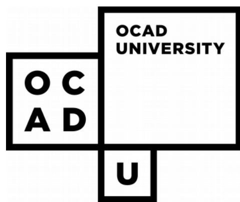

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A Mirror of Curriculum.

Art Libraries and Studio-Based Education: The OCAD University Experience (1876 -2016)

Daniel Payne
Head, Reference & Instructional Services,
Dorothy H. Hoover Library,
OCAD University

Dorothy Haines Hoover, Glendon Hall, c.1951 (Image credit: OCAD University Archives)

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Introduction

On Wednesday January 17th 1849, the following notification was printed in *The Globe* newspaper:

SCHOOL OF ART AND DESIGN

The following Petition has been circulated in the City and has received a good many signatures: —

To the Honorable the House of Assembly, in Provincial Parliament assembled.

The humble petition of the undersigned, Working Mechanics, residing in the City of Toronto,

MOST PRESPECTFULLY SHEWETH [sic],

That your petitioners have viewed with much gratification the generous and noble grants to, and endowment of the several Literary and Scientific Institutions of the Province, for the purpose of preparing and fitting youth of our country for the different learned professions and higher stations in life, as also for the encouragement of Agricultural pursuits, both of which objects your petitioners are fully aware are calculated in their spheres to promote the best interests of the country, and which (largely through the fostering aid thus afforded) have attained to a high standard and reputation.

Your petitioners are also fully sensible of the earnest consideration and attention that is justly given, especially by your Honorable House, to the interests of the commercial class of the community...Your petitioners, therefore, most humbly pray, that some small portion of the valuable time of your Honorable House, during the present season, may be devoted to the consideration of the advancement of their class, either by the establishment of a Provincial School of Art and Design, where youths intended for the various artistical [sic] and mechanical businesses could be prepared for entering with advantage upon their apprenticeship, by obtaining a scientific knowledge of the natural substances which they may be required to use, adoption of such other measures as to you Honorable House in its wisdom should soon meet.[1]

This petition was not the first appeal in Toronto calling for the establishment of a formal art and design-based school, but it is significant in demonstrating the public's recognition of the civic need for founding such an institution. The year is significant: in 1847, educational reformer Rev. Dr. Egerton Ryerson had opened the province's first teacher's educational facility, known as the Normal School,[2] and plans were underway in 1849 to open an accompanying school of art through a bill introduced in the Provincial Legislature titled the Malcolm Cameron School Act.[3]

Although the "provincial school of art and design" would not be established until almost thirty years later, the petition essentially records a template for what would eventually become OCAD University, an educational institution of almost 5,000 full-time equivalent students offering a range of graduate-level programmes. The desire to combine aesthetic theory with practice; to regularize professional standards in creative careers; to democratize access to art instruction; and to integrate artistic principles within science, industry, and society has, to varying degrees, remained constant throughout the school's history. These goals were to be enacted by recognizing aesthetics, expressed through both art and design product-

ion, as a viable form of academic inquiry; one that is accorded the same acknowledgement as other "literary and scientific" disciplines firmly ensconced in higher education. What has changed, however, is the pedagogic mode by which these ideals were conveyed; therefore, any history of informational support—visual, tactile, or textual—for these curricular goals inevitably becomes a historiography of how collections, services, and mandates responded to the prevailing educational philosophies of the curriculum.

References to collections of scholastic materials housed at the school are elusive until 1922 with the formal incorporation of a dedicated library space; however, a variety of primary sources help in decoding how the curriculum was conveyed and, consequently, what supporting informational resources were used to enact learning. A combination of memoires, archival sources, and an open and detailed nineteenth century journalistic record of Toronto's cultural development provide a lucid view of the history of OCAD University, especially during its earliest stages. The ensuing essay is not intended to be solely a history of the library at the art and design school in Toronto, but seeks to compile references on the intersection between spaces and available research collections, then correlate these with prevailing external curricular goals and objectives. This confluence permits an understanding of how library services responded to the fluctuating pedagogical standards used through time in assessing the role of "information" as a factor in the process of learning to become an artist or designer.

From the founding of the school in October 1876, initially christened as the Ontario School of Art, broad periods might be identified that are shaped by prevailing international educational philosophies; ones that coincide, almost fortuitously, with significant changes at the local level in access to informational collections:

- 1876 – 1922: The South Kensington Model (The Academic Tradition)
- 1922 – 1951 The Arts and Crafts Legacy
- 1951 – 1988: The Bauhaus
- 1988 to the present: New Ecologies

The focus of this study seeks to demonstrate how prevailing international art and design educational philosophies shaped attitudes towards the perceived informational supports needed to implement curricular outcomes and that the various transformations of the library—and administrative support thereof—have been distinctly shaped by these instructional approaches moving from the Academic tradition, through to Arts and Crafts ideals, to the full embracing of the Bauhaus pedagogical model and beyond. In evoking the "mirror" metaphor, a Lacanian reading seems inevitable. Such a didactic reference is useful in that a sense of "wholeness" and self-identity is created through interaction with one's reflection; yet in addition, the mirrored image can be more than a direct replication of the self, serving instead as an idealized vision that represents prospective aspirations, perhaps even a romanticized picture of what the viewer hopes to be. Interestingly, comprehending the "mirror stage" in Lacanian analysis facilitates entry to more advanced phases where one achieves a "symbolic" understanding of existence.[4] The library as mirror of the curriculum, therefore, can permit a more nuanced and emblematic understanding of aesthetics and the process of instilling these concepts through educative systems; a realization that, ideally, occurs in an equally meaningfully manner for the library and as much as for curricular administrators and instructors.

Chronology

Although not intended as a survey of the school's entire historical trajectory, details promoted institutionally concerning the chronology of locations, names, and professional affiliations of OCAD University have been inexact. Likewise, an official history of the school has never been written, so much of the information below, especially prior to 1912, serves as primary research that has not been previously chronicled. Based on information from contemporary newspapers, personal memoires, and other ephemeral publications the following timeline might be constructed (see Appendix for detailed chronology):

1876 – 1883

Ontario School of Art

- 1876 – 1883: Ontario Society of Artists Rooms, 14 King Street West.[5]

Founded by the Ontario Society of Artists, the curriculum is based on the "South Kensington Model" formulated at the Government School of Design in London, England (later to become the Royal College of Art). The school's mandate is described in a contemporary *Globe* newspaper review:

> The cultivation of the aesthetical faculty is as necessary to the high type of civilization as intellectual culture, physical development, and material progress; and the love of the beautiful can only be successfully cultivated by a process of education as rigid and philosophical as that to which the mental faculties are subjected while under training.[6]

By 1882, accommodations for the school become severely constrained physically and financially, so the Minister of Education, the Hon. Adam Crooks, arranges to relocate the school to the provincial educational facility, the Toronto Normal School. A report of his speech to the graduating class in the 1882 Spring convocation, indicates his enthusiasm regarding the impending move:

> [The] Hon. Mr. Crooks, who occupied the chair, after referring to the great advantage of such a school in a county so young in the finer arts as Ontario, said he was in hopes that the efforts of the school would be still more successful in the future than they had been in the past, and he, on behalf of the Government, would do everything he could to bring about arrangements which both teachers and artists would find much more satisfactory than in the past.'[7]

Plate 1. King Street West looking west from Yonge Street, 1888; location of Ontario Society of Artists Rooms, 14 King St. W. (Image credit: City of Toronto Archives).

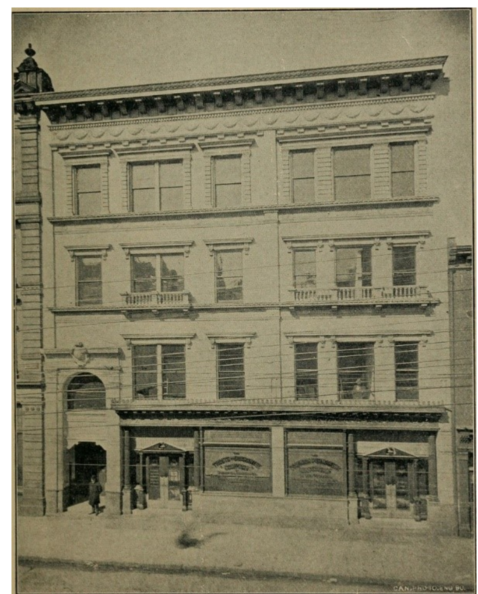


Plate 2. 14 King St. W., 1898; after being vacated by Ontario Society of Artists with an additional storey, new façade and window configuration (Image credit: "The Trusts and Guaranty Company Limited, Toronto, Ontario." Thomas Fisher Rare Book Library - University of Toronto)

1883 – 1886

Ontario School of Art

- 1883 – c.1886: Normal School, St James Square.

The school is jointly run by Ontario Ministry of Education in collaboration with the Ontario Society of Artists until about 1884. Secretary Robert F. Gagen claims the Ontario Society of Artists “gladly received” the proposal as they were “greatly distressed over the inefficient means by which the art students received instruction, and which they could not, (for financial reasons) improve.”[8]

The amicable relations soon unravel: Gagen, in his unpublished retrospective memoire, reports that “after the Art School left the Society’s rooms and moved to the Normal School building, the members ceased taking personal interest in it, relying on their representatives on Council to see that their wishes were carried out.”[9] By February 28th 1884, the school’s chair and former Ontario Society of Artists Vice-President Lucius O’Brien submits his resignation letter, signalling the growing dissatisfaction with the management of the school’s curriculum.

Dr. Samuel Passmore May assumes leadership and runs the school until 1886;[10] this period witnesses the creation of seven separate art schools throughout Ontario in connection with the establishment of regional Normal Schools. As well, strong relationships are forged with the Mechanics’ Institute of Toronto.[11]

Plate 3. Toronto Normal School. 1889. (Image credit: Archives of Ontario)

1886 – 1890

Toronto Art School

- 1886 -1887: Normal School, St. James Square.
- 1887: Niagara St. School, West End Branch Location opened likely at 222 Niagara Street.[12]
- 1887-1890: The Davis Building, 20 Queen Street West (perhaps 748 Queen Street West in 1890). [13]

The Toronto Art School appears under the auspices of the Ontario Ministry of Education Department and is placed under the directorship of "business man" Dr. J.E. White.[14] This designation, Toronto Art School, is the name most widely represented in newspaper listings although the "Toronto School of Art" is occasionally used. Confusingly, Robert F. Gagen's memoire also uses this latter formulation.

Despite this inconsistency, the school is officially renamed yet, institutionally, considers itself as a continuation of the earlier Ontario School of Art despite the lack of any direct affiliation with the Ontario Society of Artists. The school flounders, so that by 1889, Dr. White holds meetings to advocate for an amalgamation of the "Art School evening classes" with the Mechanics' Institutes and newly formed Toronto Free Libraries.

Note that this phase of the art school and its location on Queen Street west will not be analyzed in the ensuing research, as it is not fully representative of the school's historical trajectory (For more information on this time period, see Appendix: Detailed Chronology, 1886 – 1890).

Plate 4. Niagara Street School, 222 Niagara Street, c.1880. (Image credit: Niagara Street Junior Public School)

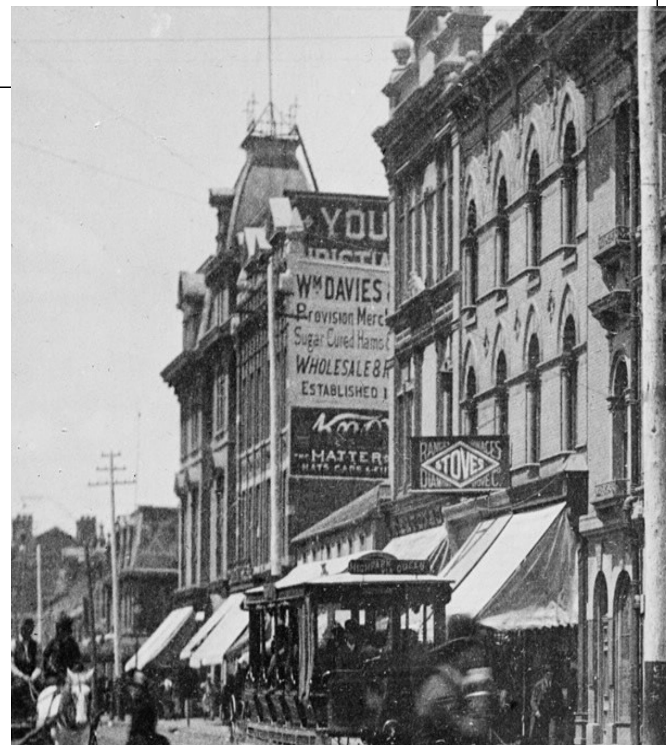


Plate 5. Queen Street West, looking west from Yonge Street; likely location of Toronto Art School in the Davis Building, 1887 – 1890. Although spelled differently, the Wm. Davies advertisement suggest the buildings' location (Image credit: Toronto Public Libraries).

1887 – 1888

Ontario School of Art

- 1887: Ontario Society of Artists Rooms, 14 King Street West.

Based on contemporary newspaper advertisements from *The Globe*, it appears that the Ontario Society of Artists attempt to reopen the school in its former accommodations in the "Society Rooms" at 14 King St. West. Only one Winter term seems to have been offered at this venue, although an ephemeral advertisement for the school appears on October 17th 1887, under the direction of William Cruikshank[15] who would later become a founding instructor at the Central Ontario School of Art and Industrial Design. On January 11th 1888, *The Globe* reports on a proposal for a "New Art Society Building" on the corner of Victoria and Shuter Streets, possibly in expectation of reviving the Ontario Society of Artists' art and design school. The scheme, however, is not realized.

1890

On October 21st 1890, a raucous meeting is held for the Toronto Art School directors, presided over by Dr. J.E. White and attended by numerous Ontario Society of Artists members including Robert. F. Gagen and artists Frederic Marlett Bell-Smith and William Albert Sherwood. A detailed report published in *The Globe* on the following day, ominously titled "The Auger and the Gimlet," chronicles the discussions where the Ontario Society of Artists question the "legality of the constitution" and ultimately resort to an "attack on the directors."[16] In the initial presentation by Dr. White, he points to a blackboard used in the meeting on which the following is written:

> History of the Toronto Art School—Ontario Society of Artists: One school, five years, $9,800. Seventy-two hour lessons a year –1876, $1,000; 1877, $1,100; 1878, $1,100; 1879, $2,100; 1880, $4,500. Total $9,800
>
> Under the direction of business men:--Two schools, five years, $2,600. Ninety two hour lessons a year –1886, $0; 1887, $200; 1888, $800; 1889 $600; 1890, $1,000 from the city. Total, $2,600.
>
> Continuing, Mr. White said although it had taken a great deal more to keep the school up than formerly, yet the 'gimlet had made a good showing against the auger.'[17]

Bell-Smith fires back that the numbers were inaccurate and an ensuing debate leads to a claim from Sherwood that "the Ontario Art School was illegally constituted, and that all the famous art schools of France and other foreign countries were managed by professional artists….your school is illegal."

