrave," after Reynolds, 1723 1792
Mrs Shaw, the Misses Weekes, Beatrice Fort
"Mrs Maxwell" after Romney, 1734 1802
Mrs G Phillips

22. OLD ENGLISH DANCE
 Music, "The Merry-makers' Dance," from "Nell Gwynne,"
 by Edward German
 Dancers trained by Col. Hobday
 The Misses L. Dumbleton, E. Dumbleton, M. Tilly, B. Street, E. Macdowall,
 G. Pitts, D. Macdowall, D. Jones
23. VICTORIAN SCHOOL I
 Arranged by Mrs. Heming, the Misses Kitto, Mills, Wylde, Kempe
 "Hope," after Watts, 19th Century
 Miss Street
 Arranged by Mrs. E. Hasell
 "Pleading," after Alma Tadema, 19th Century
 Miss Phyllis Green, Mr. W. Baulbee
 Arranged by Mrs. Heming, the Misses Kitto, Mills, Wylde, Kempe
 "Wedded," after Loughton, 19th Century
 Mrs. Galbher and Mr. F. T. Galbher
24. SONG—"Vision Fugitive" Massenet
 Mr. Paul Edmonds
25. VICTORIAN SCHOOL II
 Arranged by Mrs. Curtis Sampson, Mrs. J. J. Shallcross and
 Mrs. L. A. Genge
 "Dante's Dream," after Rossetti, 19th Century
 Mrs. Hose, Mrs. Geo. Johnston, Mrs. Willie Langley,
 Mrs. L. H. Kent, Mr. H. G. Garrett
26. NYMPH DANCE to music of Dvorak's "Humoresque"
 Miss T. Mesher
 Solo Violin, Mr. L. Turner
27. VICTORIAN SCHOOL III
 Arranged by the Misses Dunsmuir
 "The Mirror of Venus," after Burne Jones, 19th Century
 Mrs. Cecil, Mrs. Twigg, Mrs. Surlis, the Misses Little, Street, Bowser,
 Nation, N. Holmes, Muriel Dunsmuir, Kathleen Dunsmuir
28. VICTORIAN SCHOOL IV
 "The Motive of Pardon," from Act III, will be played by the orchestra
 just before the curtain rises on the picture "The Redemption of Fan-
 hauser." When the curtain drops the music changes to "The Pilgrims'
 Chorus"
 Arranged by Mrs. Heming and the Misses Kitto, Wylde, Kempe, Mills
 "The Redemption of Fan-hauser," after Dicksee, 19th Century
 Mrs. Hermann Robertsen, Messrs. H. G. Pocock, Frothewey, Campbell, J.
 Bridgman, Geoffrey Kitto, Yates, Hardman, Morris, Pearson, Davis,
 Masters John Reper, Kelly, Heming, Keith Deull, Filbeck Wilson
29. SONG WITH TABLEAU—"To Anthea" Hatton
 "Bid Me to Live and I Will Live Thy Protestant to Be"
 Mr. Paul Edmonds
30. VICTORIAN SCHOOL V
 Arranged by Mrs. F. B. Pemberton
 "Queen Victoria," after Winterhalter, 19th Century
 Miss Holmes
 "Queen Victoria's Accession," after Wells, 19th Century
 Miss Kathleen Gordon, Messrs. W. Holmes, Wilnot
 Arranged by Mrs. Hugo Beaven
 "Maidens in Costume" after the "London Cries," by Wheatley
 Miss Eileen Dumbleton, Miss Lorna Dumbleton, Miss Lily, Miss Marian
 Pitts, Miss Betty Street, Miss Eleanor Macdowall, Miss Daisy Mac-
 dowall, Miss Jeres, who will sell programmes and chocolates by kind
 permission of the management.

APPENDIX VIII

*Officers of the Island Arts Club, The Island Arts and
Crafts Club and The Island Arts and Crafts Society*

Based on Minutes and Reports of the Island Arts and Crafts Society, unless otherwise stated

1909

Meeting of September 29, 1909:

Chair - Edward Hasell, Secretary - Mary Daniell,
Treasurer Pro Tem - Charles Bamfylde Daniell

Meeting of November 17, 1909:

Chair - E. Hasell, Committee - Margaret Maclure, Samuel
Maclure, Louisa M. Mills, Theresa Victoria Wylde,
(Miss) L. Beresford Tully, Ethel M. Shallcross, Edith
Carr, Josephine Crease, Thomas Bamford, William H.
Langley

1910

Meeting of January 12, 1910:

Committee additions: J.J. Shallcross and E. Hasell
(Josephine Crease Diary, 1910)

Meeting of February 2, 1910:

President - J.J. Shallcross, First Vice President -
E. Hasell, Second Vice President - L. Beresford Tully,
Secretary - Mary Daniell, Treasurer - Charles Bamfylde
Daniell, Committee - Samuel Maclure, Louisa M. Mills,
Theresa Victoria Wylde, Josephine Crease, Thomas Bamford,
W.H. Langley (Josephine Crease Diary, 1910)

1911

Meeting of January 20, 1911:

President - E. Hasell, Vice President - Josephine Crease,
Vice President - J.J. Shallcross; Secretary - Mary
Daniell (til November 11, 1911), then J. Rutherford
Blaikie, Treasurer - C.B. Daniell; Committee - William
Middleton, Margaret Kitto, A.E. Collett, Thomas Bamford,
L.M. Mills, T.V. Wylde, Mary Mason, Ernest McGaffey,
(Mr.) Hallward

1912

Meeting of January 31, 1912:

President - E. Hasell, Vice President - J.J. Shallcross,
Vice President - Josephine Crease, Secretary - J. Ruther-
ford Blaikie; Treasurer - C.B. Daniell, Committee -
Mary Daniell, L.M. Mills, T.V. Wylde, M. Kitto, T. Bam-
ford, W. Middleton, Jacques Semeyn, A.E. Collett

1913

Meeting of November 13, 1912:

President - E. Hasell; Vice President - Josephine Crease,
Vice President - J.J. Shallcross, Secretary - J.R.
Blaikie, Treasurer - C.B. Daniell, Committee - Mary
Daniell, L.M. Mills, M. Kitto, T.V. Wylde, Miss E.M.
Hendy, Thomas Bamford, (Mr.) V.J. Cummings, (Mr.)
L.L. Mold.

1914

Meeting of November 19, 1913:

President - E. Hasell, Vice President - J.J. Shallcross,
Vice President - Thomas Bamford, Secretary - J.R. Blaikie,
Treasurer - C.B. Daniell, Committee - M. Daniell, T.V.
Wylde, J. Crease, L.M. Mills, M. Kitto, (Mr.) V.J.
Cummings, Hugh Davis, Crawford Coates, later addition
to Committee - (Mr.) F. Gulland.

1915

Meeting of December 2, 1914:

President - E. Hasell, Vice President - J.J. Shallcross,
Vice President - Thomas Bamford, Secretary - J.R. Blaikie,
Treasurer - (Mr.) Gulland, Committee - J. Crease,
M. Kitto, L.M. Mills, Elizabeth Hiscocks, Hay Stead,
(Miss) J.D. (?) Gordon, George G. Irvine, Crawford
Coates, April 21, 1915 J.R. Blaikie resigns as Secretary,
J. Crease - Secretary until April 21, 1915, when
Christian Izod Alexander was elected.

1916

Meeting of February 24, 1916:

President - Thomas Bamford, Vice President - E. Hasell,
 Vice President - J.J. Shallcross, Secretary - C.I. Alex-
 ander, Treasurer - Thomas S. Gore, Committee - J. Crease,
 L.M. Mills, M. Kitto, Mr. G.F. Murray, Elizabeth Hiscocks,
 Kathleen Agnew, Crossed out are the names of Hay Stead
 and Miss Gordon.

1917

Meeting of November 22, 1916:

President - Thomas Bamford, First Vice President - E.
 Hasell, Second Vice President - J. Crease, Secretary -
 C.I. Alexander, Treasurer - T.S. Gore, Committee - M.
 Kitto, L.M. Mills, Archibald M.D. Fairbairn, J.J. Shall-
 cross, Hugh Davis, K. Agnew, (Mr.) W.H. Stokes, Crossed
 out is the name of Mr. A.R. Hennell (who "did not act")
 (*Victoria Daily Colonist*, November 24, 1916, p. 9).

1918

Meeting of November*15, 1917:

President - Thomas Bamford, Vice President - E. Hasell,
 Vice President - M. Kitto, Secretary - (Mrs.) Emberson
 until February 7, 1918, (Mrs.) Heming serves until
 September 10, 1918 when (Mr.) Ravenhill takes over as
 Secretary, Treasurer - T.S. Gore, Committee - H. Davis,
 J. Crease, (Miss) Agnew, J.J. Shallcross, M. Mason,
 James McMillan, Alfred Emberson (until February 7, 1918
 when replaced by) (Mrs. J.) Ridley, (Mrs. W.) Bridgeman
 (resigns, probably in November, 1918 as condolence letter
 sent to her by club. She is replaced by) Victor
 Wheatley.

(*Victoria Daily Colonist*, November 16, 1917, p. 13).

1919

Meeting of December 5, 1918:

President - E. Hasell, Vice President - J. Crease,
 Vice President - M. Kitto, Secretary - (Mr.) Ravenhill,
 Treasurer - T.S. Gore, Committee - L.M. Mills, K. Agnew,
 H. Davis, T. Bamford, M. Mason, Lillian Sweeney, (Rev.)
 W.G. Boyd, J. McMillan.

1920

Meeting of November, 1919.

President - E. Hasell; First Vice President - J. Crease,
 Second Vice President - John Kyle; Secretary - ? ,
 Treasurer - T. S. Gore, Committee - M. Kitto, Dora Donough,
 Lillian Sweeney, Rupert Butler, L.M. Mills, (Mrs. G. P.)
 Hilda Napier, T. Bamford, Donald S. Cameron
 (Newsclipping in Miscellaneous Papers, Island Arts and
 Crafts Society, PABC).

1921

No record available at time of printing.

1922

Meeting of January, 1922:

Honourary President - Lieutenant Governor Walter Cameron
 Nichol, President - E. Hasell, Vice Presidents -
 Frederick B. Pemberton, Rupert Butler, J. Crease,
 T. Bamford, Secretary - J. S. McMillan, Treasurer -
 T.S. Gore, Committee - L. Sweeney, (Mrs. F.B.) Pemberton,
 (Mr.) J.C. M. Keith, (Mr.) J. Harvey, D. S. Cameron,
 John Hosie, L. M. Mills, M. Kitto, D. Donough, (Mrs. G.P.)
 Napier, John Kyle, (Mr.) D. J. Angus, Jacques Semeyn
 (*Victoria Daily Colonist*, January 13, 1922, p. 4)

1923

Meeting of November, 1922:

Honourary President - Lieutenant Governor W. C. Nichol,
 President - F. B. Pemberton, Vice Presidents - T. Bamford,
 D. J. Angus, L. Sweeney, J. Crease, Secretary - J. S.
 McMillan, Treasurer - T. S. Gore, Committee - Dora Donough,
 L. M. Mills, M. Kitto, Winifred Chambers, Maude Lettice,
 Louise Lovelands, (Mrs. N. A.) Gertrude (?) Shaw, Norman
 Simister, J. C. M. Keith, John Kyle, (Mr.) Johnson,
 William Menelaws, John Hosie
 (*Victoria Daily Colonist*, November 17, 1922)

1924

Meeting of November, 1923:

Honourary President - Lieutenant Governor W C. Nichol,
 President - F.B. Pemberton, Vice Presidents - T. Bamford,
 D.J. Angus, L. Sweeney, Secretary - J.S. McMillan,
 Treasurer - T.S. Gore, Committee - J. Crease, D. Donough,
 J.R. Blaikie, M. Kitto, M. Lettice, (Mrs. W.F.) Louise
 Lovelands, (Mr.) H.W. Jones, D.S. Cameron, (Mrs. F.B.)
 Pemberton, K. Agnew, Arthur Parker, R. Boyd McGill,
 (Mrs. N.P.) Shaw, (Mrs. Frank S.) Ethel Leather
 (*Victoria Daily Times*, November 22, 1923, p. 10).

1925

No record available at time of printing.

1926

Meeting

Honourary President -
 President - T.S. Gore, Vice Presidents -
 Secretary - J.R. Simons, Treasurer - J.S. McMillan,
 Committee - M. Lettice, J. Crease, (Mrs.) Young,
 (Mrs.) Anstie, (Mrs.) Rose Willis, Reginald Nairne,
 D.S. Cameron, T. Bamford, listed as missing were L.
 Sweeney, L. Lovelands (Mrs. F.B.) Pemberton, and
 (Mrs. B.S.?) Clare Hartley
 (Miscellaneous Papers of the Island Arts and Crafts
 Society, PABC).

1927

No record available at time of printing.

1928

Meeting of November, 1927.

Honourary Presidents - Lieutenant Governor Robert Randolph
 Bruce and the Honourable W.C. Nichol, (Mrs. W.F.) Annie
 Amelia (Rose) Bullen, J.D. Angus, President - T.S. Gore,
 Vice Presidents - T. Bamford, L. Loveland, Secretary -
 J.S. McMillan, Treasurer - D.S. Cameron, Committee -
 (Mrs. W.B.) Young, L. Sweeney, R. Willis, (Captain)
 A.E. Harrison, M. Lettice, (Mr.) J.R. Simms, (Mrs. C.M.)
 Pott, (Major) R.F. Leslie, Catherine Lothian, Francis
 C. Holland, (Mrs. M.) Grute.

1929

No record available at time of printing.

1930

Meeting of November, 1929:

Honourary President - Lieutenant Governor R.R. Bruce,
 President - T.S. Gore; Vice Presidents - T. Bamford and
 L. Lovelands; Secretary - J.S. McMillan; Treasurer -
 D.S. Cameron; Committee - R. Willis, M. Lettice, (Mrs.)
 Anstie, Justine Gilbert, Unity Baile, Russell Ross, Arthur
 Checkley, Gwladys Woodward, (Mrs. E.) Edwards, Helen
 Streatfield, (Mrs. D.) Walker.

1931

Meeting of December 3, 1930:

President - T. Bamford; First Vice President - T.S.
 Gore; Second Vice President - L. Lovelands; Secretary -
 C. Alexander; Treasurer - D.S. Cameron; Committee -
 M. Lettice, G. Woodward, George Southwell, R. Willis,
 (Mrs.) Anstie, (Mrs.) Josephine (?) Groos, (Mrs.)
 Edwards, Robert Rose, (Mrs. F.) Holland, Helen Streat-
 field, Unity Baile.

1932

Meeting of December 7, 1931:

President - T. Bamford, First Vice President - May Maynard,
 Second Vice President - L. Lovelands; Secretary - G.I.
 Alexander; Treasurer - D.S. Cameron; Committee - T.S.
 Gore, Charles F. Barker, (Mrs. J.L.) Edwards, (Mrs. M.M.)
 Margaret (?) Groos, (Mrs. F.) Holland, Melita Aitken,
 (Mrs. W.A.) Rose Willis, George Southwell (listed in
 minutes but not news article), M. Lettice, G. Woodward,
 Amy Adamson, Helen Streatfield
 (*Victoria Daily Colonist*, December 9, 1931, p. 9).

1933

Meeting of November 18, 1932

President - T. Bamford, First Vice President - D. S. Cameron; Second Vice President - M. Lettice, Secretary - C.I. Alexander, Treasurer - Cyril P. Connorton, Committee - A. Adamson, C.S. Barker, G. Woodward, T.S. Gore, (Mr) W.H. Reynolds, Beth L. Loveland, R. Willis, G. Southwell, (Mr.) W.H. Ronald, Gertrude Snider, On November 28, 1932 Mrs. Reynolds resigns and Frances Press takes her place. (*Victoria Daily Times*, November 19, 1932).

1934

Meeting of December 6, 1933

Honourary President - T.S. Gore, President - D.S. Cameron, First Vice President - M. Lettice, Second Vice President - G. Woodward; Secretary - C.I. Alexander; Treasurer - C. Connorton, Committee - H. Napier, G. Snider, Albert J. Sommer, Betty Newton, Frances Press, Beth Grimison, A. Adamson, L. Loveland, Elsa Palmer, J. Crease, (Miss) F.W. Drake, (Mrs. W.H.) Ronald. (*Victoria Daily Colonist*, December 7, 1933, p. 13).