In the following month, the Ontario Society of Artists spearhead a group to reconstitute the art school. Bell-Smith attends and is reported as saying, "that the new society was prepared to take up the work and do it properly, but they would not attempt to resuscitate the old school because they believed it was already a corpse." [18]

1891 – 1912

Central Ontario School of Art and Industrial Design

- 1891 – 1895: Academy of Music & Art Gallery, 173 King Street West.
- 1895 – 1910: Princess Theatre, 165 King Street West. This is the same location as King Street West was renumbered in 1895; in this same year alterations and repairs to the newly renamed Princess Theatre (formerly the Academy of Music & Art) delayed opening of the school.[19]
- 1910 Fall Term: 1 College Street West. Gagen records this temporary location for fall 1910 which is corroborated by an advertisement in *The Globe* (October 22nd, 1910, 5).
- 1911– 1912: Top floor of The Grange, Grange Park Road, later 100 McCaul Street.[20]

An article from the *Toronto Daily Mail* describes the aspirations of the new configured institution:

> The incorporation of a strong body of art educators ... who have come before the public as the Central Ontario School of Art and Design, cannot but be regarded as an event of no small importance. The progress of art education in Toronto has been retarded by various untoward circumstances, but there seems room for hope that really effective work may now be done.[21]

Within the first year, 165 students are reported as attending classes.[22] By 1902, the student population had grown to 215 with almost equal gender parity: 121 male; 94 female.[23] A full page spread of student works are reproduced in *The Globe* claiming:

> The School of Art has successfully passed its twelfth session, and its last season was one of continued progress and development. At almost every succeeding session the school has shown an increased attendance, and the work of the students has been characterized by a distinct improvement upon that of the preceding year, and, what is perhaps still more gratifying, the recognition of the value of the school by business men has never been so generous and cordial as it is at present.[24]

The following years, however, are overshadowed by instability and insufficient funding. In 1905, the school narrowly escapes being subsumed by the technical high school system. The number of students steadily decreases so that by 1911, only 74 are enrolled. In response, a deputation committee is formed representing "various art societies of the city" and individual stakeholders, including George A. Reid and Robert F. Gagen, who meet with the Minister of Education to convey the message that:

> Ontario had fallen far behind in the teaching and fostering of both fine and industrial art. One result was that manufacturers were finding it difficult to secure capable designers. The endowment of a school that would teach industrial art as well as what are generally known as the 'fine arts,' would mean a great deal to the industrial advancement of the Province.[25]

The appeal is successful and Government funding is announced by the Minister of Education in early September, perilously close to the commencement of the Fall term on October 11th 1912.[26]

Plate 6. King Street West, south side, between York and Simcoe Streets, showing Princess Theatre, 1900. (Image credit: Toronto Public Libraries).

Plate 7. The Grange, 1909. (Image credit: Toronto Public Libraries).

1912 to present

Plate 8. Ontario College of Art Building (Grange Wing), c. 1930. (Image credit: OCAD University Archives).

Ontario College of Art

- 1912 – 1995

Ontario College of Art and Design

- 1995 – 2002

OCAD University

- 2002 – present

Locations and Buildings:

- 1912 – 1920: Normal School, St James Square entire second floor occupied.
- 1920 – present: Grange Park Road, later 100 McCaul Street.
  - 1920: The "New" Ontario College of Art building (later called the Grange Wing) is constructed by architects Horwood & White in consultation with George A. Reid.[27]
  - 1957: Main Building (100 McCaul Street) opens, designed by Govan, Ferguson, Lindsay, Kaminker, Langley & Keenlyside.
  - 1963: Nora E. Vaughan Auditorium is built.
  - 1967: Two new floors and an atrium are added.[28]
  - 1998: Two new buildings acquired: 113 (the Annex Wing) and 115 McCaul Street.
  - 2004: Sharp Centre for Design is opened, designed by Alsop Architects with Robbie Young + Wright.
  - 2007: 49 – 51 McCaul Street acquired.
  - 2007: 205 Richmond Street West (originally built as The New Textile Building) purchased.
  - 2010: buildings on 230 and 240 Richmond Street West secured.

Plate 9. Ontario College of Art, 1957 (Image credit: OCAD University Archives).

On October 1st 1912, the first session is held although a potential change of locations appeared ominously on the opening day of the new school:

> The time for receiving tenders for the sale of the Normal School property and buildings expired...yesterday [30 Sept.] ... The sale of the property raises the question of the disposition of the different branches of the Education Department now housed at the Normal School ... The Ontario College of Art could quickly find other quarters, and the offices of the department could be accommodated in the new wing of the Parliament Buildings.[29]

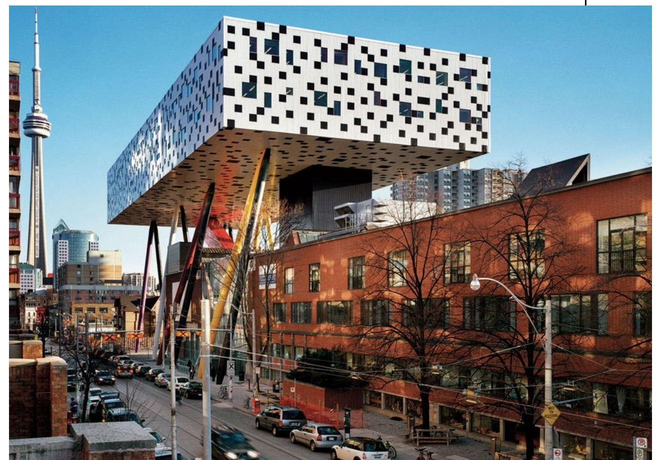


Plate 10. Sharp Centre for Design, OCAD University, 2004. (Image credit: OCAD University).

Despite this instability, “more than fifty students” enroll for the first session as reported in *The Globe* on October 5th 1912. President George Agnew Reid shapes the curriculum using a practice rooted in Arts and Crafts aesthetic principles until 1928 when he is “nudged into retirement.”[30] His replacement, J.E.H. MacDonald, a prominent member of the Group of Seven, represents a new nationalistic aesthetic.

The naming of Frederick Stanley Haines (Dorothy Haines Hoover’s father) as principal from 1933 to 1945, heralds the adoption of Bauhaus educational philosophies, as he arranges for faculty to study with members of the Bauhaus at the Black Mountain College, North Carolina, under Josef Albers. From 1955 to 1970, the school campus expands under Sydney Hollinger Watson’s tenure as president, who successfully lobbies government for funding to expand the College’s infrastructure.[31]

In 1969, a new Ontario College of Art Act is passed; for the first time students (3) and faculty (6) are represented on the 19 member council.[32] This new body hires artist Roy Ascott as President in 1972, who radically alters the curriculum to abolish departments and even formal classes; the tumultuous period is short-lived and an “anti-Ascott” faction ousts him from his position.[33]

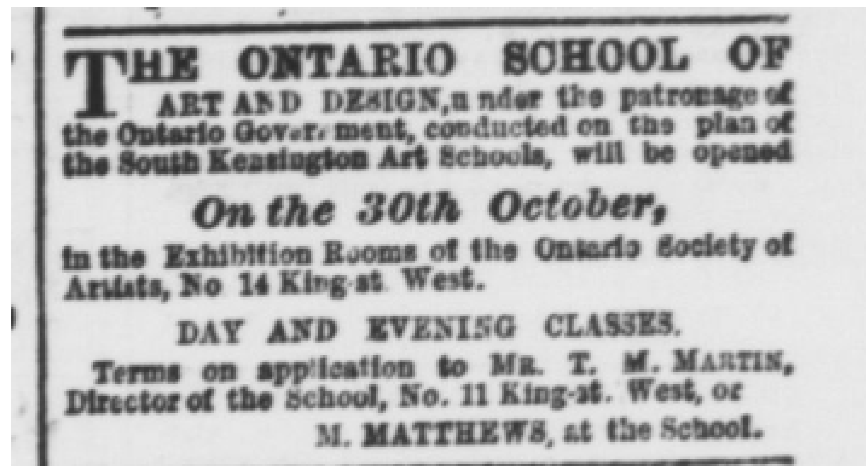
Despite marked financial instability throughout the 1990s, the school succeeds in securing degree-granting status and is reconstituted as a university in 2002. As a physical testament to this new academic direction, the school opens the Sharp Centre for Design in 2004 which quickly becomes an iconic landmark on the Toronto skyline. Under the presidency of Sara Diamond, OCAD University expands rapidly to almost 4,500 students, while the curriculum embraces innovative digital course offerings and a range of inter-disciplinary graduate level coursework.

Library Locations:

- 1912 – 1920: Normal School, St. James Square.
- 1922 – 1951: 2nd Floor: “Models’ dressing room off of life drawing studio,” Grange Park Road, later 100 McCaul Street.
- 1951 – 1957: Wood Estate (Glendon Hall), 2275 Bayview Avenue.
- 1957 – 1981: South east corner of the new wing, 100 McCaul Street.
- 1981 – 1999: Entire first floor of the “Grange Wing,” 100 McCaul Street.
- 1999 – present: Annex Wing, 113 McCaul Street.
- 2010: Learning Zone opens, 1st floor, 113 McCaul Street.
- 2010: Visual Resources, Archive & Special Collections, relocation to 230 Richmond Street West.

1. The South Kensington Model (1876 – 1912)

As announced in the first public notifications for the Ontario School of Art, the Ontario Society of Artists clearly sought to integrate the educational principles of the "South Kensington School" into the curriculum of the fledgling Canadian institution (Figure 1).



THE ONTARIO SCHOOL OF ART AND DESIGN, under the patronage of the Ontario Government, conducted on the plan of the South Kensington Art Schools, will be opened

On the 30th October,

in the Exhibition Rooms of the Ontario Society of Artists, No 14 King-st West.

DAY AND EVENING CLASSES.

Terms on application to MR. T. M. MARTIN, Director of the School, No. 11 King-st. West, or M. MATTHEWS, at the School.

Figure 1. "The Ontario School of Art and Design," Advertisement (*The Globe*, October 24, 1876, 2).

Based on the philosophies of Great Britain's Government School of Design—later to become the Royal College of Art in 1896—the pedagogical structure offered a modified "industrial revolution" approach to art instruction practices established in the Baroque Academic tradition.[34] A contemporary description of the curriculum at this British institution was reported by journalist Charles Pascoe in 1876, the founding year of the Ontario School of Art:

> …the subjects in the male school pass, first of all, through an elementary class, and there, working "from the round" in chalk and monochrome, gain some idea of light and shade, and of the use of color. From this the student passes on to a class working in tempera-color at encaustic-tile and wall-paper designs, which are explained to have no value in themselves, except as teaching the workers how to fill in a given space with some symmetry of arrangement and balance of parts. In the next stage the student paints in various colors from natural objects, there being little or no "copying"-- the youngest students trying their best to put on paper a sprig of ivy standing in a tumbler before them, or painting real apples, nuts, pears, bunches of grapes, and so on. Then comes drawing from the antique, in a room round which are ranged a fine collection of plaster casts from Greek and Roman marbles, as well as casts, from life, of arms, feet, doubled fists, etc. The student afterwards turns his attention to architectural and mechanical drawing, the work which is done being excellent and thorough, every edifice being planned throughout on every floor. After this we get to advanced painting from fruit and flowers, vases, shells, and tankards, the course of education of an art-student finishing in the modelling class.[35]

Perhaps emblematic of this new Victorian revision of standard art instruction methodologies, the founder of the "South Kensington Model," Sir Henry Cole, "masterminded the first Great Exhibition of manufactures in 1851."[36]

In providing an introductory description of the goals and ideology of the new Ontario School of Art to the general public, an expository essay published in *The Globe* on November 6th 1876 alludes to the meticulous nature of the curriculum as translated in the Canadian context:

> The cultivation of the aesthetical faculty is as necessary to the high type of civilization as intellectual culture, physical development, and material progress; and the love of the beautiful can only be successfully cultivated by a process of education as rigid and philosophical as that to which the mental faculties are subjected while under training ...
>
> Nothing but hard work and unwearied application will accomplish anything, however good the opportunities for improvement may be. There is no royal road to success in art any more that in geometry. Nor will hard work and assiduity suffice without a resort to intelligent methods of teaching and applying lessons taught. The student, in order to be successful, must begin with the most elementary principles of his art and master each step as he goes, no matter how uninteresting the employment may for some time appear. He must before attempting to draw pictures learn to accomplish by the use of his unaided hand and eye every variety of line which he could draw by the aid of a rule and a pair of compass...
>
> Learning to draw perfect straight lines and curves is just as essential to the artists as practicing scales and exercises is to the musician, and the teacher who allows himself to forget this in order to gratify a whim or caprice of his pupil is unfaithful to this trust. It is quite likely that the school would be far more popular if a little freedom of the kind alluded to were granted; but excellence, not popularity, is what should be aimed at.[37]

At the centre of this educational philosophy lay a core principle that drawing, or *disegno*, was the foundational technical skill required for an education in both the arts and design. Chairman of the Ontario School of Art's Council Lucius O'Brien,[38] in an article titled "Art Education—A Plea for the Artizan [sic]," highlights this tenet in describing the fundamental principles of a comprehensive education:

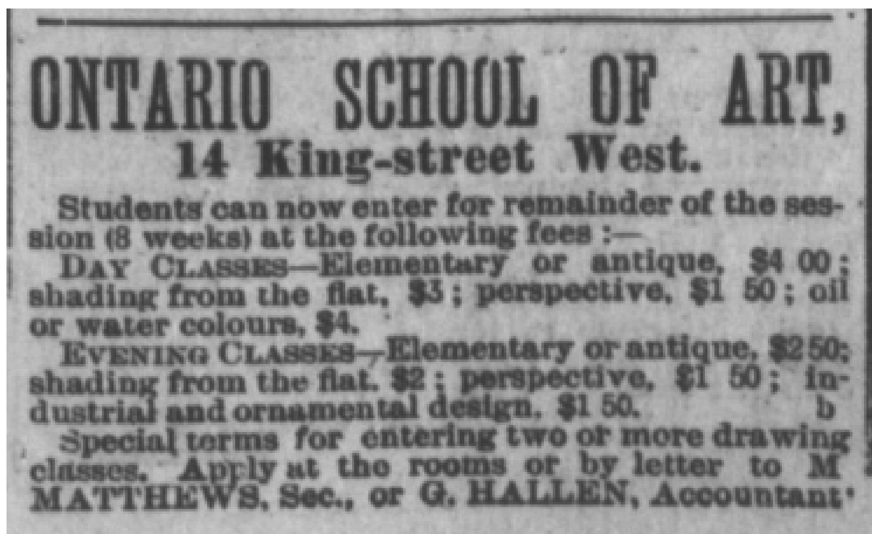
> Drawing is at the foundation of practical education, as reading and writing are of a literary education, and is the only universal language. To draw anything we must study it with a purpose and thus come to know the thing itself—reading only tells us something about it. Make a careful drawing of a fuschia [sic] or a geranium and you will know more about plant form than could be learned from volumes of botany without illustrations. In a recent address upon the subject the necessary fundamental branches of education are put thus:
>
> 'There are now four fundamental studies required to fit children for practical life, namely:
>
> 1. Reading, because it is the means of teaching and acquiring knowledge.
> 2. Writing, because it is the means of expressing knowledge.
> 3. Arithmetic, because it is the means of compiling knowledge and values, and
> 4. Drawing, because it is the language of form in every branch of industry, from the most simple to the most complex.'[39]

O'Brien, who would figure prominently in the later relocation of the Ontario School of Art to the Toronto Normal School, echoes the educational philosophies of Sir Henry Cole's South Kensington Model by describing how an arts education was fundamental to the new industrialized economy; consequently he feels justified in elevating drawing as a foundational skill for all students, on par with the more widely recognized triumvirate of core subjects.

The *Prospectus* for the Ontario School of Art from 1879, in its introductory description and ensuing "Course of Study" listing, indicates how this stage-based approach to aesthetic instruction, rooted firmly in using *disegno* practices, was translated in the Ontario curriculum:

> The School was established in 1876, by the Ontario Society of Artists, aided by the Government of Ontario, and has already succeeded beyond the expectations of its founders. The course of tuition commences with careful instruction in accurate freehand out-line drawing: as the pupils advance they are instructed in Light and Shade, Perspective, Figure Drawing, Artistic Anatomy, Ornamental Design and Colour. The course followed is in principle the same as that of the Art Schools of England and France, and is what is required as a foundation for any good artistic work, whether professional or amateur….
>
> **COURSE OF STUDY**
>
> (1). Elementary Drawing from flat copy. Outline.
> (2). Ornament and Natural Objects from flat copy. Outline.
> Ornament and Natural Objects from flat copy. Shaded.
> (3). Ornament and Natural Objects from the round. Outline.
> Ornament and Natural Objects from the round. Shaded.
> (4). Figures and Animals from flat copy. Outline.
> Figures and Animals from flat copy. Shaded.
> (5). Figures and Animals from the round. Outline.
> Figures and Animals from the round. Shaded.
> (6). Ornamental Design.
> Perspective and Anatomy concurrent with the above.
> (7). Colour, commencing with Monochrome.[40]

Newspaper advertisements for the school in 1882 indicate that the coursework had now adopted the more familiar Academic terminology particularly in using the term "antique" meaning *disegno* from the "round" or from plaster cast statuary. Notably, the day classes mention the mediums used for "colour" courses, namely oil and watercolours. The notification also offers insight into the subdivision of courses based on scheduling between day and evening classes (Figure 2).



ONTARIO SCHOOL OF ART,
14 King-street West.

Students can now enter for remainder of the session (8 weeks) at the following fees :—

DAY CLASSES—Elementary or antique, $4 00; shading from the flat, $3; perspective, $1 50; oil or water colours, $4.

EVENING CLASSES—Elementary or antique, $2 50; shading from the flat, $2; perspective, $1 50; industrial and ornamental design, $1 50.

Special terms for entering two or more drawing classes. Apply at the rooms or by letter to M MATTHEWS, Sec., or G. HALLEN, Accountant.

Figure 2. "Ontario School of Art, 14 King-street West," Advertisement (*The Globe*, February 7, 1882, 10).

The similarities between curricular offerings for day classes, largely attended by students, and those offered in the evenings for "artisans and tradesmen" indicate that visual resource materials would be needed by both groups, although potentially even more for the evening mechanics who required the visual reference material needed for ornamental and industrial drafting and rendering. Charles Pascoe's contemporary 1879 description of the South Kensington School might be referenced here, where "flat copy" source images were used in "teaching the workers how to fill in a given space with some symmetry of arrangement and balance of parts."

In 1880, the *Canadian Illustrated News* reported on the school "still in its infancy," providing further evidence of the constitution of the Canadian version of the Kensington Model:

> After the preliminary purification in straight lines and geometrical figures, which, though interesting in their way to one who is bent on training eye and hand, cannot be said to be exactly beautiful, the exercises in design which follow, (to go no further than the freehand outline class) have an intrinsic beauty which no one can help feeling and delight in, who has any real taste for art. From the freehand outline class, after a slight introduction to the Egyptian, Greek, Roman and Moorish styles of design, the student is passed on to instruction in Perspective, Light and Shade, and Figure Drawing. There is also a class in water colours, under the direction of the President of the Canadian Academy, and an oil class. But the main energy of the school is at present expended upon drawing in black and white. The most important class is the antique class, which is occupied in making careful shaded drawings in crayon from the antique. To this class the gold and silver medals of the school are awarded.[41]

The report confirms the expected strict adherence to *disegno* and the supremacy of drawing from the antique, yet also indicates a broader historical breadth of visual analysis that is unique. Possibly this proto-art history training in stylistic form was enacted—to be discussed below in section 1.1—as a result of the extensive historical art collections held at the Normal School's Educational Museum that were used by the school throughout the early phases of its existence. As well, the article offers a candid description of what appears to be a local tradition; one that hints at a relaxation of curricular strictures:

> A class for picturesque sketching in charcoal is held on one afternoon in every week, and one evening for the night class. It forms an agreeable and wholesome relaxation for the laborious accuracy of the rest of the week and is deservedly popular. All look forward with interest to "Charcoal day." Only two hours are allowed, and drawing must be done inside of them.[42]

It is fascinating that this popular aspect of the school's operations was not profiled in contemporary prospectuses nor in public notices of the "course of study"; both sources indicate that the only composition "from the round" involved drawing from the antique. The several lithographic images accompanying the *Canadian Illustrated News* report are examples of drawings made during these non-curricular classes (Plate 13, "The Charcoal Class") which seem to have been considered as separated from "modelling" or life drawing classes usually featured as the final step in the education of art and design students under the Academic tradition. Interestingly, the first indications of a curricular acknowledgement of drawing using live models occurred in 1887 when the Ontario Society of Artists tried to reinstate the Ontario School of Art at their "Society Rooms" on 14 King Street West (Figure 4); a maneuver largely made in opposition to the rival Toronto Art School founded by Dr. J.E. White at the Normal School one year earlier. Such coursework appears not to have been embraced by this latter institution throughout its brief duration: the final newspaper notification for the Toronto Art School's annual exhibition published in July 1890—four

month before its dissolution—seems to indicate that life drawing was not included in its educational roster. The list of student works exhibited are described in detail:

> The exhibition...comprises drawing from the antique, shading from flat examples, crayon landscapes, sepia, oil painting, mostly from nature, painting on opal, lithography, architectural drawings in colors, samples of applied geometry, several pieces of modelling in clay from the antique and also architectural models, mechanical working drawings from the objects.[43]

Establishing how accurately these exhibited works directly reflect curricular guidelines would be difficult to correlate. It is surprising, however, to note the absence of works created from life drawing; a situation that may represent one of the fundamental differences between the Ontario Society of Artists' interpretation of the Kensington Model as opposed to the version espoused by Dr. White under the auspices of the Ministry of Education. Newspaper reports published in 1893, after the founding of the Central Ontario School of Art and Industrial Design, reveal that this critical component of the Academic tradition's educational process had finally been formally adopted, "towards the expenses of which the Royal Canadian Academy has donated the sum of $100."[44]

Finally, the *Canadian Illustrated News* report offers a rare glimpse at the early use of "critiques" which, notably, are likewise listed as extra-curricular activities:

> Our last illustration [plate 11] represents the mutual criticism upon which the students have to depend out of class hours. It gives rise to much discussion, argument, quotation, enquiry and origination of ideas. An envious lawyer, who dropped in one day, said he would like to be an art student, there is so much standing about and looking at things. It is quite possible to talk too much over the work, but there is no denying the utility of mental friction. Ideas rubbed together sometimes produce a spark of truth.[45]

Such informalities seem to have offered an appealing modicum of freedom to students; this openness, however, was possibly only recognized briefly during this early period, as any mention of such practices in the ensuing years after the school moved to the Normal School in 1883 through to the creation of the Ontario College of Art in 1912 are not immediately extant.

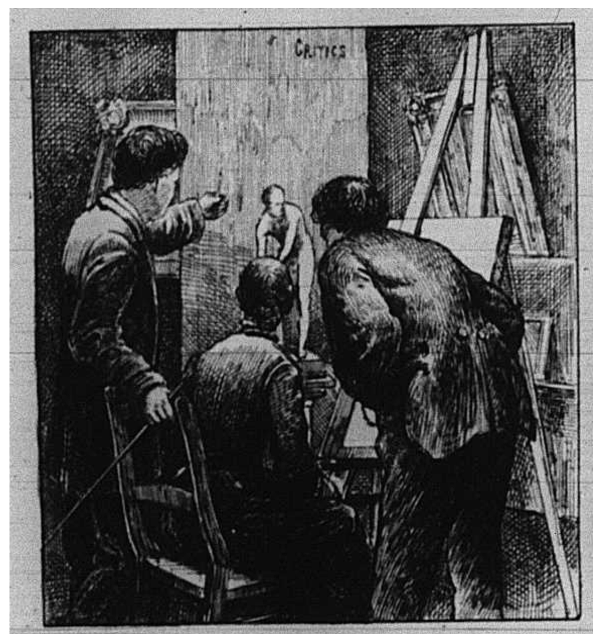


Plate 11."Critics." A series of drawings by an unidentified student were reproduced in *Canadian Illustrated News* (May 15, 1880) depicting both the pedagogical and social aspects of the Ontario School of Art at 14 King Street West.

Students attending the school during this period were of diverse artisanal and trades backgrounds and, as noted by the *Report of the Minister of Education (Ontario) for the Years 1880 and 1881*, there was a close academic connection with the Mechanics' Institute in Toronto.[46] A detailed evaluation of the student population, offered by a news report published in the *Globe* from 1884, underlines

the diversity of trades for those that were enrolled:

> …now in attendance at the drawing classes: --Artists, bookkeepers, clerks, carpenters, cabinet-makers, dress-makers, dentists, despatchers, designers, land surveyors, marble-cutters, milliners, painters, sign writers, stair builders, teachers, wood carvers, wood engr-avers, and metal engravers.[47]

Another from 1885 reinforces the varied composition of students attending classes at the Ontario School of Art:

> The following is the statement of the new students who entered the various classes of the Ontario School of Art yesterday: --Modelling, afternoon 16, evening 20; painting, 15; elementary, afternoon 16, evening 45; advanced, afternoon 19, evening 31. The members of the various trades and profession in which a knowledge of art is required largely availed themselves of the privilege of attending the classes. Among these in attendance are join-ers, carpenters, builders, architects, photographers, painters, artists, lithographers, bak-ers, designers, teachers, cabinet makers, paper hangers, marble cutters and engravers.[48]

Throughout this period, there was strong representation of the "artisans and mechanical trades" in the school's student body;[49] thus, it is not surprising that during the early phase of the school's development, a certain blurring of institutional mandate with that of the Mechanics' Institute occurred.[50] Curricular overlap between the two institutions can be identified; a news report from January 24th 1885 notes simil-arities between the examination methodologies employed by both educational institutions:

> **Art School Examinations**
>
> Simultaneous examinations have just been concluded in the Ontario School of Art, and some of the other institutions in affiliation therewith. There are at present about fifty Mechanics' Institutes and other institutions conducting Drawing Classes throughout the Province, on the system recently introduced by the Minister of Education, which is very similar to the method adopted at South Kensington for the formation of Art Classes for teaching Industrial Drawing in England ... The course of Industrial Drawing includes five subjects -- Freehand Drawing, Practical Geometry, Linear Perspective, Model Drawing, and Memory Drawing.[51]

It is noteworthy that, like the Ontario School of Art, the Mechanics' Institute technical drawing programme looked to the South Kensington model for pedagogical guidance. The significant institutional intersections during this period, paired with the large numbers of artisans and tradespeople in attendance at the Ont-ario School of Art, may have meant that there was a certain degree of fluidity between both educational bodies and, even more likely, that students attended classes at both institutions.

Changes to the Ontario School of Art's curriculum in 1884 may have compromised the carefully curated access to visual materials using the South Kensington Model as interpreted by the Ontario Society of Artists' instructors. It is perhaps telling that this change occurred only after the society's President Lucius O'Brien resigned as Chair of the Ontario School of Art and was replaced by Superintendent Dr. Sam-uel Passmore May.[52] The new incumbent, who claimed to be following the pedagogic dictates of the South Kensington Model, added modelling in clay and wax, wood engraving, and wood carving to the school's curricular offerings (Figure 3).

EDUCATIONAL.

ONTARIO SCHOOL OF ART

The Classes in Industrial Art and Design will be re-opened at the Education Department on

MONDAY, OCTOBER 13.

Examination for advanced classes October 11.

SUBJECTS TAUGHT:—Industrial Drawing in all its branches, Modelling in Clay and Wax, Wood Engraving, Wood Carving, Painting in Oil and Water Colours.

For terms and programme of studies apply to

S. P. MAY,
Superintendent.

Education Department.
September 17th, 1884.

Figure 3. “Ontario School of Art.” Advertisement (*The Globe*, September 27, 1884, 7).

These courses, largely offered in support of the expanding presence of tradespeople and artisans in the school’s ranks who were lured by the prospect of free industrial drawing classes in 1884,[53] may seem innocuous from a modern perspective; however, the curricular alterations represented a radical departure from the closely controlled stage-based approach of the South Kensington system of tutelage that was firmly invested in the practice of *disegno* as the foundation of art education. In 1885, at the spring graduation ceremonies for this academic term, the expansion of coursework was also paired with the announcement of the opening of seven Provincial Art Schools;[54] these radical changes executed so quickly, may have—from the Ontario Society of Artists’ perspective—compromised the traditional rigours of an aesthetic education.

The organization’s attempt, in January 1887, to reinstate the Ontario School of Art at the “Rooms of the Society” at 14 King Street West might be read as enunciating this discontentment (Figure 4): the educational notice for the winter term advertises, in capitalized letters, a curriculum that would include,

MODEL DRAWING. DRAWING FROM THE ANTIQUE AND LIFE. PRACTICAL GEOMETRY (PLAIN AND SOLID). LINEAR PERSPECTIVE. MACHINE DRAWING AND BUILDING CONSTRUCTION.[55]

The notification announces that regular examinations will be held, certificates granted, and that the curricular offerings would "keep pace with the development of art in the country."[56]

EDUCATIONAL.

Ontario School of Art,
Under the Direction of the
ONTARIO SOCIETY OF ARTISTS.
Classes will be Resumed on January 3rd, 1887, in the Rooms of the Society, 14 King-street West.

The course of instruction will extend over 36 lessons in the following subjects:—

MODEL DRAWING. DRAWING FROM THE ANTIQUE AND LIFE. PRACTICAL GEOMETRY (PLAIN AND SOLID). LINEAR PERSPECTIVE. MACHINE DRAWING AND BUILDING CONSTRUCTION.

A Special class will be formed for the study of Painting.

Regular examinations of the students will be held and certificates granted to the successful candidates. These examinations will keep pace with the development of art in the country.

Applications for admission to be made to the Secretary, at the above address.

Figure 4. "Ontario School of Art, Under the Direction of the Ontario Society of Artists" Advertisement (*The Globe*, January 3, 1887, 6).

Such an attempt to restore the Ontario Society of Artists' interpretation of South Kensington educational standards at this juncture proved futile; only one term was successfully completed, and it is unlikely that instructor William Cruikshank's attempt to launch a subsequent fall term met with success.

1.1 Studios and the South Kensington Model

Before fully exploring intersections between libraries and the curricular models endorsed by the Ontario School of Art, an overview of institutional space demonstrates the *potential* physical accessibility to library collections; a situation based on the fact that, for most of the early decades of the school's development, a library was not featured as part of the school's infrastructure. This, ideally, will lead to a more nuanced evaluation of the *pedagogical* impetus for using libraries to support curricular goals; or, more simply, whether the school actively encouraged students to conduct library research.