1935

Meeting of January 24, 1935

Honourary President - T.S. Gore, President - D.S. Cameron, Vice President - (Mr.) S.M. Hobbs, Secretary - G. Woodward, Treasurer - C.P. Connorton, Committee - (Mrs. W.H.) Ronald, Beth Grimison, B. Newton, (Mr.) C. Campbell, A. Adamson, Adeline Baxter (*Victoria Daily Colonist*, January 24, 1935, p. 4).

1936

Meeting of December 4, 1935

Honourary President - T.S. Gore; President - C.F. Barker, Vice President - C.I. Alexander, Vice President - Hilda Napier, Secretary - (Mrs. S.M.) Isabel Hobbs, Treasurer - Amy Adamson, Committee - (Mrs. W.H.) Ronald, A. Baxter, B. Grimston, B. Newton, G. Woodward, C. Connorton, Advisory Committee - J. Crease, C.I. Alexander, M. Lettice.

1937

Meeting of December 3, 1936:

President - (Rev) Robert Connell (elected July 28, 1937),
 Vice President - J. Crease, Secretary - Grace Tuckey,
 Assistant Secretary - Lorne S. Richie, Treasurer -
 C. Connorton; Committee - C.F. Barker, B. Grimison,
 A. Adamson, (Deaconess) M.E. Robinson, Isabel Hobbs,
 Rose Willis, Edith Austin. On September 22, 1937
 C. Connorton resigns as Treasurer, and Grace Tuckey
 becomes Secretary-Treasurer. Advisory Committee -
 D.S. Cameron, M. Lettice, (Mrs.) Ronald
 (*Victoria Daily Colonist*, December 3, 1936, p. 13)

1938

Meeting of November 25, 1937:

Honourary President - J. Crease, President - R. Connell,
 Vice President - C.F. Barker, Secretary-Treasurer -
 (Mrs.) Ronald, Committee - I. Hobbs, M. Lettice,
 F. Press, (Mr.) W.F. Copeman, Arthur Checkley,
 William Menelaws, C. Connorton, On November 10, 1938
 M. Lettice signs the minutes as Second Vice President.
 (*Victoria Daily Colonist*, November 26, 1937, p. 5)

1939

Meeting of November 10, 1938:

Honourary President - J. Crease, President - R. Connell,
 First Vice President - C.F. Barker, Second Vice
 President - M. Lettice, Secretary-Treasurer - (Mrs.)
 Ronald; Committee - M. Grute, (Miss A) Ede, Frances
 Press, C. Connorton, R. Willis

1940

Meeting of December 7, 1939.

Honourary President - J. Crease; President - John Kyle,
 First Vice President - R. Connell; Second Vice
 President - M. Lettice, Secretary-Treasurer -
 (Mrs.) Ronald, Committee - Margaret Manuel, G. Woodward,
 Frances Press, B. Newton, R. Willis, (Mrs.) Blowers

1941

Meeting of January 6, 1941: Decided at Committee meeting that Committee to be returned by acclamation after spring exhibit.

Meeting of June 6, 1941:

Honourary President - J. Crease, President - John Kyle, First Vice President - (Sir) Heaton Robinson, Second Vice President - M. Lettice, Secretary-Treasurer - (Mrs.) Ronald, Committee - A. Baxter, Dorothy Woodward, B. Newton, J. Laing, I. Hobbs, F. Press, M. Grote, in March 23, 1942 B. Newton resigns
(*Victoria Daily Times*, June 7, 1941, p. 5)

1942

Meeting of June 16, 1942:

Honourary President - J. Crease, President - J. Kyle, First Vice President - H. Robinson, Second Vice President - M. Lettice, Secretary - I. Hobbs; Treasurer - Frances Press, Committee - M. Manuel, A. Baxter, E. Maude Bruce, J. Laing, (Mrs.) Ronald, D. Woodward
(*Victoria Daily Times*, June 18, 1942, p. 12)

1943

Above officers (elected 1942) carry through duties until November, 1943.

1944

Meeting of November 19, 1943.

President - J. Kyle, First Vice President - A. Baxter, Second Vice President - (Mr.) Turpin, Secretary - J.W. Laing (written in pencil, so perhaps either temporary or possibility), on February 28, 1944 (Mrs.) Rice-Jones elected Secretary, Treasurer - F. Press, Committee - M. Lettice, (Mrs. H.) Harrison, (Miss) Coton, B. Newton, D. Woodward, E.M. Bruce
(*Victoria Daily Colonist*, December 22, 1943, p. 7)

1945

Meeting of :

President: John Kyle.

(*Victoria Daily Colonist*, October 28, 1945, p. 4)

1946

No record available at time of printing.

1947

Meeting of :
President - John Kyle
(*Victoria Daily Colonist*, February 25, 1947, p. 17)

1948

No record available at time of printing.

1949

No record available at time of printing.

1950

No record available at time of printing.

1951

No record available at time of printing.

1952

No record available at time of printing.

1953

No record available at time of printing.

1954

No record available at time of printing.

APPENDIX IX

Works Exhibited By Josephine Crease With The Island Arts Club, The Island Arts And Crafts Club, And The Island Arts And Crafts Society

Works listed variously under the following names: Miss Crease, Miss J. Crease, Miss I. Crease (sic), J. Crease, and Josephine Crease (compiled by the Provincial Archives of British Columbia)

1910		43	A Summer Day in Vancouver Harbour	10.00
1910		113	Arbutus and Rocks, Shoal Bay, Victoria, B.C.	10.00
1910		114	Low Tide, Second Beach, Vancouver	15.00
1910		127	In Stanley Park, Vancouver	15.00
1911	WC	43	Broom Near Shoal Bay	20.00
1911	WC	47	Mountain Stream	-
1911	WC	60	Lake Louise	15.00
1911	WC	63	Broom, Beacon Hill	25.00
1911	WC	64	Illecillewaet Glacier	20.00
1911	WC	68	Victoria Glacier, Lake Louise	20.00
1911	WC	72	North Arm	15.00
1911	WC	80	An August Evening	NFS
1911	WC	189	North Arm	20.00
1911	WC	204	A Wet Day, North Arm	25.00
1912	WC	84	Fruitlands, Kamloops	48.00
1912	WC	102	On the North Thompson	45.00
1912	WC	122	Woodland Trail, Glacier	30.00
1912	WC	140	Illecillewaet Glacier	30.00
1912	WC	148	Shawnigan Lake	20.00
1912	WC	154	A Glimpse of Hermit Range	20.00
1912	WC	166	A Windy Day in the Straits	22.00
1912	WC	177	Autumn Uplands	22.00
1913	WC	38	Road to Sol Duc Farm	10.00
1913	WC	59	Broom, Beacon Hill	-
1913	WC	84	Sol Duc River	18.00
1913	WC	118	The Approach to Sol Duc	15.00
1913	WC	155	Sol Duc River	18.00
1913	WC	159	Spring	8.00

1913	WD	166	Yellow Broom	-
1913	WC	185	In Plumper's Pass	-
1914	WC	3	Molten Combe Oak Bay	-
1914	WC	7	Fraser River, Eburn	19.00
1914	WC	72	Comox Harbor	10.00
1914	WC	83	Spring Time	14.00
1914	WC	122	Patricia Bay	5.00
1914	WC	116	From Country Club, Vancouver	10.00
1914	WC	125	Pentrelew	-
1914	WC	137	The Split, Comox	25.00
1915	WC	57	Cowichan Bay	12.00
1915	WC	73	In Pentrelew Garden	-
1915	WC	77	Golden Broom, Beacon Hill	12.00
1915	WC	145	Sapling Dogwood	12.00
1916	WC	e1	Beach, Beacon Hill	6.00
1916	WC	36	From Marine Drive Vancouver	6.00
1916	C	29	Small Sketches Suitable for Christmas Gifts	-
1916	WC	58	Broom, Gonzales	6.00
1916	WC	64	Broom, Beacon Hill	6.00
1916	WC	100	From "Grouse Nest" Sooke	6.00
1916	WC	106	The Old Arbutus, Sooke	-
1916	WC	107	The Farm, Bonnybrook	-
1916	WC	125	Reflections	9.75
1917	WC	7	Victoria, February 1916	20.00
1917	WC	46	Snow, Pentrelew	5.00
1917	WC	51	June, Beacon Hill	30.00
1917	WC	78	Dallas Road in 1908	10.00
1917	WC	84	Willow Point, Kootenay Lake	15.00
1917	WC	96	Kootenay Lake	4.50
1917	WC	100	Broom Time, Beacon Hill	15.00
1917	WC	107	Four Mile Point, Kootenay Lake	15.00