Exact floor plans are not extant for the Ontario Society of Artists building at 14 King St. West, or in the school's later home between 1891 and 1910 at the Academy of Music/Princess Theatre. In both locations written descriptions of the spaces indicate minimal room and, most notably, that they functioned primarily as art galleries rather than as purpose-built educational facilities. Various newspaper notifications of Ontario Society of Artists' exhibitions during the school's tenure at both locations indicate that the spaces were regularly given over in entirety to the needs of display. Image reproductions of both locations offer no evidence of the existence of even ephemeral collections of books, filing cabinets for picture files, or printed materials in general (14 King St. W.: plates 12 and 13 ; 173/165 King St. W. plates 14 and 17) .

Plate 12. Unconfirmed Image of the Ontario Society of Artists Rooms, 14 King Street West. The depiction shows an annual Ontario Society of Artists' exhibition likely from the 1880s, demonstrating how the rooms were used primarily for exhibition purposes. Note the view into the second, smaller room which appears in a similarly crowded condition (image credit: Archives of Ontario).

The original home of the Ontario School of Art, on 14 King St. West, was located on the second floor of a newly constructed building. A newspaper report from *The Globe* published on May 30, 1876, indicates that the structure was "in the course of erection" but "rapidly approaching completion" just a few months prior to the opening of the first session of classes. By July 1876, the Ontario Society of Artists had taken possession of the building and were able to offer their fourth annual exhibition in the space. The school occupied the main art gallery that measured "sixty by thirty feet"[57] in a space enhanced with skylights that the Society had installed,[58] while an unspecified number of adjoining offices were to be used "as studies."[59] A subsequent *Globe* article published after the commencement of classes in 1876 further elaborates on the location: "The room selected and fitted up for its habitation is a well-lighted, spacious, and airy one, which serves as a gallery for the use of the Society of Artists when the annual exhibition of pictures comes off."[60] Despite this favourable assessment, another reviewer, in evaluating the fourth annual Ontario Society of Artists exhibition held in this same year, predicted that the rooms would soon become too confining: "This Society...is to be congratulated upon having at last acquired a permanent local habitation...its present quarters, commodious and suitable as they now are, will, before many years have elapsed, be found too contracted for the expansive growth of their occupant…"[61]

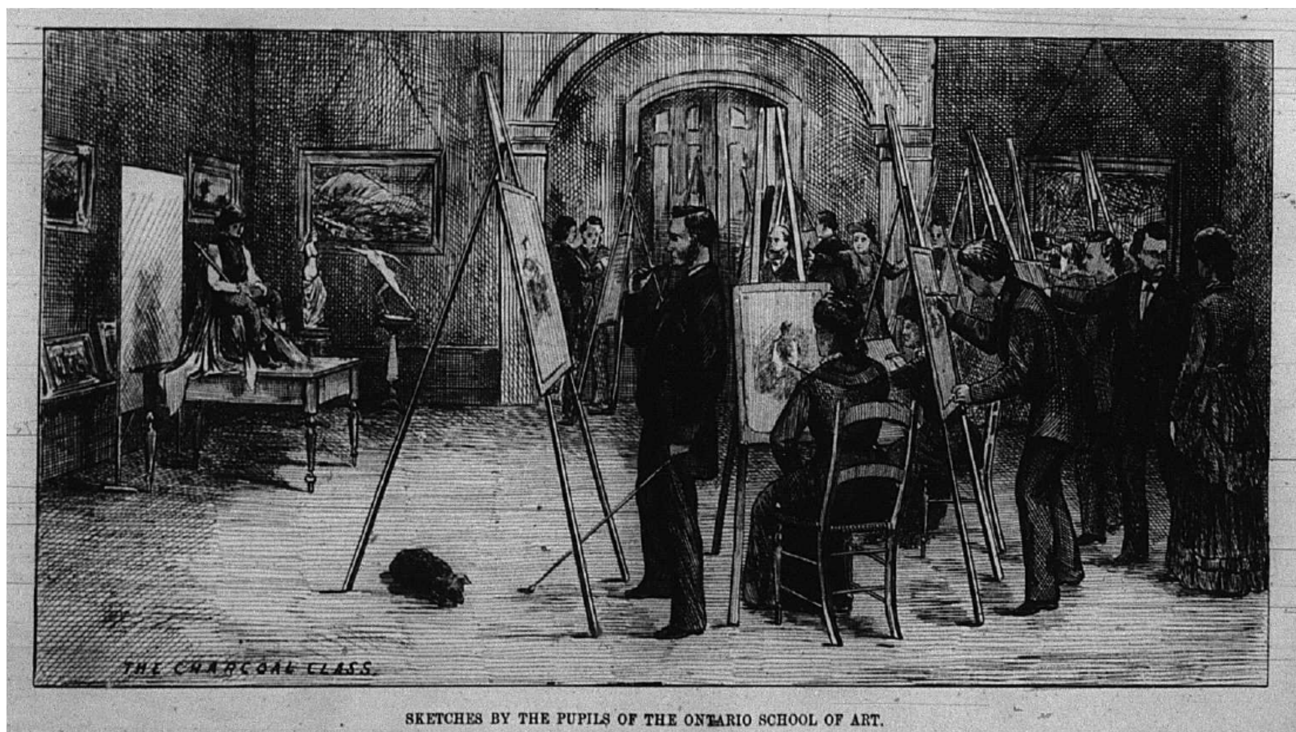


Plate 13. "The Charcoal Class: Sketches by the Pupils of Ontario School of Art." A lithograph reproduced in the *Canadian Illustrated News* (May 15, 1880) depicting life drawing exercises at 14 King Street West. The adjoining offices used as study rooms can be glimpsed in the background.[62]

The later Academy of Music/Princess Theatre location, used for the period from 1891 to 1910, featured only two rooms available for instruction and also doubled as an informal public art gallery. An 1895 *Globe* article profiling the reopening of the art gallery at the Academy of Music after renovations—accompanied by a name change to the Princess Theatre—describes the spaces: "one large and the other small; both entirely given over to an exhibition of Ontario Society of Artists works, in the larger room, student work from the advanced drawing and design classes."[63]

Plate 14. Princess Theatre, 165 King St. W. (formerly Academy of Music & Art, 173 King St. W.). A life modelling studio is depicted in the 1903/04 Central Ontario School of Art and Industrial Design *Prospectus* (image credit: OCAD University Archives).[64]

In both locations, the Ministry of Education permitted usage of its extensive plaster cast collections to serve as models for "drawing from the antique." A lengthy article from *The Globe* announcing the school's opening, published on November 6th 1876, describes this collection:

> The Minister of Education has conferred an additional and highly appreciated benefit of the infant institution by permitting models and casts belonging to the Educational Museum in connection with the Toronto Normal School to be used as aids in imparting instruction. The original intention of the Museum was to provide means of educating the public taste in painting and sculpture, but very little practical use has ever been made of the collection; henceforth whatever there is in it suitable for the purpose will be placed within the reach of those who are either instructors or pupils of the School of Art.[65]

If book collections were available, they likely would have been ephemeral and probably selected from the private collections of individual instructors. One might infer that any supporting materials of this kind would be informally introduced by instructors and have to be thoroughly portable, as the ongoing requirements of transforming the spaces for exhibitions would prevent the establishment of permanently situated library collections. Text-based pedagogical supports, therefore, might be characterized as limited and, if present, would have been carefully controlled by the instructors.

In direct contrast, the tumultuous period at the Normal School—starting in 1883 and lasting until the rupture between the Ontario School of Art and the Toronto Art School in 1887[66] —offered students and instructors immediate access to a rich information space that combined a formal library, a natural history museum, and an art gallery. Based on a carefully selected collection, the facility offered access to

at least 2,000 artworks, sculptures, natural specimens, works of industrial design, and other ephemeral archival objects purchased by Egerton Ryerson on a series of "grand tour" visits to Europe during the 1855/56 season and again in 1867 when he added a selection of plaster casts of ancient Egyptian and Assyrian antiquities.[67]

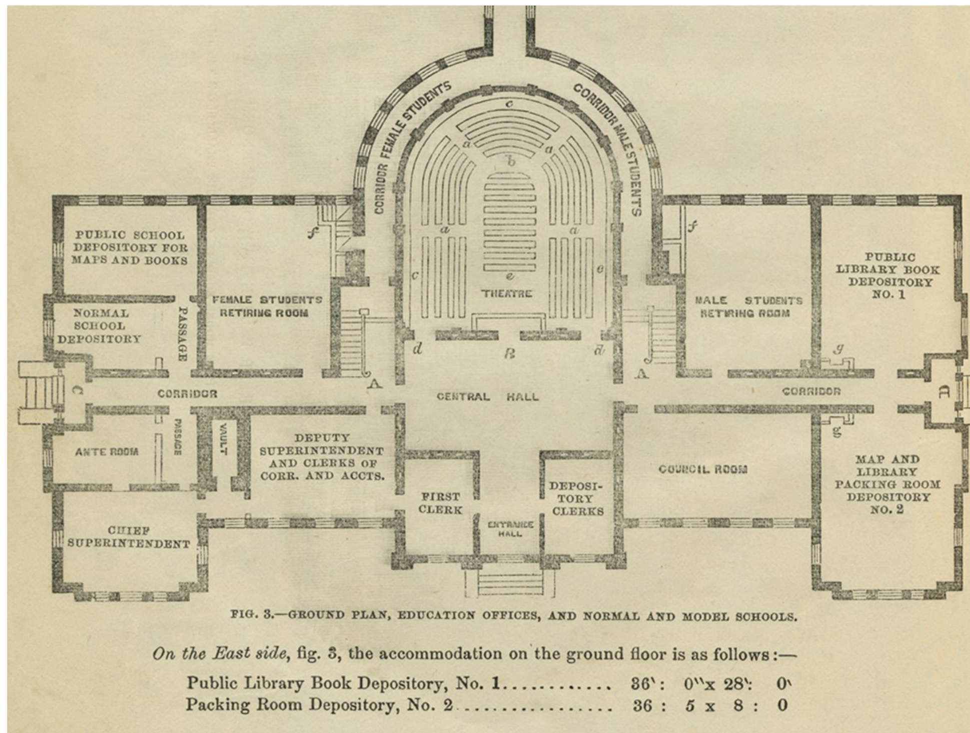


Figure 5. Floor plan of first level of the Toronto Normal School, c. 1857. The library seems to have initially shared space with the extensive book depository for distributing textbooks to various Ontario school libraries.[68]

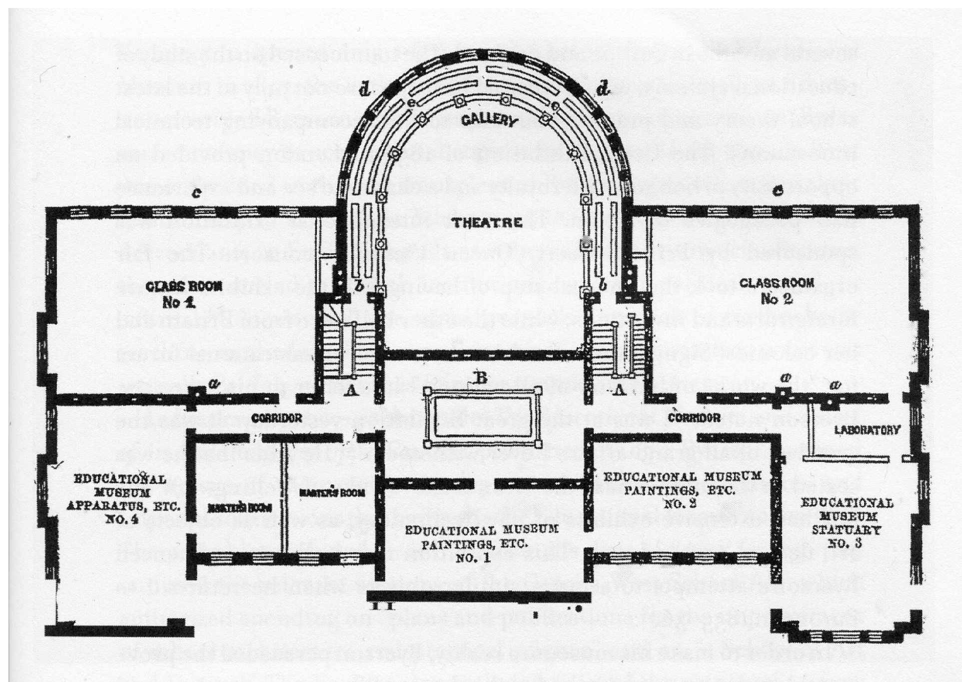


Figure 6. Floor plan of the second level of the "Educational Museum," Toronto Normal School.[69]

The centrepiece was certainly the meticulously selected collection of over one thousand plaster casts spanning from the Assyrian empire through to the nineteenth century, comprising antique statuary, portrait busts of famous men from all ages, and casts of architectural ornamental decorations.[70] Detailed tallies are recorded in the exhaustive twenty-eight volume *Documentary History of Education in Upper Canada*, itemizing the genres and types of statuary from the initial collection of 811 specimens which included 170 antique casts, 210 modern casts, 110 architectural casts, 311 small busts, 10 models of hands and feet. The ensuing addition of approximately 200 objects in 1867 included Assyrian mythical and historical figures, a "colossal human headed winged bull," a sarcophagus, obelisks, two stones containing "record in cuniform [sic] character," and, notably, a reproduction of the Rosetta Stone (Plate 15).[71]

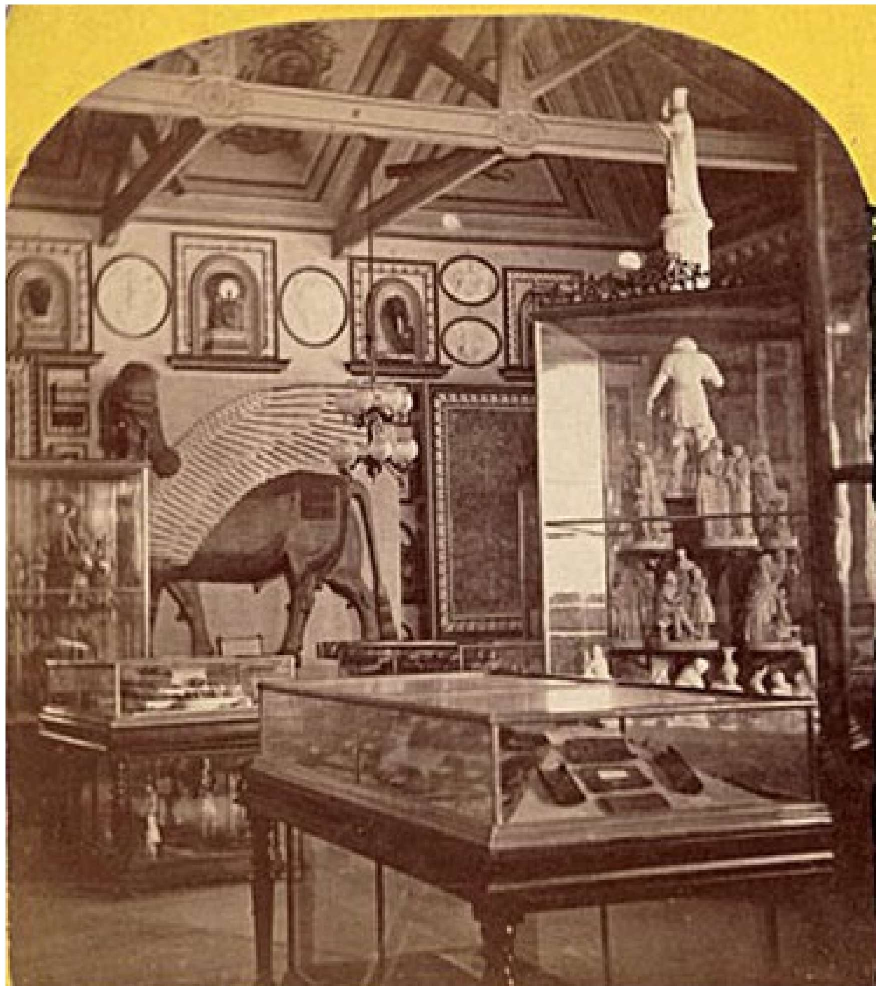


Plate 15. "The Egyptian Artists' Room," Toronto Normal School c. 1880. The exuberant juxtaposition of objects emphasizes the visual impact of Ryerson's "laboratory of learning" (image credit: Archives of Ontario)[72]

Of equal importance were the 229 paintings representing various time periods from the Western European tradition; somewhat controversially, many were copied reproductions of “the most celebrated Masters.”[73] Acquired primarily during Ryerson’s initial European trip in 1855 and 1856, this collection was diligently enumerated by regional styles with designations for the number of “master” artists represented and the total number of works purchased:

- Italian School of Painting, 43 Masters, 88 Pictures [subdivided by: Tuscan, or Florentine School; Umbrian; Lombard; Venetian; Bolognese; Neapolitan; Sienese]
- Flemish School of Painting, 24 Masters, 46 Pictures.
- Dutch School of Painting, 29 Masters, 38 Pictures.
- Misc. Dutch and Flemish, 30 Masters, 36 Pictures.
- Thes [sic] German School of Painting, 7 Masters, 8 Pictures.
- The French School of Painting, 7 Masters, 8 Pictures.
- The Spanish School of Painting, 1 Master, 5 Pictures.[74]

Canadian works were included in a collection apparently founded by another earlier Canadian educational administrator, Malcolm Cameron; in a letter to Ryerson from January 3rd 1857, he reports “I was much flattered to find that my humble efforts to begin, in some degree, a Canadian Gallery,—by securing a few Paul Kane’s pictures in 1851,—had been followed up by you in your universally-acknowledged enlightened efforts for education.”[75] This collection essentially languished until 1873 when an active series of acquisitions from the Ontario Society of Artists’ annual exhibitions began; in addition, through the 1880s a commissioning programme of official portraiture of Canadian statesmen and celebrated historical figures was launched.[76] The money allotted for these later purchases, a total of $500 per annum, was initially set by the “Supplementary School Act of 1853”; an amount designated to enhance the entire collection including library books and periodicals.[77] In 1876, however, the Ontario Society of Artists struck an agreement that allowed the group to obtain this annual grant of $500 from the provincial government. Although the terms of reference for this arrangement were ambiguous, the money apparently was provided to the society to purchase artworks for the “Ontario Collection”; it did not fully escape the general public’s notice that selections were made by a jury composed of members of the Ontario Society of Artists and that, problematically, the works purchased were secured from their own Ontario Society of Artists annual exhibitions.[78]

Several hundred industrial design objects and specimens of natural history were housed in the Normal School’s collection. A report from one of Ryerson’s most prolific purchasing trips in 1855 at the *Exposition universelle* in Paris indicated that fifty-seven shipping cases were sent to Canada; in case number nine, for example, a seemingly random assortment of products were enclosed: “a spinning wheel, an embroidery loom, a mending basket, a new folding chair, a terrestrial globe, five calligraphic goose-quills…scientific instruments such as thermometers for both Fahrenheit and centigrade scales.”[79] In total, eighty-one agricultural implements and over 200 weights and measures, and “philosophical models and school apparatus” were amassed.[80] Even the grounds of the Normal School facility were carefully organized as instructional zones with the landscape seeking to inspire knowledge of native and European species of flora, while a two acre plot was reserved for agricultural experiments (Plate 16).[81]

Plate 16. Normal School, north side. This early photograph shows the ornamental plantings featured in Dr. Ryerson's "laboratory of learning" (Image credit: Toronto Public Library)

The early purchasing excursions helped set the foundations for a visual resource collection as well. Ryerson's acquisition of almost 500 engravings on steel and copper; lithographs after various Italian, German, Dutch, French and English artists; illustrations of Medieval history; and a selection of maps, plans, and charts in relief[82] offered a foundational collection of two-dimensional images, essential at the time for the elementary phase of art education in drawing from "flat copy." This selection was further bolstered by the second purchasing trips to London and Paris in 1867. Among the plaster casts, ivory carvings, casts of medals and gems, and other "art treasures," he acquired a large number of image-based materials:

- sixty Chromo-Lithographs, illustrating Italian Art
- five hundred and seventy-three photographs, illustrative of English History
- four hundred photographs of Miscellaneous Objects of Art
- one hundred and seventy Engravings of Modern Sculpture[83]

Likely this collection survived until the early twentieth century and seems to have remained a core resource for the Ontario College of Art during its residence at the Normal School from 1912 to 1920. A later visitor to the facility in 1914 describes the collection in favourable terms: "a feature of the equipment is an antique gallery of plaster casts of world-famed sculptures which were acquired for the old School of Art more than fifty years ago. There is also a splendid range of photographs and prints of the world's masterpieces in painting."[84] Although difficult to ascertain as to whether this later description refers solely to visual resource material purchased in the previous century by Ryerson, it is a likely hypothesis given that there are no extant references to collection development growth for these image-based materials in the intervening years.

The Normal School's library appears to have been located on the first floor (see Figure 5), although a news article from *The Globe,* published in an 1852 announcement for the opening of the building, does indicate that the library facilities may have initially been situated on the upper level:

> Upstairs there are Classrooms for male and female divisions, of magnificent proportions, and fitted up with all the conveniences which ingenuity could devise. Large rooms are also here devoted to the library and museum. The halls and staircases are wide and roomy, giving the whole interior arrangements a very spacious appearance.[85]

The composition of the Normal School's library collection is described in a newspaper article from *The Globe* titled "Public Libraries: The Available Resources of the City for Reading Purposes; Our Leading Literary Collections and Who are Entitled to Use Them":

> **NORMAL SCHOOL LIBRARY**
>
> The library for the Education Department, numbering from 6,000 to 7,000 volumes, is being reorganized. It has never been classified, so that it is impossible to give and specific idea of its contents. It is proposed, however, to make it more available, and the work of cataloguing has been commenced. It is proposed that the library shall be kept up to date in the departments of general education, fine arts, technology, and manufactures. It embraces a very valuable collection of books and documents relating to the history of the continent and some rare Canadian books; also a large number of illustrated works of art.[86]

A detailed list of holdings—as is offered for other contemporary institutions particularly the Mechanics' Institute—is not provided as the library was in the process of "being reorganized" apparently because, since its inception in 1853, it had "never been classified." Fortunately, a more detailed analysis is offered in the *Documentary History of Education in Upper Canada* profiling the initial collection from the 1850s listing main class-type subjects which have served as a rudimentary classification scheme (Table 1).

Table 1. Subject headings of books from the Toronto Normal School Library using Dr. Egerton Ryerson's organizational scheme.

I.	Books relating to the History of the Various Provinces of the Dominion
II.	Books relating to Education and Educational Subject:--
III.	Encyclopedias and Dictionaries
IV.	Ancient History
V.	English and General European History
VI.	United States History and Official Reports
VII.	Reports on Education in Europe, America and the East
VIII.	English Parliamentary Journals, Reports and Returns
IX.	Journal and Reports on the Canadian, Dominion and Provincial Parliaments
X.	Law Reports and Books on Special Subjects
XI.	Illustrated Books upon Art
XII.	Reverence Doctor Scadding's Donation of Rare Books
XIII.	Collection of Canadian Pamphlets
XIV.	Bound Canadian Newspapers
XV.	Classical French Books
XVI.	Bound Periodicals and Magazines
XVII.	University and College Calendars
XVIII.	Miscellaneous Scientific Books
XIX.	Miscellaneous Text Book

A collection of between "seven and eight hundred" pamphlets were included on "various purely Canadian subjects," while the collection of bound newspapers numbered "between three and four hundred volumes of Canadian newspapers published in various parts of the Dominion."[87] Thirty-two books from the "educational museum illustrating the history of art and the principle galleries of painting and sculpture"

are listed, most published between 1840 and 1857. A sampling of titles indicates the subjects in fine and decorative arts that were featured in the collection: *Handbook of Painting, The German, Dutch, Spanish and French School, 2 vols.* (1854). *Handbook of Painting the Italian Schools* (1855); *Early Flemish Painters* (1857); *Treasures of Art in Great Britain* (1854); *Works of Early Masters in Stained Glass* (1846); *Metal Work and it Artistic Design* (1852); *Antiquities of Athens* (1830); *Interiors and Exteriors of Venice* (1843); *Illustrations of the Rock cut Temples of India* (1845). Of the reference resources housed at the library, two are notable as directly supportive of arts-based research:

A Biographical and Critical Dictionary of Painters, Engravers, Sculptors and Architects, from Ancient to Modern Times. By S. Spooner, M.D., New York, 1853.

A General Dictionary of Painters; containing Memoirs of their Lives and Works of the most Eminent Professors of the Art of Painting form its revival by Cimabue, in the year 1250, to the present time. By Mathew Pilkington, A.M. With an Introduction Historical and Critical. By Allan Cunningham. Corrected and Revised by R.A. Davenport. London, 1852.[88]

From surviving reports, the collection seemed eminently suited to meet the needs of creative research in “fine arts, technology, and manufactures.”

A letter to the editor of *The Globe*, published in 1858, may provide some clues concerning collection development practices during the early establishment of the Normal School Library. Penned by John C. Geikie, the letter was composed in response to what appears to have been a public debate with Dr. Ryerson conducted through the newspaper’s letters to the editor section. Geikie specifically targets the book depository component of the Normal School’s operations, presenting rather serious allegations concerning the use of public funds to secure hegemonic control over book distribution throughout the province:

> Everybody in Canada knows that of all men the Chief Superintendent [Dr. Ryerson] has nobly earned his well known title as the "artful Dodger," but few would, I apprehend, be prepared to hear that in this last manifesto, he actually claims "the sanction and aid of the Legislature and Government, " as having been given to his book monopoly. The exquisite effrontery of the assertion requires only to be known and admired. How much ground would you think, Mr. Editor, have the Legislature given him in setting up his book-selling concern. Divide it into different branches, and there is no more than this, that in 1850 they authorized him to establish “school libraries," which in 1855, in a supplementary act, they defined as meaning "libraries in connection with the *Grammar and Common Schools of Upper Canada*." HE HAS NO SHADOW OF LAW FOR SELLING A LIBRARY BEYOND THIS LIMITATION. Yet he supplies any and every library that wishes to buy from him--from those of Sabbath Schools to those of Mechanics' Institutes, doing his best to engross the custom of all public libraries of every name in the Province...
>
> In Canada *no grant of school books is ever made*. There is simply and nakedly a wholesale trade done at prices at which booksellers would gladly supply the same orders. But 100 per cent is given on all sums for maps and apparatus—on books for the Public school prizes—and also for libraries projected or established by County, Township, City, Town, of Village Councils, or by any Board of School Trustees. To supply such libraries and others, a stock is said to be kept of about 3,000 works in every department of literature....
>
> (One word in passing, to prevent mistakes, Booksellers and the thousand other opponents of Dr. Ryerson's scheme, raise no objection to the grants made, but to his monopolizing them.)[89]

Ryerson retired from his position as a civil servant in 1876, leaving a lasting impact on the institution's development throughout its formative years.[90] One can only speculate on the extent to which this monopolization affected the Normal School Library's collection and as to whether these restrictive practices continued throughout Ryerson's oversight of the institution.[91] Likely, however, his managerial control over the collection was not overly authoritative and may in fact be qualified as somewhat negligent. Passing mention is made to this effect in the *Documentary History of Education in Upper Canada* which indicates that the "special character of the [Normal School] Departmental Library" had "not much chanced since it was originally formed in 1855, 56."[92] Although the collection was intended to be updated by the stipulations of the 1853 "Supplementary School Act," it appears that—if Geikie's allegations were accurate—during this early period, the money was spent primarily on funding Ryerson's provincial book depository concerns, so that by the time the Ontario School of Art relocated to the Normal School, the majority of titles in the collection would likely have been between thirty to forty years old.[93] One final ephemeral mention of collection development practices during the later nineteenth century occurs in a footnote, apparently authored by Ryerson, in the *Documentary History of Education in Upper Canada*: "Of the Books relating to Canada which I purchased in London in 1865, and which were specifically bound for our Library, Eighty Volumes were given gratuitously by the Honourable Adam Crooks, to the Parliamentary Library in 1881."[94] The removal of eighty titles from a collection of between 6,000 to 7,000 would not represent a significant loss, but the timeframe for such a charitable donation may seem odd considering that the transaction occurred in the final year of Crooks's educational report that lead directly to the relocation of the Ontario School of Art to the Normal School property.

In its entirety, all collections at the Normal School's Educational Museum facility were purposely designed as an immersive "laboratory of learning"[95] in which Ryerson sought to provide "objects of taste" to a public audience. The resources collected were meticulously curated based on the rationale that, "in Canada—where there are no such Art Treasures, where we are so remote from them, where there is no private wealth to procure them to any great extent—a collection (however limited) of copies of those paintings and statuary…cannot fail to be a means of social improvement, as well as a source of enjoyment, to numbers in all parts of Upper Canada."[96]

During this time period the Normal School Library, created in support of education for the entire province of Ontario, seems to have compared less favourably to that of its rival at the Mechanics' Institute which housed 10,053 titles. The 1881 *Globe* article "Public Libraries: The Available Resources of the City for Reading Purposes" offers a more rigorous analysis of the collections in comparison to that of the Normal School's "unclassified" holdings:

> **THE MECHANICS' INSTITUTE**
>
> naturally occupies the first place among the public or quasi-public libraries of the city, as although by no means the largest of the most valuable collection of volumes, it is the most accessible and popular in its character. The terms of membership are $3 for gentlemen and $2.50 for ladies. According to the last annual report in May last the number of volumes then in the library was 10,053. They were classified as follows: ---Biography 704, fiction 3,456, history 741, miscellaneous 628, poetry and drama 214, periodical 1,501, science and art 539, voyages and travels 704, religious 233, works of reference, &c., 1,313. Making allowances for books lost, worn out, &c., the number now on hand is probably somewhat in excess of this. The books are now generally in good condition, excepting some of the novels, which are much worn. The experience of institutions of this sort is uniform as to the preference of the general run of readers for light literature. Out of the 32,986 issues of the year no less than 26,596 were comprised under the head of Fiction. Of the rest 2,388 were periodicals, and 1,068 voyages and travels. The membership at the

> time of the last report amounted to 1,050. Of these a very small proportion are mechanics, the principle class availing themselves of the privileges of the Institute being clerks and other mercantile employees.[97]

Although usage of this library required membership fees of, at the time, a significant amount, the sizeable presence of members of artisans and mechanics in the ranks of students enrolled at the Ontario School of Art possibly meant that these fees would have been already paid in support of their previous professional trade practices.[98] It seems likely, therefore, that art and design students would have had access to an exhaustive range of scholarly, academic, and professional resources from the Mechanics' Institute Library supplementing and perhaps even ameliorating the deficiencies of the "unclassified" Normal School collection.