(The Ninth Exhibition was actually shown in January, 1919,
not 1918)

1918	WC	75	A Cascade, Sol Duc	NSF
1918	C	23	Cake Cover	-
1918	WC	36	Saanich Arm After Storm	9.00
1918	WC	37	Beach, Saanich Arm	-
1918	WC	47	Broom, Beacon Hill	8.00
1918	WC	48	Third Beach, Vancouver	8.50
1918	WC	78	From Point Grey	5.00
1918	WC	79	Morning, Quamichan Lake	7.00
1918	WC	82	North Arm, Vancouver	10.00
1918	WC	103	Wind Bent Broom	8.00

1919	WC	79	The Old Cottage	7.00
1919	WC	80	Broom Time	15.00
1919	WC	81	Plas Panthoel Camp	9.75
1919	WC	82	Dogwood and Honeysuckle	8.00
1919	WC	83	Misty Weather, Salt Spring	6.00
1919	WC	85	Lake Louise	13.50
1919	WC	87	Sunset, Montagu Harbour	7.00
1919	WC	88	An Old Home	10.00
1920	C	57	Riveted Vase (shared credits with Mrs. G.P. Napier)	-
1920	WC	136	Smoky Day, Salt Spring Island	8.00
1920	WC	137	Haycocks, Victoria	20.00
1920	WC	138	Saanich Inlet	5.00
1920	WC	141	Early Spring, Saanich	20.00
1920	WC	142	Pentrelew	-
1920	WC	144	Spooks Hill, Salt Spring Island	5.00
1920	WC	145	Summer Cottage	5.00
1920	WC	146	Stormy Evening, Clover Point	9.50
1921	WC	31	A Glimpse in the Butcharts Gardens	5.00
1921	WC	32	Haycocks, Patricia Bay	15.00
1921	WC	33	Evening from Dr. Wace's	15.00
1921	WC	34	The Royal Yacht Club	7.50
1921	WC	35	Broom, Beacon Hill	35.00
1921	WC	36	Beacon Hill, Looking West	20.00
1921	WC	40	The Angel's Gateway	5.50
1921	WC	41	Sunset, Patricia Bay	5.50
1921	WC	37	Waiting Till the Clouds Roll By	12.00
1922	C	73	Window Wedges (Miss J. Crease and H. Pate, Carver)	-
1922	WC	99	Salt Spring Island	6.50
1922	WC	100	Mt. Baker from Saanich	7.50
1922	WC	101	Bazan Bay, Saanich	7.50
1922	WC	103	Winter	-
1922	WC	104	Bothell Road, Washington	8.75
1922	WC	105	Finerty	-
1922	WC	107	The "Amoy"	10.00
1922	WC	108	Near Victoria	6.00
1923	WC	35	Hope River	-
1923	WC	36	Mt. Chiam	12.00
1923	WC	38	Mt. Chiam	6.00
1923	WD	41	Waterfall, Sol Duc	9.00
1923	WC	43	Garden	7.50

1924	WC	4	Arbutus, Saanich	10.00
1924	WC	26	Bow Falls, Banff	-
1924	WC	29	Orcas Island, U.S.A.	20.00
1924	WC	32	Cascade Mountain, Banff	20.00
1924	WC	34	Bow Bridge, Banff	18.00
1924	WC	35	Bow River, Banff Hotel	18.00
1924	WC	49	Sunrise, Saanich	10.00
1924	WC	57	Thunderstorm, 5 am.	20.00
1925	WC	50	Crown Mountain from Comox	7.50
1925	WC	51	From Breed's Cross Road	10.00
1925	WC	52	Forbes Landing	-
1925	WC	55	Early Morning, Denman Island	8.75
1925	WC	56	Beaufrot Range, V.I.	10.00
1925	WC	57	The Sentinel, Denman Island	7.00
1926	WC	86	Old Cariboo Trail, Craig Lodge	17.00
1926	WC	87	The Meeting of the Seton and Cayoosh Rivers	19.00
1926	WC	88	Camass, Uplands Victoria	20.00
1926	WC	89	Mount Tolmie	12.00
1927	WC	66	Pt. Comfort Lighthouse	10.50
1927	WC	67	Blue Flowers of Uplands	15.50
1927	WC	68	Olympic Mountains	10.50
1928	WC	24	Arbutus Bough	9.50
1928	WC	44	Mountains, Hope, B.C.	12.00
1928	WC	57	Sooke River	10.00
1928	WC	145	Autumn "Pentrelew"	10.00
1928	WC	40	Holy Cross Mountain, Hope	15.00
1928	WC	124	View in South Saanich	30.00
1929	WC	28	Satellite Channel	12.50
1929	WC	33	Arbutus Lane, Mayne Island	19.50
1929	WC	45	Mercer Island, Lake Washington	12.50
1929	WC	75	After Rain	5.50
1930	WC	31	Camase, Uplands	15.00
1930	WC	41	Slough, Sardis, B.C.	12.00
1930	WC	92	Cowichan River	15.00
1930	WC	102	Two Rivers, Sproat Lake	10.00
1931	WC	1	Comas in the Uplands	6.00
1931	WC	16	Sweet Pea Farm	15.00
1931	SC	107	Boats, Inner Harbour	7.00
1931	WC	108	Maxwell Mountain	15.00

1932	WC	34	Penticton, B.C.	15.00
1932	WC	35	The Ramparts, Penticton, B.C.	10.00
1932	WC	43	Olympian Mountains	15.00
1932	WC	49	Taylor Arm, Sproat Lake	10.00
1933	WC	6	Cliffs, Okanagan Lake	25.00
1933	WC	7	Olympic Mountains	25.00
1933	WC	35	Active Pass	15.00
1933	WC	59	Beaufort Mountains	22.00
1934	WC	3	In Beacon Hill Park	12.50
1934	WC	32	The Open Gate	15.00
1934	WC	57	Mount Douglas Golf Links	20.00
1935	WC	32	Old Boat House, Mayne Island	10.00
1935	WC	33	Tranquility, Deep Cove	15.00
1935	WC	35	Sunshine Through the Trees	-
1936	WC	68	Snow in a Home Garden	20.00
1936	WC	73	Foot of Mt. Edith Cavell	-
1936	WC	88	Quamichan Lake	12.50
1937	WC	2	From Gorge Park	20.00
1937	WC	29	At Albert Head	28.00
1937	WC	37	From Denman Island	12.00
1938	WC	25	Arbutus Queenswood	9.00
1938	WC	82	Saxe Park	10.00
1938	WC	87	Vedder River, Sardis, B.C.	10.00

1939

There was no annual exhibition in 1939.