Returning to the Normal School's Educational Museum, the extent to which the entire collection would be used to support the curriculum of the Ontario School of Art might be gleaned from contemporary commentaries. The seminal *Report of the Minister of Education (Ontario) for the Years 1880 and 1881*[99] conducted by Education Minister Adam Crooks—a document that offered incentive for the fledgling Ontario School of Art to relocate to the Normal School in 1883—highlights the diverse learning resources that would be made available to students and, presumably, be fully integrated into the structure of the school's coursework:

> He [the Minister Adam Crooks] also proposes that the excellent teaching in the Ontario School of Art and Design shall be extended so as to train all teachers for other schools throughout the Province, so that by evening instruction in Mechanics' Institutes young mechanics and artisans might increase their skill and capacity in design for industrial objects. With the view of extending art instruction, and so gaining additional value for the industrial products of the Province, the Minister recommends that the collection of the Education Department in sculpture, painting, architectural and other designs, engraving and models, should be utilized for the practical art studies. Now that space has been afforded....accommodation should be given in the Educational Department for the Ontario School of Art and Design and thus carry out the views of its directors.[100]

Robert F. Gagen— speaking as a professional artist, pedagogue, and an Ontario Society of Artists' member —conceded to the limitations of a collection of copies, but spoke of its seminal value as an educational resource for all citizens of Ontario:

> In Toronto there was the Museum of the Education Department in St. James Square -- the Louvre of the Province. In it was a fine collection of casts from the Antique, and some from Egyptian and Assyrian sculpture, also three galleries filled with copies of the Old Masters and a fine collection of engravings, mostly after the Dutch and other early schools. It became the fashion for those who set themselves up as Art connoisseurs, to deride these copies, but it cannot be denied that to the untravelled [sic], who had not seen any of the originals, they gave a better idea of an Old Master than any portrayal by description could do.[101]

This collection, "one of the finest typical collections of its kind in America,"[102] coexisted harmoniously with the Ontario School of Art only for the first term. The space required to house and display 2,000 art objects soon became constrained by the instructional needs of the school's studio-based learning environment, especially with the explosion of students recorded in 1884—from less than 200 in 1883 to 1,100 in 1884—which led to the "overflow" scenario described in news reports from the time.[103] Likewise, the radical expansion of the curriculum to include clay modelling and woodworking required greatly increased spatial

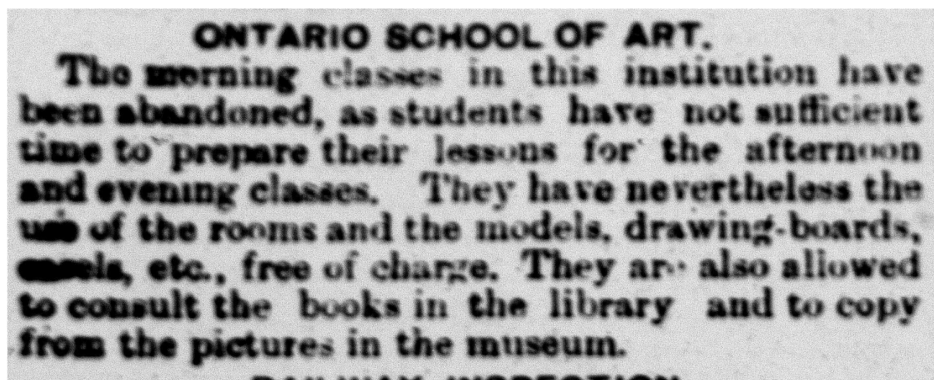
allocations. A news report from October 13th 1885 describes how the school co-opted two additional rooms, designed as exhibition space for the plaster cast collections, to accommodate the expanded curriculum:

> The classes of the Ontario School of Art were re-opened at the Normal School building yesterday. The attendance of pupils was very large, and it was observed that there was an increased interest taken in the modelling classes. The accommodation has been greatly increased. What was formerly known as the Egyptian room will now afford ample accommodation for instruction in drawing from the antique and designing. It is well provided with architectural and other models. A room adjoining the theatre is devoted to the useful and interesting work of modelling in clay. The instruction given in this department is similar to that imparted in the schools of the European Continent. It is expected that it will be of great value to workmen engaged on several branches of manufacture. The old room will be used entirely for elementary instruction.[104]

This conflict between the requirements of housing static collections of learning objects and those necessary for a more dynamic studio instructional environment might possibly offer clues to the dissatisfaction expressed through the resignation of Lucius O'Brien and the consequent cessation of support for the school by the Ontario Society of Artists.

1.2 Libraries and the South Kensington Model

But to what extent did the instructors at the school encourage use of library collections for source material in support of the curriculum? One ephemeral reference can be found in an 1883 report from *The Globe* published in the first year of the school's relocation to the Normal School, indicating that students are "allowed to consult the books in the library" (Figure 7).


ONTARIO SCHOOL OF ART.

The morning classes in this institution have been abandoned, as students have not sufficient time to prepare their lessons for the afternoon and evening classes. They have nevertheless the use of the rooms and the models, drawing-boards, easels, etc., free of charge. They are also allowed to consult the books in the library and to copy from the pictures in the museum.

Figure 7. "Local News: Ontario School of Art" (*The Globe*, October 18, 1883, 6).

This announcement occurred during the period when the Ontario Society of Artists and Chairman Lucius O'Brien were still actively supporting the school in its new location at St. James Square. Further indication that, during the early years of the school's development, O'Brien was amenable to such uses of libraries in support of an arts education appears in his unpublished letter to librarian John Hallam, chairman of the Library Board of Management for the newly instituted Toronto Public Library. O'Brien expresses "delight" at the prospect that this newly instituted free library system was actively seeking to integrate both a picture gallery and concert hall with the "library materials":

> Your suggestion of combining music & art in this matter strikes me as a good one. A large hall properly lighted from above would answer both as a concert room & picture gallery, & the rooms in connection with the Library might be so arranged en suite, as to answer admirably for reception or conversazione on any great occasion …. I dare say you have noticed how the rooms in the National Gallery in London are often thronged by artizans [sic] others in their working clothes, spending a leisure half hour there with evident pleasure. I think our people would not be found less intelligent or appreciative if they had the opportunity.
>
> Such a gallery might be open free during the day (except at time of Special Exhibitions) and the fact of pictures being upon the walls would not interfere its being used for concerts or public assemblies, but would rather enhance its interest. Lectures in connection with the Library would also require some such accommodation. I have no idea how far these crude suggestions would work with your scheme – but if you think anything is practical we might talk it over and possibly hit upon some proposition which I might lay before our Society of Artists & the [Royal] Academy.[105]

The letter authored on January 25th 1883,[106] one year prior to his resignation from the Ontario School of Art, seems quite amenable to the prospect of a liberal utilization of art exhibition space within a public library context in a manner reminiscent of the immersive visuality of the "laboratory of learning" at the Normal School. It must be emphasized, however, that this commentary is offered in reference to a public library situation and not as a recommendation made for spatial arrangements within a formal academic art educational setting.

Such a consolidation of institutional spaces was almost realized in 1889 when, at a meeting of the Toronto Art School presided over by President Dr. J.E. White, it was proposed that the "Art School work of the city should be placed under the control of the Public Library Board."[107] By June 5th, this proposal was made at a general meeting of Toronto "manufacturers, artisans and others at the Normal School." Involving the current Minister of Education the Hon. G. W. Ross, Ontario Society of Artists' Secretary Robert F. Gagen, as well as Dr. White and two other members of the Toronto Art School,[108] the proceedings included discussions regarding the proposed amalgamation of Free Libraries with the provincial "art schools" and Mechanics' Institutes. The initiative, which ultimately did not come to fruition, was described in *The Globe* newspaper:

> **LIBRARIES AND ART SCHOOLS**
>
> **Proposed Scheme of Amalgamation for Evening Classes.**
>
> ...the Minister of Education called a meeting of manufacturers, artisans and others at the Normal School …Hon. G. W. Ross having learned much from the manufacturers' experience, called some time ago a conference of those identified in the Province with Free Libraries, Mechanics' Institutes and Art Schools. The conference assembled yesterday afternoon in the Normal School building and was presided over by the Minister of Education, who elicited the views of those present (1) as to the wisdom of amalgamating Free Libraries and Art Schools; (2) as to the difficulties now met with in conducting evening classes, and (3) what curriculum would best suit the working classes at the evening schools...
>
> Mr. Ross submitted the curriculum for evening classes in Free Libraries for consideration. It embraces English and Canadian history, composition and grammar, bookkeeping, arithmetic, writing, drawing, chemistry and physics, each class being so graded as to meet the age and advancement of the pupils. These subjects are already taught in Mechanics' Institutes, and so far as taken advantage of by pupils were found to be most useful.[109]

During this early period, this is the most tangible information that connects use of libraries and the curriculum of the Ontario School of Art, while also highlighting the diversity and academic rigour of the Mechanics' Institute's curriculum. Of the various individuals mentioned as attending, Ontario Society of Artists' Secretary Robert F. Gagen is listed. It is fascinating, however, to note that this potentially dynamic amalgamation of the art school in Toronto with the newly instituted public library system and the older Mechanics' Institute—replete with the foremost library collection in the city at the time—was considered particularly for students attending evening classes; generally artisans and mechanics. From this, one might infer that library support for student researchers was seen as most useful for those involved in the more practical design-related aspects of the curriculum. Perhaps, too, O'Brien's eagerness to support the combination of art, music, and "library materials"—as expressed in his letter to the public library board in 1883—reflected this qualification: such a fusion of media is effective only for the "artizan" or the general public. Might one conclude from this line of inquiry that such a multi-sensory learning space was seen as acting in opposition to the rigid, stage-based visual information needs of a "fine arts" education?

Adam Crooks's educational report for 1880 and 1881 clearly outlines the wealth of instructional supports available to students enrolled in the school, but one can only hypothesize as to whether these resources, particularly the library collections, were actively used. The course offerings in this period indicate that a range of "flat copy" images of natural objects, animal figures, anatomy, and ornamental designs were required to complete coursework, which presumably would have been sourced from books, periodicals, or other printed materials. Although detailed title-by-title analysis of the collections from the Normal School's library does not survive, it seems clear that the significant holdings did offer adequate, if not effective support for the curriculum taught at the Ontario School of Art, especially with the collections' unique specialization in "fine arts" and the presence of a "large number of illustrated works of art." Despite this, few if any other references to libraries in support of the art school's curriculum can be found in memoires, the newspaper record, or in secondary sources. This absence in the Canadian version of the South Kensington Model is perhaps surprising, considering that in 1837 with the establishment of the Government School of Design in Britain—the institution which initiated the "South Kensington System"—a library was immediately founded and actively supported.[110] The prospect, in 1889, of gaining access to the largest and most comprehensive collections of books in Toronto through the Mechanics' Institute's library and pairing with the newly established Free Library system, might seem to contemporary observers as an ideal opportunity to enrich learning capacities; however, it appears that such an institutional amalgamation was as unpalatable to the Ontario Society of Artists as was their affiliation with the Normal School.

Such reticence to embrace these immersive information environments—especially at the Normal School's Educational Museum filled with textually, visually, and tactilely rich learning objects—may seem perplexing, but an informal survey of writings by key authors, theorists, and historians of the Academic tradition in art education is instructive in helping to understand this pedagogic reticence. Royal College of Art Historian Christopher Frayling, in characterizing the curriculum of the Government School of Design (forerunner of the Royal College of Art), offers a stridently challenging summation:

> Concepts such as 'originality' or 'self-expression' or 'creativity' were completely absent from the system…Other words, such as 'system' and 'grammar' and 'method' and 'type' were at the centre of things.
>
> Let us call this the 'normative' tradition, the tradition of rules and regulations and structures. And let us recognise [sic] the technologies of information retrieval to support it … which sought to systemise the thinking behind the design process into clearly defined and generally applicable 'stages', and to place these within the teaching curriculum.[111]

Similar sentiments might be found from a more contemporaneous Canadian source. Group of Seven artist Arthur Lismer, who served as Vice-President of the school in 1920, seems to corroborate Frayling's modern interpretation of the "normative tradition." Writing derisively in hindsight of the general aims of this pedagogical approach, Lismer penned an article in the Ontario College of Art student's annual *Tangent* in 1930, claiming,

> It was not so very long ago that Art Students commenced their training by making detailed and wearisome studies of plaster casts of ornamental forms and acanthus leaves, cones, cylinders, prisms, and cubes. The proof of ability in the Art Students of 35 years ago, under the tightly bound systems, was estimated (to his profession and fellow students) as to how long he could sustain the performance of producing a masterpiece of imitation of the cast in front of him. With pointed rubber, paper stumps and powdered chalk, the prize student would hold the other members of the class breathless with anxiety and admiration while he demonstrated his amazing uselessness, his skill in walking off with the academic medals and his position as pet pupil of the instructor.[112]

Although rather satirically harsh, his critique does convey that the rigidly monitored access to visual imagery in such a controlled manner corroborates that "originality" seems to have been discouraged as a pedagogical goal. This syndrome is effectively described by theorist James Elkins in his seminal survey of art education in Western European culture. Ironically titled *Why Art Cannot be Taught*, he explains that although instructors in the Academic method, as expressed in the South Kensington Model, tried to reject the early stages of the Baroque curriculum, "typically the old ways of teaching remained in place."[113] In this tradition, elementary students were even prevented from drawing from originals of the "great masters" of the past, but had to use lithographic reproductions of these works. At this phase—even more "dismally" as Elkins claims—"students didn't even copy lithographs of entire drawings, but lithographs of drawings of parts of the bodies: ears, nose, lips, eyes, feet and so forth." [114] Such a scenario echoes Pascoe's contemporary account of the South Kensington curriculum when "copying" decorative wallpaper patterns were qualified as having no "intrinsic value in themselves."[115]

In an exhaustively thorough exploration of the history of drawing in arts academies from the Renaissance through to the end of the nineteenth century, Adriano Aymonio explores the ramifications of this practice on aesthetic vision in his seminal essay "'Natured Perfected': The Theory & Practice of Drawing from the Antique,"

> ...we find the roots of two intertwined concepts, both originating in classical sources, which progressively supported and justified the practice of copying, and particularly from ancient statuary. The first is that the ultimate role of the arts is to create beauty by selecting the most 'excellent parts…from the most beautiful bodies, and every effort should be made to perceive, understand and express beauty.'…The second, related concept is that beauty is based on a system of harmonic proportions…in the perfect body the single part—a hand, the head, etc.—is related numerically to all the other parts and to the whole in the principle of commensurability (the measurability by a common standard).[116]
>
> In time, a standard set of ideal types began to take shape, thanks to the diffusion of bronze and plaster casts and, especially of prints….The tendency towards codification also affected the relationship of artists and art writers with the Antique, as the imitation of classical statuary was progressively given theoretical underpinnings. At the same time the Antique acquired a clear role within the curricula of the emerging academies as a teaching tool for young artists, systematising a practice…[117]

In short, the poses, gestures, and forms of Greco-Roman aesthetic ideals became permanently embedded in an artists' creative vision, serving as the lens through which he or she viewed and consequently artistically represented the contemporary world. The figurative language of the ancient world became a visual grammar that defined the aesthetic syntax of that which could, or conversely could not be depicted through art or design. Thus it seems that, for students enrolled in the art and design school throughout this period, access to objects proved more essential to the pedagogical ideals of the curriculum; perhaps even more integrally than text-based materials collected in a library setting. Furthermore, the access to lithographic images, statuary or natural objects had to be carefully vetted and controlled. The somewhat chaotic organization of Ryerson's "laboratory of learning" likely worked at odds with the measured structural goals of the South Kensington Model.