1940	WC	39	Mountain on Lake Edith	8.00
1940	WC	53	Haycocks, Saanich	8.50
1940	WC	59	Mount Cheam from Sardis	9.00
1941	WC	173	Camas Time	40.00
1941	WC	175	The Old Doctor's House	7.50
1941	WC	198	Old Friends, Pentrelew	20.00

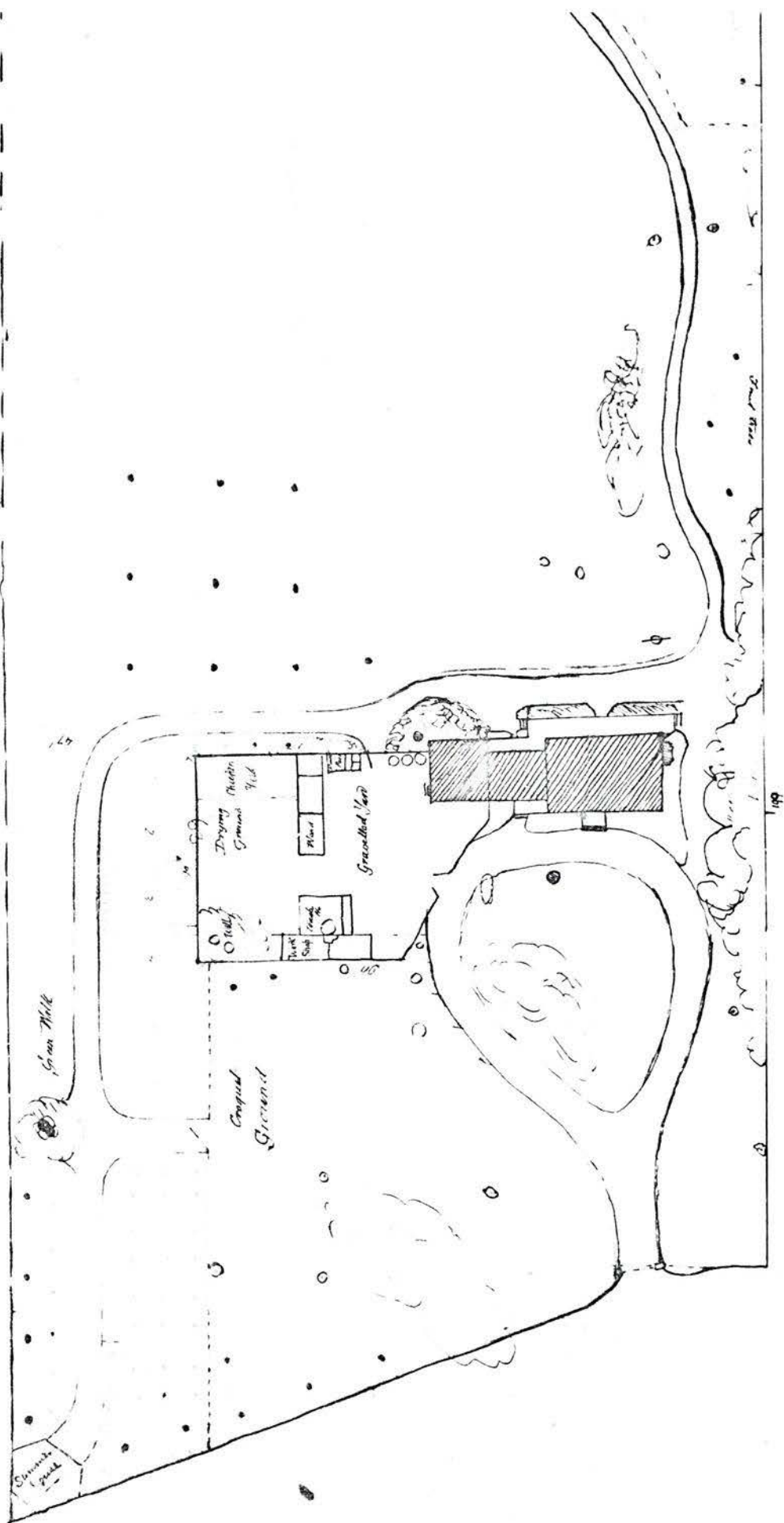
APPENDIX X

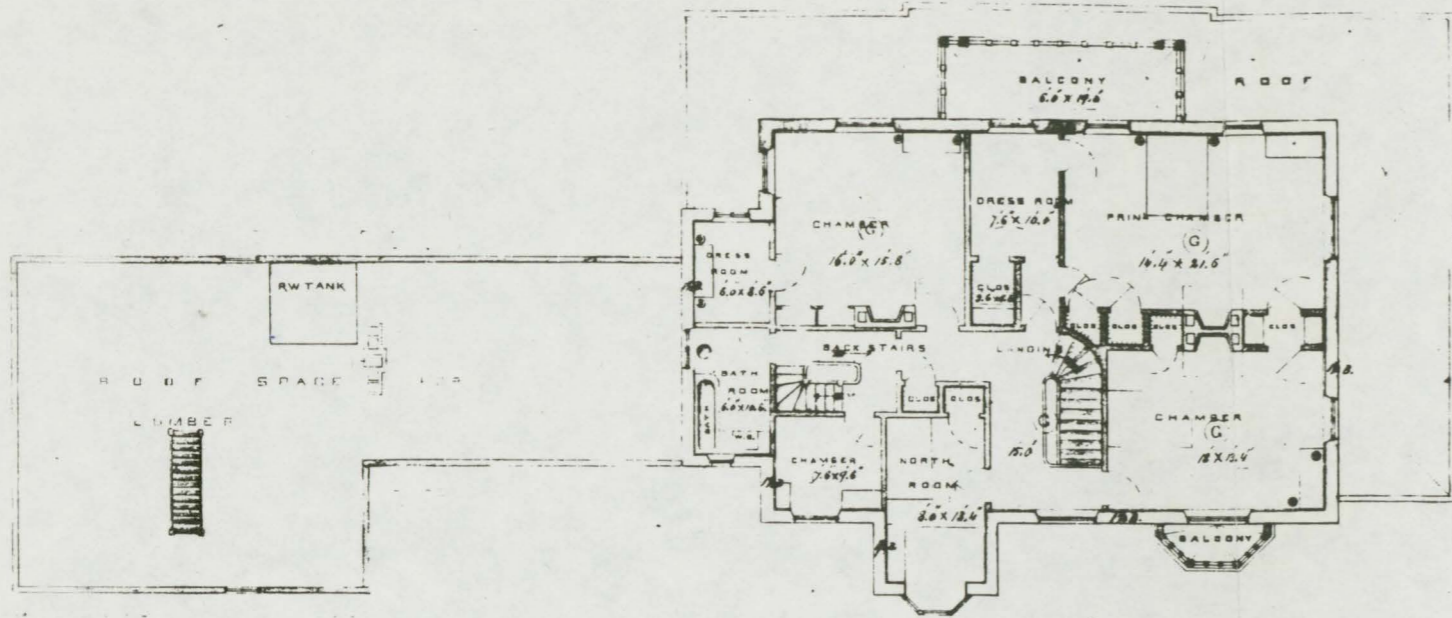
*Elevation Plans for "Pentrelew," Fort Street, Victoria,
British Columbia, PABC, Victoria, British Columbia
(616 9 (88)) enc e912p*

The first architect for the house was John Wright of the firm Wright and Saunders. In 1890 L. Buttress Trimen was the architect for the additions. In her diaries, Josephine Crease recorded renovations in 1905 and in 1935.

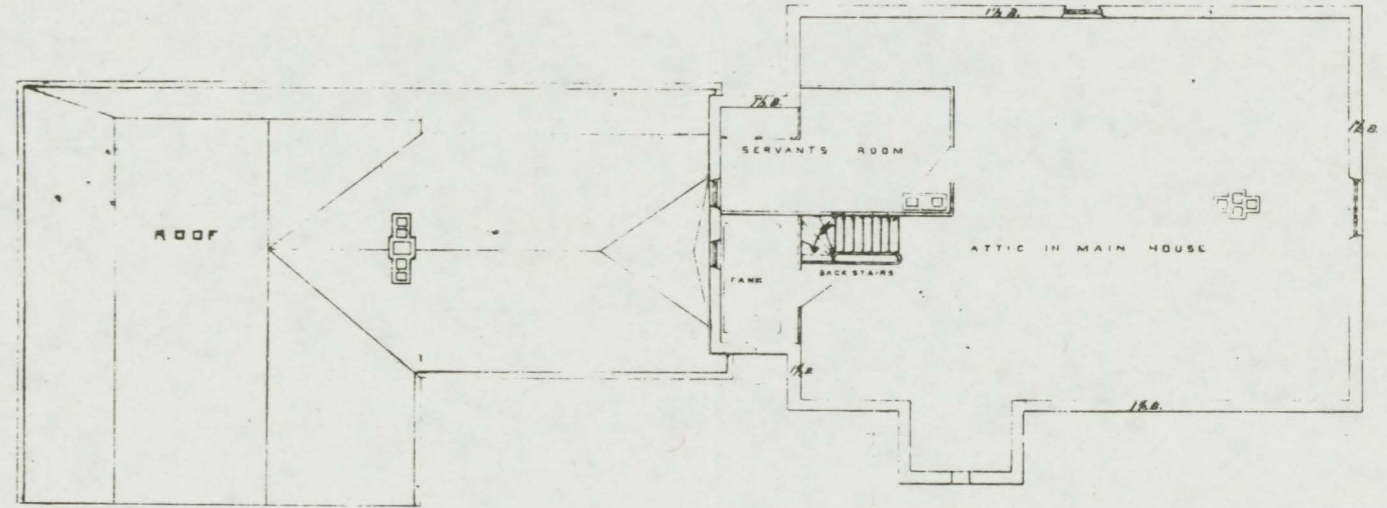
[511 , 511 A , 511 B , 511 C]