Plate 17. Drawing from the antique under the guidance of William Cruikshank, instructor, c. 1895. Central Ontario School of Art and Industrial Design (Image credit: Archives of Ontario).

Central to this adherence to ideal forms of beauty was the role that the instructor played in declaring artistic merit. Lismer's cynically disparaging overview of success in the academic tradition does underline how the studio instructor provided one of the critical underpinnings of this approach to aesthetic education. Perhaps, then, it is not surprising that usage of the library was not promoted, given that these spaces were dedicated to the potential of self-directed learning processes free from the careful monitoring of a studio instructor. Regardless of the accuracy of Lismer or Frayling's critiques of the South Kensington model of aesthetic education, access to visual imagery needed, under the dictates of this curricular philosophy, to be carefully monitored in a stage-based manner. Moving progressively from two-dimen-

sional images, to drawing from the antique, through to the ultimate goal of drawing from live models was a precedent established in the Baroque academies; this deeply rooted curricular norm was seen as the very essence of artistic education, so any aberration from this approach could comprise the development of aesthetic vision (for visual reference to this studio-based tradition see Plates 18, 19, 20).

Interestingly, the diversely rich array of information objects available through Ryerson's Educational Museum at the Normal School was likewise shaped by pedagogical visual literacy goals prescribed in an equally controlled manner. Visual culture historian Karen Stanworth, in a seminal essay chronicling the growth of the Normal School's collection, describes the instructional outcomes desired by Ryerson:

> Training with tangible objects aimed to teach the eye what and how to see, and to see a truth as self-evident, correct, and complete. Visible knowledge— *Anschauung*[118] as a "way of seeing"—was internalized as normal and natural. Observation and manipulation in learning was understood as a way of normalizing the base knowledge of an ideal citizen. This conceptualization of the object's pedagogical value transferred readily to the artefacts of the museum.[119]

Such empirical visuality carries much in common with the South Kensington Model, yet the nationalistic ideals that Ryerson attempted to enact through carefully curated objects framed by colonialist hierarchy would likely conflict with the equally controlled aesthetic nationalism of the South Kensington System rooted in a Classical Greco-Roman ideology of visual forms. Although it would be impossible to reconstruct the full rationale leading to the contentious relationship between the Ontario Society of Artists and the Normal School beginning in 1884 and culminating in the tumultuous rupture of 1890 which led to the closure of the Toronto Art School; it might be envisioned that the conflicting, if not contradictory, approaches to the act of looking through the lens of visual literacy might have played a subtle role in the misunderstanding. The requirement of instructors to follow a stage-based approach to accessing visual images was a core fundamental of the Academic tradition, so embracing an alternate mandate—rooted in the critical inquiry of liberal arts and sciences' educational practices—could lead to a disruption of the "normative" teleology of the South Kensington model so essential to the school's pedagogy.

It is still surprising that the richly stimulating information environment offered by the Normal School did not offer more incentive for the Ontario Society of Artists to remain at least partially supportive of the St. James Square location. Some insight into the turbulent period of the school's sojourn can be gleaned from the resignation letter penned by the school's Chair Lucius O'Brien to the Ontario Society of Artists' Vice-President:

> Toronto, Feb. 28, 1884
>
> T. Revell, Esq.
> Vice-President, Ontario Society of Artists.
>
> Dear Sir,
> I beg to resign my position as member of the Council of the Ontario School of Art. The teachers are hampered and the teaching impaired by injudicious arrangements and restrictions, and finding every attempt at improvement thwarted by the representative of the Government of the board, or through his influence. I decline to be held responsible for the injury to the school which has accrued and must continue to accrue from such a course.
> I have the honor to be,
> Faithfully Yours,
> L.B. O'Brien,
> Chairman.[120]

The exact nature of the "injudicious arrangement" and "restrictions" so injurious to the school were inevitably diverse; however, the discontent with the arrangement most likely sprang from the sense that the Ontario Society of Artists had lost control over the artistic curriculum. These disruptive sentiments seethed until a fateful board meeting on October 21st 1890—chronicled by *The Globe* in an article ominously titled "The Auger and the Gimlet"— where the teaching staff and a number of disenchanted Ontario Society of Artists members charged the school's President, Dr. J.E. White, with instituting an illegally elected Board of Directors. Gagen described the event quoting one anonymous attendee who expounded: "No country could be great unless she was artistic, and when Greece was at the height of her power and glory as a warlike nation, she also headed the list as an Art centre."[121] Although this proclamation was spoken during a heated meeting—one that would serve as a prelude to the eventual demise of the Toronto School of Art—the clear sense of a nationalistic mission in regards to art and design education might be inferred from this commentary; a sentiment running throughout the school's history since 1849 with the first submission of a petition to the provincial government for an art school.[122]

On a conceptual level, both educational institutions may have sought similar goals, yet the pathways to achieve these ends were didactically contrasting. But definitively, the loss of control over the Ontario School of Art and the creation of the Toronto Art School, in the eyes of the Ontario Society of Artists, usurped the entire program and pedagogically set it on a pathway to destruction. In *The Globe* report chronicling the formal closure of the Toronto Art School, prominent Ontario Society of Artists member Frederic Marlett Bell-Smith clearly enunciated this sentiment by stating that "the new society [Central Ontario School of Art and Industrial Design] was prepared to take up the work and do it properly, but they would not attempt to resuscitate the old school because they believed it was already a corpse."[123] Perhaps, too, one might posit that the prospect of melding the unique approach to aesthetic education so confidently espoused by instructors committed to the South Kensington Model with the more open nature of the Public Library system and its closely allied Mechanics' Institute curriculum—a situation that almost came to full realization in 1889—may have played into the fears of staying under the close dictates of the Normal School's educational mandate. Although impossible to gauge accurately, one might infer a certain distrust of libraries that shaded the perspectives of the Ontario Society of Artists in seeking to resuscitate art and design education in Toronto.

Despite such speculations, the ensuing creation of the Central Ontario School of Art and Industrial Design in 1891, ensconced in its new location at the art gallery in the Academy of Music building, required the society to sacrifice both space and resources in support of instruction. Access to a formal, or even informal, library was part of this compromise as, for a period of over twenty years, the school had no collection specifically designated to support the curriculum. Despite this deficiency in the school's infrastructure, likely the ability to regain control over access to visual information using the rigorous South Kensington Model was of greater consolation; especially considering the grandiose aspirations of the Ontario Society of Artists in nation-building through aesthetic awareness.

2. The Arts and Crafts Legacy (1912 – 1951)

The school's relocation to the Art Gallery at the Academy of Music (later known as the Princess Theatre) may have, in the short term, permitted the Ontario Society of Artists a rejuvenated sense of independence and the ability to regain control over aesthetic education; however, with the advent of the twentieth century, the survival of the institution was seriously threatened by economic constraints, confining spatial concerns, and, perhaps most notably, strong critique of the efficacy of the South Kensington Model. A letter submitted to *The Globe* in 1899 is representative of this critical opinion, highlighting ongoing concerns over the useful purpose of the school's educational mandate; the missive represented the position taken by a "trade unionist on the subject of technical education" and concluded that the school was elitist and "the pet reserve of society people," charging the curriculum as incapable of appropriately training students in the professional rigours required for the trades.[124] In 1905, the Board of Education adopted a report calling to merge the Central Ontario School of Art and Industrial Design with technical trade schools under the control of the Ontario Ministry of Education. By mid-December of that year *The Globe* reported that the merger was a *fait accompli*,[125] although one week later the report was amended and the art and design school was able to maintain a fragile independence by avoiding absorption with the high school educational system.

Such concerns were not entirely levied externally; internally a new generation of artists adopted alternate approaches to art and design education. Questions emerged as to the effectiveness of the South Kensington Model for aesthetic instruction, primarily from the institution of its inception; Frayling describes this critique as enunciated at the Royal College of Art (formerly the Government School of Design):

> The role of art and design education was to theorise the language of manufacture – and then, in time, begin to conjugate it…[but] you can't teach grammar unless you also taught at least some usage, or 'doing'. To understand design you also had to understand how it was produced…
>
> So, under the delayed influence of the British Arts and Crafts Movement, as was turned into curriculum…, there was to be a new emphasis on studio practice, and especially the practice of the crafts of throwing pots, working metal, making furniture, and weaving. Instead of being equipped with library shelves, drawing boards and museum exhibits, the studios were to house the technologies of craft activity: wheels, lathers, saws and looms.[126]

The pedagogic innovations Frayling describes were, in retrospect, perhaps prematurely introduced at the Ontario School of Art in 1884 with the implementation of craft-based coursework; however, almost two decades later, such artisanal manufactures were still largely absent from the Central Ontario School of Art and Industrial Design coursework. A surviving *Prospectus* for the 1902/03 academic year clearly shows how the practical, industrialized technical knowledge elements of the South Kensington Model had overtaken the educational framework of the entire curriculum. The contrast between the diversity of course offerings for day students—those studying the "fine arts"—and evening classes is stark:

List of Day Classes

- Industrial Design and Primary and Mechanical Drawing
- Drawing from the Antique
- Drawing and Painting from Life and Still Life
- Sketch Class

List of Evening Classes

- Industrial Design and Primary and Mechanical Course
  - Primary Course
    - Freehand Drawing
    - Model Drawing
    - Practical Geometry
    - Perspective
    - Memory Drawing
  - Advanced Course
    - Shading from Flat Examples
    - Drawing from Natural Objects
    - Outline Drawing from the Round
    - Shading from the Round
    - Industrial Design
- Industrial Art Course
  - Lithography
  - Modelling in Clay
- Mechanical Courses
  - Projection and Descriptive Geometry
  - Machine Drawing
- Drawing from the Antique
- Architectural Section

Lectures and Demonstrations

- A Course of Lectures is being arranged for, and a series of demonstrations will be given on the various aspects of Drawing, Painting and Composition by Mr. Reid. These will be free to all students and their friends.[127]

To further highlight how technical education concerns had shaped curriculum, of the four classes available to day students, one was in industrial design and mechanical drawing thus only leaving three classes in which to pursue the traditional, Academic-style arts education. For the evening classes, one might note how the terminologies of the older tradition—drawing from the antique, drawing from the round or flat copy—are fitted into the broader headings of industrial production. The addition of architecture, taught by "practical architects,"[128] did offer some applied utility to students, yet the adoption of clay modelling in support of training in the "mechanical" trades offered the sole means of engaging with hands-on manufacturing processes, in an all but scant homage to the new practical aims of the Arts and Crafts movement being embraced more integrally in the British arts education curriculum. Ironically, the course offerings at the Central Ontario School of Art and Industrial Design were likely structured in the hopes of better addressing the needs of a rapidly industrializing Canadian nation; however, in stubbornly adhering to older pedagogic models, especially in the almost obsessive reliance on *disegno* as the sole means of inculcating aesthetics, both realms of art and design education were compromised.

Between 1905 through to 1912, under-funding continued to strangle the school's abilities while continued calls from the Ministry of Education sought to subsume the Central Ontario School of Art and Industrial Design with high school technical programmes. A contemporary observer, John A. Radford writing in the October 1907 edition of *The Canadian Magazine,* profiled the dire economic situation in his passionately articulated essay "Canadian Art and Its Critics." Radford, who joined the Ontario society of Artists in 1890,[129] quips on the "questionable generosity" of the Provincial Education Ministry that has led to a situation where "the school has received no casts for the antique class in twelve years."[130] He continues,

> The school under its present regime has the full confidence of the public and the respect of the pupils. It is managed by a staff of able teachers, and so advanced are some of the pupils that they draw and paint from the nude. The funds necessary to keep this class in existence is furnished by the artists themselves...The school today has a greater number of teachers, pupils and obligations than when under the Government,[131] and yet the Minister has not seen fit to increase the grant so urgently needed.
>
> What a subtle and sublime joke for a Minister of the Crown to ponder over, that artists who are proverbially improvident, in a financial sense, can conduct an art school successfully, show greater results, and without a dollar deficit! The school is more than deserving, because it is absolutely necessary to train men and women thoroughly in the preliminary art education...It takes no more material to make a beautiful object than one utterly ugly and commonplace, but it takes art, and that we must have, or foreign imports of art wares will be increased to our shame and disgrace.[132]

Even a plea to the Toronto Public Library system in 1910 for assistance in supporting the art school went unheeded, when the request to use the "old reference library" (the former Mechanics' Institute) as a venue for the Central Ontario School of Art and Industrial Design "free of charge" was voted down by the Library Board at the time.[133] Fortunately, the fledgling Art Museum of Toronto offered temporary respite to the school by renting a portion of their premises at "The Grange,"[134] although Robert F. Gagen qualifies this unsatisfactory situation: "here, on account of space, the classes were uncomfortably carried on until 1912." In desperation, the Ontario Society of Artists, with support from the school's teaching faculty, formed a committee to address the issue and submitted a letter early in February 1912 to the Ministry of Education. Penned by George Agnew Reid, Ontario Society of Artists Secretary Robert F. Gagen, and other representatives of the arts community in Toronto, the coalition pleaded for increased funding for a restructured Ontario College of Art.[135] A copy of the letter survives in the Archives of Ontario; worthy of note is that specific mention is made for the need for a library to enhance the school's education mandate:

> To the Right Honourable the Minister of Education
>
> Dear Sir,
>
> We, the representatives of the Board of Directors of the Ontario School of Art and Design beg to submit the following for your considerations. The fact that there has been such a great development in all the special forms of education in the different arts has impressed our Board with the firm conviction that the time has now come for the Government to lend its assistance to this school to place it on a more satisfactory basis…. In addition the school has already and could acquire many supplementary facilities for students such as libraries, art exhibits and other means of education such as could be readily assembled in a district centre.
>
> We therefore briefly state for your consideration the following requirements and suggestions; the first and most important requirement is the necessity of securing larger and more adequate premises. At present we have 74 pupils crowded into two rooms. It is impossible for us to accommodate any more at present even if they should apply.[136]