APPENDIX X



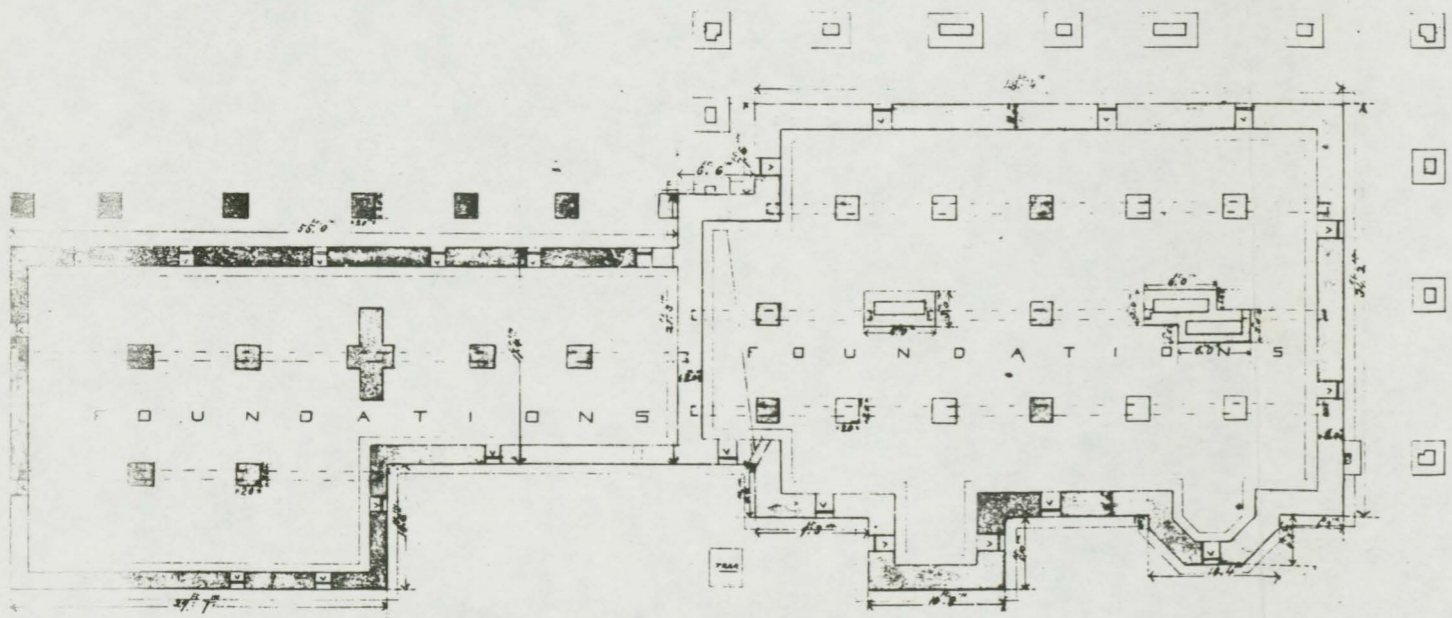


SECOND FLOOR PLAN

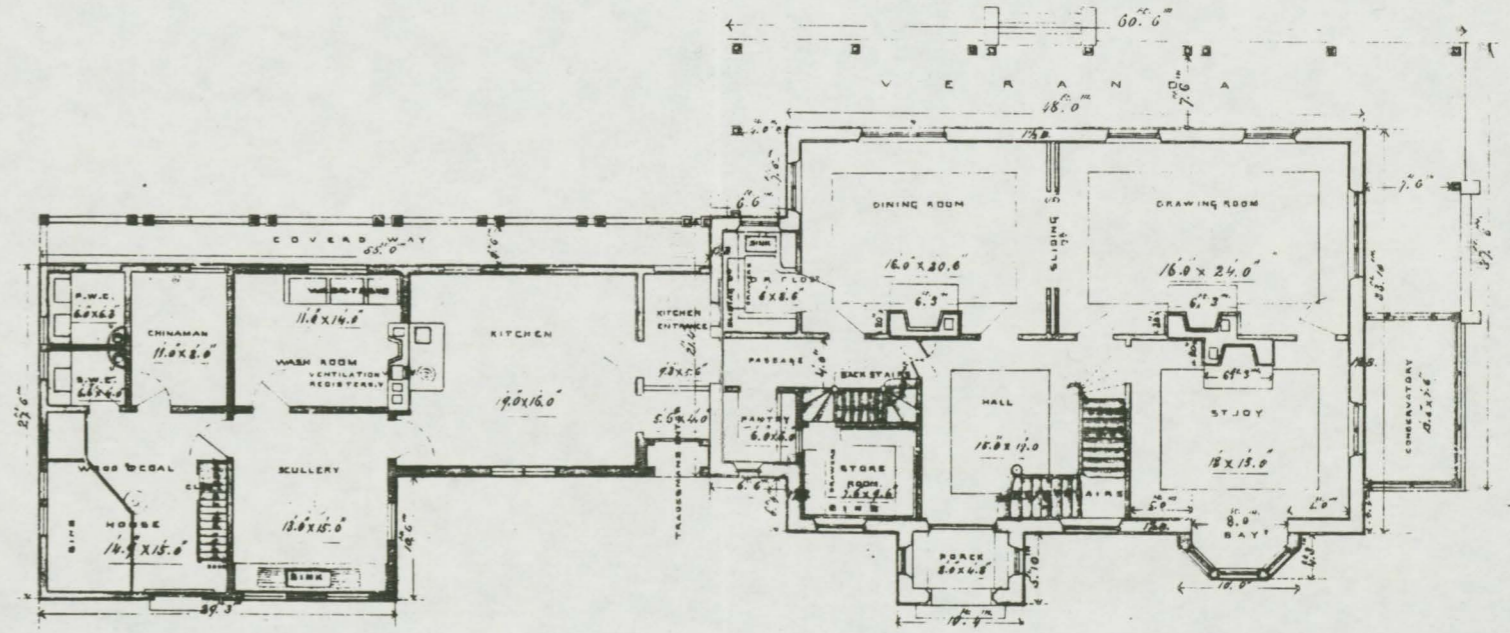


ROOF PLAN

Scale 1/8" = 1 foot - 1 inch



FOUNDATION PLAN



FIRST FLOOR PLAN

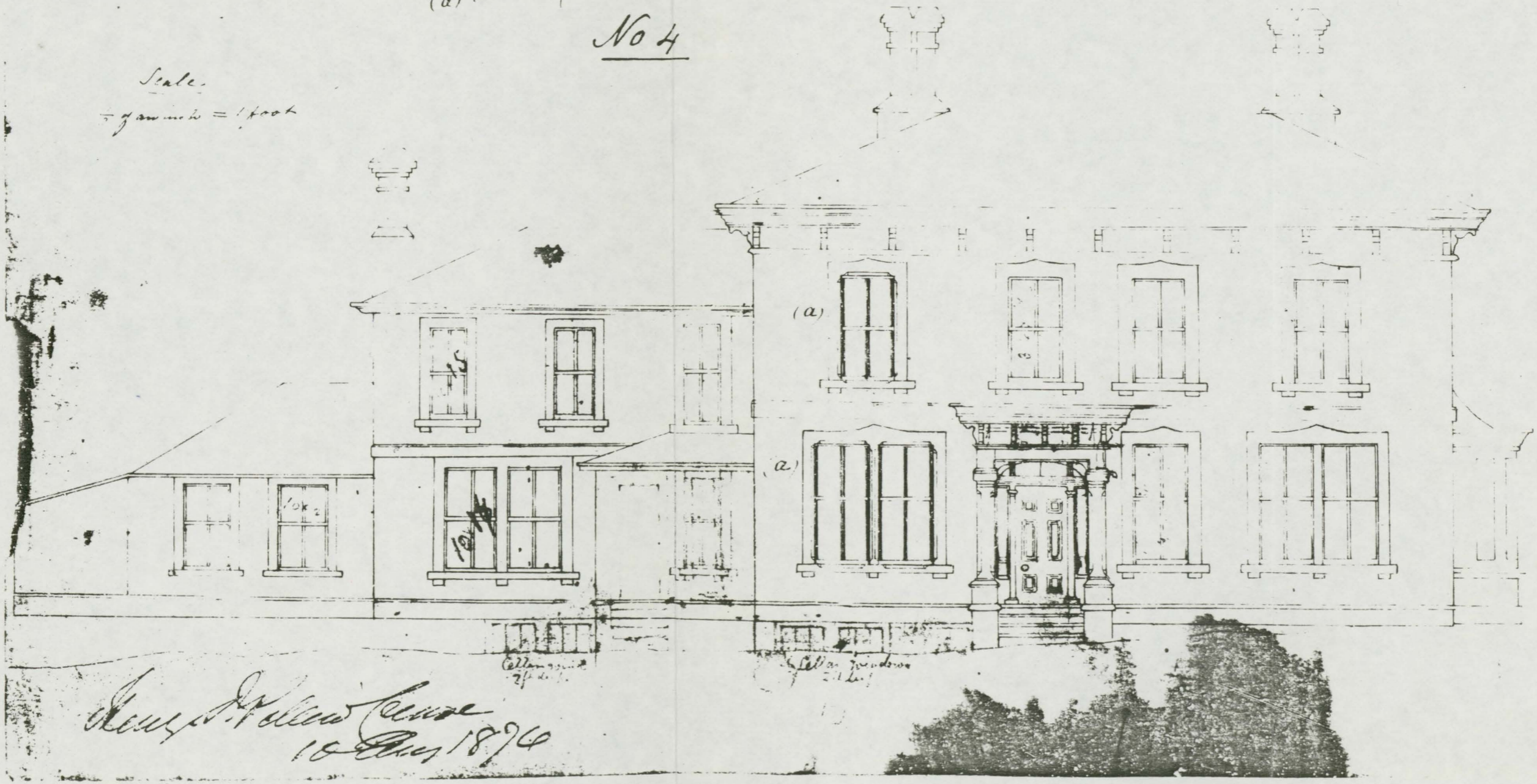
North Elevation

June 1874

(a) All other windows in main building to be finished in same style

No 4

Scale.
1/2" = 1 foot



New York June 1874

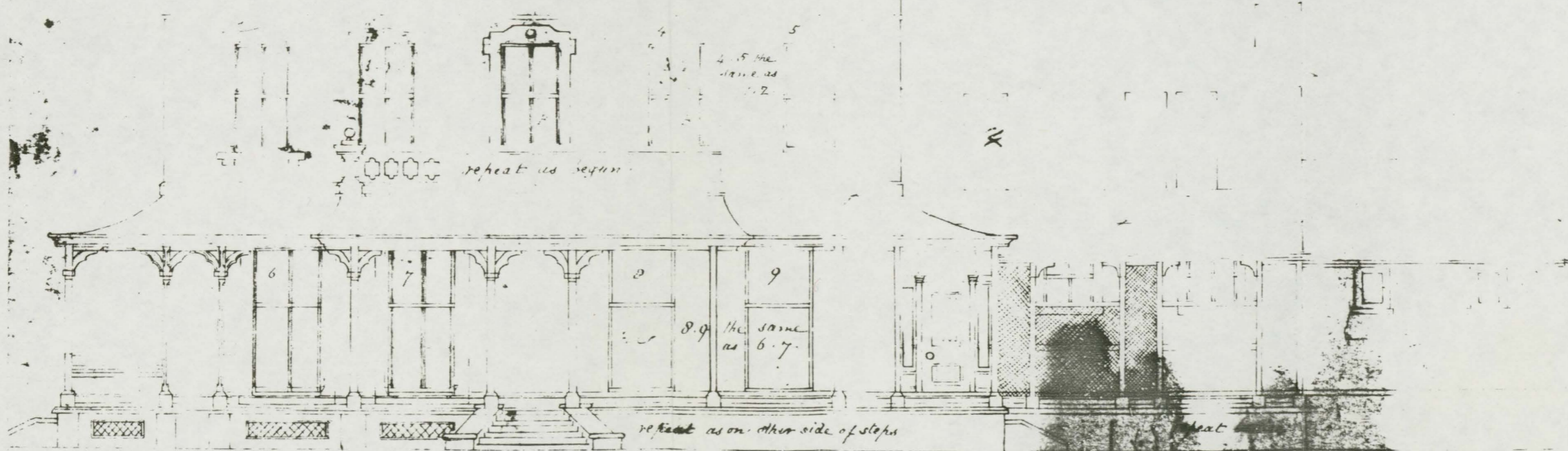
No 5

with elevations
and

The columns, cornice & brackets
the same as on elevation 1

Scale
of an inch = 1 foot

Chimney, cornice & windows
the same as in wing on both elevations



all others the same
Henry A. Woodhouse 10 Broad St. N.Y.

APPENDIX XI

Family Group Records

•

FAMILY GROUP RECORD

HUSBAND Henry Pering Pellew CREASE Occupation Barrister

Born	20 Aug 1823	Place	England
Chr		Place	
Marr	27 April 1853	Place	England
Died	27 Feb 1905	Place	Victoria, B.C.
Bur		Place	Ross Bay Cemetary, Victoria, B.C.
Father	Henry CREASE	Mother	Mary CREASE (nee SMITH)
Other Wives			

WIFE Sarah LINDLEY

Born	30 Nov 1826	Place	England
Chr		Place	
Died	10 Dec 1922	Place	Victoria, B.C.
Bur		Place	Ross Bay Cemetary, Victoria, B.C.
Father		Mother	
Other Husbands			

Children	Sex	When Born	Where Born	Marriage Date & Place
		When Died	Where Died	To Whom
1 Mary Maberly	F	27 Feb 1854 1915	Middlesex, England Victoria, B.C.	19 Jan 1886 Victoria, B.C. Frederick George WALKER
2 Susan Reynolds	F	18 Nov 1855 Jul 1947	Middlesex, England Victoria, B.C.	
3 Barbara Lindley	F	23 Nov 1857 24 Nov 1883	Antron, England San Francisco, Californ	May 1883 engaged to ? RIDLEY
4 Josephine	F	7 Aug 1864 24 Dec 1947	New Westminster, B.C. Victoria, B.C.	
5 Lindley	M	13 Mar 1867 15 Feb 1940	New Westminster, B.C. Victoria, B.C.	1893-1896 engaged to Annie Rose MISGRAVE*
6 Henry Hooker	M	30 Apr 1869 5 Jun 1870	Victoria, B.C. Victoria, B.C.	
7 Arthur Douglas	M	1 Mar 1872 1967	Victoria, B.C. Victoria, B.C.	16 Apr 1903 Victoria, B.C. Helen Louise TYRWHITT DRA
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Sources of Information

Other Marriages

Crease Family Tree, Crease Family Papers, PABC, Victoria
 Crease Family Register, Crease Family Papers, PABC, Victoria
 Josephine Crease, Diaries, PABC, Victoria

*Lindley was engaged a second time. 1907-1908 to
 Lilla LOWNDES

ORDER OF DATA

NAME John Henry BROWN
 PLACE Bramley Hamshire England
 DATE 2 September 1832

FAMILY GROUP RECORD

HUSBAND Henry CREASE

Occupation Royal Navy

Born	Place
Chr	Place
Marr	Place
Died	Place
Bur	Place
Father	Mother
Other Wives	

WIFE Mary SMITH

Born	Place
Chr	Place
Died	Place
Bur	Place
Father	Mother
Other Husbands	

Children	Sex	When Born When Died	Where Born Where Died	Marriage Date & Place To Whom
1 Mary Maberly	F	12 Aug		
2 Eliza	F			
3 Henry Pering Pellew	M	20 Aug 1823 27 Feb 1905	Victoria, B.C.	27 April 1853 England Sarah LINDLEY
4 Edward S	M			
5 Anthony R.	M			
6 Vyvyan				
7 Emily	F	7 Oct 1828 8 ? Feb 1900	Lytton, B.C.	
8 Lo ?				
9 John	M			
10 Irene	F			
11 Charles B *	M			
12				
13				
14				
15				

Sources of Information

Other Marriages

Crease Family Tree, Crease Family Papers, PABC, Victoria, B.C.

*Charles B. CREASE had at least three sons, Edward, Frederick, and George. According to Josephine CREASE'S diary, Edward came to British Columbia in December, 1896 (8 Dec 1896) and settled in the Nelson area. (15 Apr 1897)

George and Frederick CREASE arrived for the first time at Pentrelew in 1899 (21 Oct 1899)

ORDER OF DATA

NAME	John Henry BROWN
PLACE	Bramley Hampshire England
DATE	2 September 1832

FAMILY GROUP RECORD

HUSBAND John LINDLEY

Professor of Botany
Occupation University College, London

Born	5 Feb 1799	Place
Chr		Place
Marr		Place
Died		Place
Bur		Place
Father		Mother
Other Wives		

WIFE Sarah FREESTONE

Born	Place	Place
Chr		Place
Died	1 Nov 1865	Place
Bur		Place
Father		Mother
Other Husbands		

Children	Sex	When Born When Died	Where Born Where Died	Marriage Date & Place To Whom
1 George	M	30 Oct 1824 1831?		
2 Sarah	F	30 Nov 1826 10 Dec 1922	Acton ? England Victoria, B.C.	27 April 1853 Henry Pering Pellew CREASE
3 Nathaniel	M	29 Nov 1828		5 Aug 1858 Sarah Katherine TEALE
4 Barbara	F	23 Feb 1830		24 Oct 1867 Edmund THOMPSON
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Sources of Information	Other Marriages
Lindley Family Tree, Crease Family Papers, PABC, Victoria, B.C.	

ORDER OF DATA
 NAME John Henry BROWN
 PLACE Bramley Hampshire England
 DATE 2 September 1932

FAMILY GROUP RECORD

HUSBAND Nathaniel LINDLEY

Occupation

Born	29 Nov 1828	Place
Chr		Place
Marr		Place
Died	5 Aug 1858	Place
Bur		Place
Father	John LINDLEY	Mother Sarah FREESTONE
Other Wives		

WIFE Sarah Katherine TEALF

Born	2 Feb	Place
Chr		Place
Died		Place
Bur		Place
Father		Mother
Other Husbands		

Children	Sex	When Born		Where Born		Marriage Date & Place	
		When Died	Where Died	Where Died	To Whom		
1 John Edward	M	15 Sept 1860				28 Sept 1887	Isabel NICHOLS
2 Walter Barry	M	31 Dec 1861					
3 Jessie Louisa	M	6 Mar 1863					
4 Annie Clayton	F	21 May 1865				28 April 1886	William Cameron GULL
5 Mary Beatrice	F	17 Nov 1866 Dec 1895		Florence, Italy			
6 Lennor Hannay	M	14 May 1868					
7 Percy Hooker	M	14 May 1868 6 Apr 1871					
8 Francis Oswald	M	12 June 1872					
9 Constance Mary	F	7 Mar 1874					
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11							
12							
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15							

Sources of Information

Other Marriages

Lindley Family Tree, Crease Family Papers, PABC, Victoria, B.C.

ORDER OF DATA

NAME John Henry BROWN
 PLACE Bramley Hamshire England
 DATE 2 September 1832

FAMILY GROUP RECORD

HUSBAND Frederick George WALKER

Occupation Barrister

Born	5 Nov 1859 (?)	Place	
Chr		Place	
Marr	19 Jan 1886	Place	Victoria, B C
Died		Place	
Bur		Place	
Father		Mother	
Other Wives			

WIFE Mary Maberly CREASE

Born	27 Feb 1854	Place	England
Chr		Place	
Died	1915	Place	Victoria, B.C.
Bur		Place	Ross Bay Cemetary, Victoria, B.C.
Father	Henry Pering Pellew CREASE		Mother Sarah CREASE (nee LINDLEY)
Other Husbands			

	Children	Sex	When Born		Where Born		Marriage Date & Place To Whom
			When Born	When Died	Where Born	Where Died	
1	Margery Adelaide	F	12 Sept 1886		Victoria, B. C		24 Oct 1906 Victoria, B C Ralph Barwick DEANS
2	Robert Gervas	M	12 Feb 1888		Victoria, B C		
			24 Jan 1889		Victoria, B C		
3	Winifred Janet	F	8 May 1889		Victoria, B C		11 Dec 1906 Victoria, B C H. J. S. MUSKETT
4	Joan Margaret	F	8 May 1889		Victoria, B C		3 Oct 1910 (engaged)
5	Harvey	M	6 March 1891		Victoria, B.C		Henrietta ?
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Sources of Information	Other Marriages
Josephine Crease, Diaries, PABC, Victoria, B.C.	
*Margery Adelaide married a second time: 11 July 1917 to Aubrey Dashwood MUSKETT Ralph Barwick DEANS died 7 June 1916	
Aubrey Dashwood MUSKETT was a brother of H. J. S. MUSKETT to whom Margery Adelaide's sister, Winifred Janet, was married.	ORDER OF DATA NAME John Henry BROWN PLACE Bramley Hampshire England DATE 2 September 1932

FAMILY GROUP RECORD

HUSBAND Arthur Douglas CREASE

Occupation Barrister

Born 1 Mar 1872	Place Captain Mist's Cottage, Michigan St, Victoria
Chr 4 Jun 1872	Place Christ Church Cathedral, Victoria, B C
Marr 16 Apr 1903	Place St Saviour's Church, Victoria, B C
Died 1967	Place Victoria, B C
Bur	Place Ross Bay Cemetary, Victoria, B C
Father	Mother Sarah CREASE (nee LINDLEY)
Other Wives	

WIFE Helen Louise TYRWHITT-DRAKE

Born 21 Jun 1871	Place Victoria, B C
Chr	Place
Died	Place
Bur	Place
Father Montague William TYRWHITT-DRAKE	Mother Joanna TOIMIE
Other Husbands	

Children	Sex	When Born When Died	Where Born Where Died	Marriage Date & Place To Whom
1 Henry Tyrwhitt	M	4 Apr 1904	48 Birdcage Walk, Victoria	1 Sept 1944 Vancouver Elfreda TALBOT
2 Maude Helen	F	11 Dec 1906	48 Birdcage Walk, Victoria	21 Apr 1940, Victoria Ronald HORSEFALL
3 Thomas Brian Lindley	M	21 Aug 1909	"Ince" 915 Foul Bay Rd, Vic.	27 Feb. 1940 Vancouve Laura SHAW
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Sources of Information

Other Marriages

Crease Family Register, Crease Family Papers, PARC, Victoria, B.C.

ORDER OF DATA

NAME John Henry BROWN
 PLACE Bramley Hampshire England
 DATE 2 September 1832

VITA

Surname: JOHNSON-DEAN

Given Names: CHRISTINA BETTS

Place of Birth: OAKLAND, CALIFORNIA, USA

Date of Birth: July 20, 1944

Educational Institutions Attended, with Dates of Entering and Leaving:

UNIVERSITY OF CALIFORNIA, BERKELEY 1962 to 1966

SAN JOSE STATE UNIVERSITY, SAN JOSE 1966 to 1967

UNIVERSITY OF VICTORIA, B.C 1976 to 1980

Degrees, Diplomas, Etc., Awarded, with Dates and Names of Institutions:

B.A. 1966 University of California,
Berkeley

Standard Elementary 1967 San Jose State University,
Teachers Credential San Jose

Honors and Awards:

Pi Lambda Theta Educational Honourary 1967

University of Victoria Grants, 1976-1980

Publications:

"Emily Carr and Others at Victoria," Canadian Art Review,
Volume Two, 1978-1979, pp. 130-131.

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THE CREASE FAMILY AND THE ARTS IN VICTORIA

Author

Signature

CHRISTINA BETTS JOHNSON-DEAN

Name (typewritten)

Date