The deputation's warning that "Ontario had fallen far behind in the teaching and fostering of both fine and industrial art" and "that manufacturers were finding it difficult to secure capable designers"[137] convinced Education Minister, the Honorable Dr. Pyne, to launch a committee to make recommendations for government funding; within a mere two months, Bill no. 197 "An Act respecting The Ontario College of Art" was passed after 3rd reading on April 10th 1912.[138] Five months later, on September 5th, the Province

announced that it would contribute $2,500 to fund the newly reformed Ontario College of Art in addition to providing a temporary location at the Normal School.[139] The return to this facility was likely bittersweet, but given the extremely short duration within which to reformulate the entire school's curriculum, secure funding, and re-establish administrative and academic protocols, such sentiments were undoubtedly mitigated by the provincial government's generosity.[140]

The first academic year was likely an exhilarating one for both students and faculty members. An article from *The Globe* from September 19th 1912, published two weeks before the commencement of classes, describes the hopeful prospects of the new school:

> After many years of groping and tentative effort on the part of those, both artists and laymen, who have been taking an interest in art education this Province is to have a well-organized "College of Art," with regular sessions, a council of administration, a staff of instructors, and a thoroughly co-ordinated and admirably arranged syllabus of instruction. The torch of art education has been kept alive with difficulty amidst discouragements that might well have exhausted effort and extinguished hope, but there is reason to believe that a brighter day has dawned, and that the new college will speedily develop into an institution of which all who have anything to do with its inauguration may well feel proud.
>
> The announced objects of the college are three: the training of students in the fine arts, the training of students in the applied arts, the training of teachers of both fine and applied arts.[141]

As an overview of the first year of the newly conceived Ontario College of Art, instructor Charles MacDonald Manly writing in the *Yearbook of Canadian Art 1913*, indicates that the enthusiasm expressed before the school's 1912 reconfiguration was indeed warranted. His description of the first academic year offers a measuredly positive summation:

> The Ontario College of Art began its work on October 1, 1912. Its final season closed about the middle of May, 1913. The whole thing is so very new; we are so close to all that has been hoped for and what has been done, that there is no room for eulogies, no chance to sound the praises of the work being carried on. Under the leadership of the principal, G.A. Reid, the instructors have persisted with their work, held the attention, and increased the interest of the students. The freedom, largeness, and wholesomeness of the workrooms have been appreciated, and much really earnest work has been done. During the season, exhibitions of the students' work have been made from time to time. These little shows have been viewed by the directors and others interested in the work of the College, and favourable opinions expressed.
>
> The task of whipping into shape a more thorough and progressive mode of art instruction was not an easy one…All teaching—that is, real teaching, based upon reason and good sense—must make in its aims to keep the students' individual feeling pure and unspoiled, to cultivate it, and bring it to perfection.[142]

The final commentary, one that would not have been expressed in the earlier formulaic methodologies of the South Kensington Model, demonstrates an embracing of broader Arts and Crafts ideologies. Manly appears to paraphrase the core founding principles of the movement as expressed by artist John Ruskin who advocated a holistic approach to education that should always be a "matter of the head and heart and the hand":

> The best design is that which proceeds from the heart, that which involves all the emotions – [it] associates these with the head, yet as inferior to the heart; and the hand, yet as inferior to the heart and head; and thus brings out the whole person.[143]

Overall, this revised approach to aesthetic instruction sought to offer more fluidity in programming; an approach that might be qualified simply as "Fine Arts in a context of design."[144] This description, used to summarize the curricular stance of the Royal College of Art during the 1920s, might be likewise referenced in regards to a similar outlook at the newly reformulated Ontario College of Art. It is perhaps indicative of this philosophy that, in Manly's summation of the founding year at the school, the verb "work" is repeated numerously, while the studio spaces—the core learning environment for art and design education—are called "workrooms."

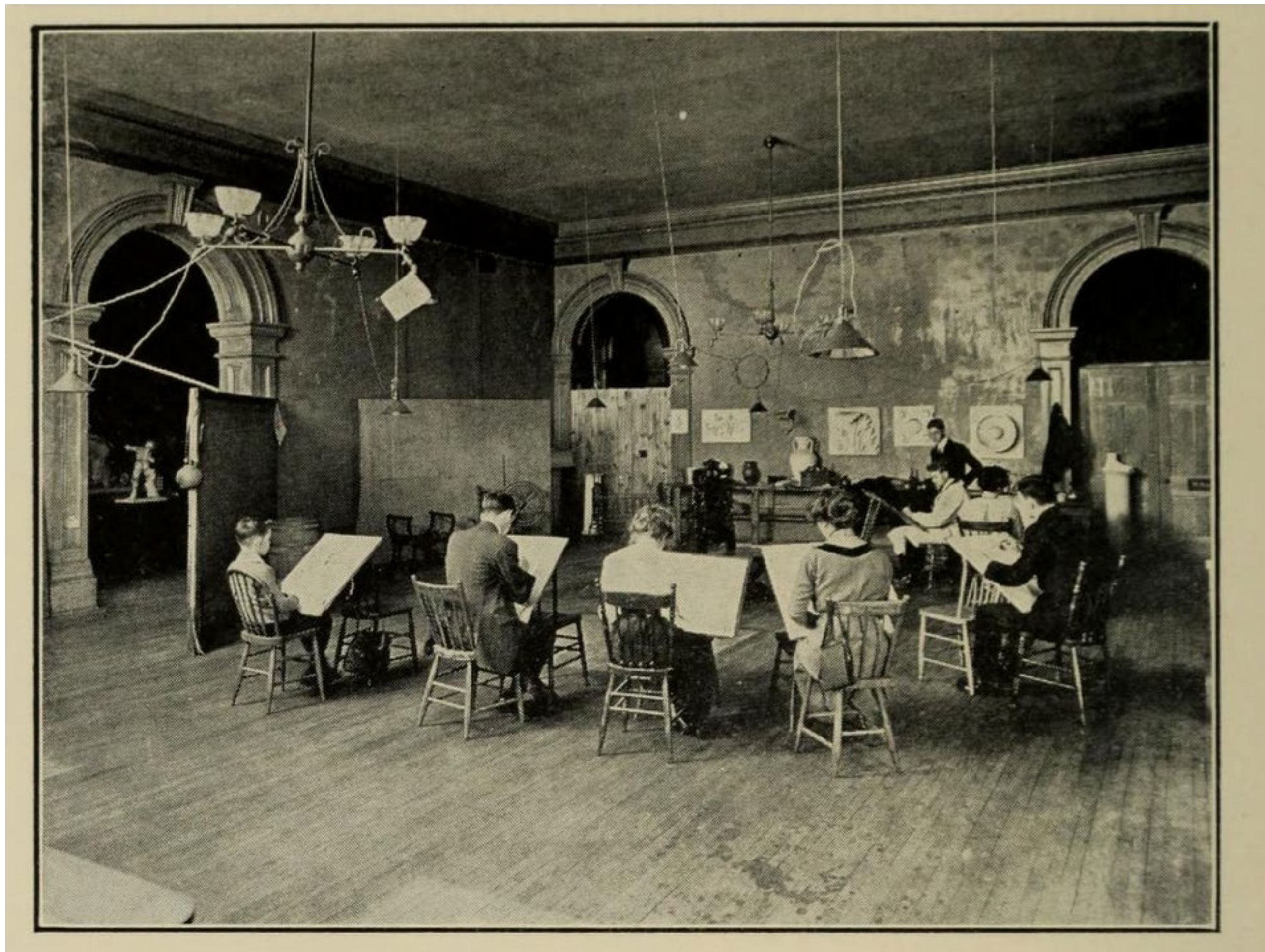


Plate 18. Elementary Class, Ontario College of Art, Toronto Normal School, 1912/13. Note the use of lithographs and other visual resources posted on the studio's walls; perhaps symbolically a plaster cast is visible in another room, but is blocked off by a room divider from these young students. This image, in tandem with plates 19 and 20, indicate that the standard Baroque arts instructional practices still provided the foundation to the school's pedagogy (Image credit: OCAD University Archives).

Plate 19. Antique Class, Ontario College of Art, Toronto Normal School, 1912/13. The profusion of plaster casts is evident; demonstrating that many of the core Greco-Roman statuary of the Ryerson collection had been preserved (Image credit: OCAD University Archives).

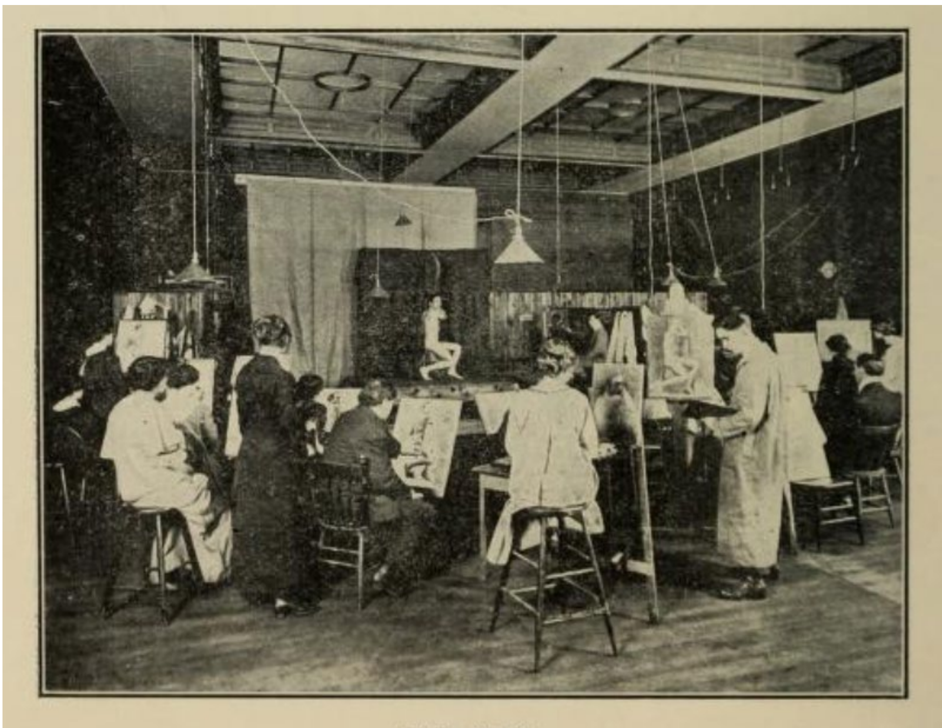


Plate 20. Life Class, Ontario College of Art, Toronto Normal School, 1912/13. Plaster casts or other supporting lithographic images have been banished from the studio; the final stage of advancement in an art students' formal education (Image credit: OCAD University Archives).

Under these principles, a new curriculum was designed that was subdivided into departments: Fine Arts, Design and Applied Art, and courses designed specifically for Teachers Education. In addition to the studio-based classes, the "Lectures and Demonstrations," initially introduced in 1902, were consolidated as part of the formal curriculum for both art and design divisions. For Fine Arts courses, these *conferences*[145] included:

- Drawing, Painting and Modelling and use of various mediums:--six lectures and demonstrations and illustrations
- Colour and Pigments: --six lectures and demonstrations and illustrations
- Composition and Illustration: -- six lectures and demonstrations and illustrations
- Artistic Anatomy and Comparative Anatomy: --six lectures and demonstrations and illustrations
- History of Art: -- sixteen lectures with illustrations
    - First lecture a synopsis of the History of Art. Fifteen following lectures divided into three periods of five lectures each, viz. Prehistoric and Classic, Roman and Medieval, Renaissance and Modern.
- Perspective: -- six lectures and demonstrations and illustrations.[146]

Design students were required to attend all lectures on the History of Art, Composition and Perspective in the Fine Arts Course, but also were mandated to participate in lectures and practical demonstrations in crafts and manufactures for the following subjects:

- Decorative Illustration and Typography
- Illumination and Lettering
- Heraldry and Grotesques
- Embroidery, Tapestry, Lace-Making and Weaving
- Printing on Fabrics, Wall paper, etc.
- Metal working, jewellery and enamelling
- Stone, wood and other carving
- Pottery, tiles and glass painting
- Casting in various materials
- Furniture and cabinet work.[147]

Although the technical specificity of the industrial design curriculum that was taught at the Central Ontario School of Art and Industrial Design may have been discontinued, the diversity of artisanal manufactures supported by the new Ontario College of Art coursework more fully embodied the goals of the Arts and Crafts movement and, potentially, offered better training for students interested in working in industrial settings as professional designers through a practical knowledge of manufacturing processes.

Within the art-based curriculum George A. Reid, who began teaching at the Central Ontario School of Art and Industrial Design in 1890, was gradually able to assume greater control over the curriculum.[148] Primarily he introduced an infusion of new ideas on the elevation of painting technique over *disegno* based on his educational training under the artist Thomas Eakins at the Pennsylvania Academy of Fine Arts from 1882 to 1885. Despite being steeped in Academic instructional models, Eakins discouraged over reliance on drawing from the antique as he felt plaster casts were merely imitations of real-life; instead he encouraged "drawing with the brush" and even more radically "to draw with colour."[149] Eakins believed that these techniques, where a sense of form is created on the canvas by layering colours progressively, allowed a "more powerful and rapid tool" in artistically representing reality.[150] Other innovations gleaned from the Pennsylvania Academy include emphasizing the importance of anatomy, using separate clay modelling classes as training for painters, and working *en plein air* rather than in the studio.[151] The immen-

sely popular and well-loved Port Hope Summer School, run by instructor John William Beatty from 1923 to 1941, might be seen as an embodiment of this latter educational philosophy.[152]

But such innovations were almost imperceptible; the studio imagery from Plates 18 to 20, initially published in the *Prospectus of The Ontario College of Art* from 1913/14, visually demonstrates adherence to past educational practices; however, changes in the pedagogical supports through lectures, a diversified design curriculum, and a faculty steeped in Arts and Crafts ideals heralded a new direction for the school.

2.1 Libraries and the Arts and Crafts Tradition

An early draft version of what appears to be the funding appeal report made by George A. Reid's committee, sent in early February 1912 to the Ministry of Education, has been preserved at the Archive of Ontario with penciled in revisions; the petition clearly indicates a vision of the curricular supports needed for the new aesthetic direction of the school. In offering this "Report of the Committee on Aims of the School," the letter lists the expected needs of additional funding, space, equipment; all of which—in surveying the 35 year history of the school to this point—were common requests; yet a new demand is included in the draft version of the letter:

> **A Student Room**
> A student room containing a suitable library to encourage the social element in students and as a means of obtaining a broader knowledge of "Art History." It has been the experience of our organization that our young men have frequently left for want of more congenial surroundings from a student point of view, at such a time when the school has been of most value to them.[153]

This appeal is informative in that it recognizes the library not only as a curricular support, but a space serving the social needs of students as much as their informational ones. Sadly, the final version that likely was sent, based on the pencilled editing marked on the draft letter, tempers this request significantly:

> **A Student Room**
> A student room containing a suitable library is much needed as a means of obtaining a broader knowledge of "Art History."[154]

With the formal opening of the Ontario College of Art on October 1st 1912, Reid's expressed desire to create a library was filled initially by the pre-existing resource centre at the Normal School. Fortuitously, the first 1912/13 *Prospectus*, outlines the "Books of Reference Recommended" for students enrolled in the programme:

Table 2. Reference books listed in *Prospectus of The Ontario College of Art: For Session 1912-1913*

Books of Reference Recommended		
Art Teaching	*Elementary Art Teaching*	Taylor
	The Teaching of Drawing	Polak & Quilter
	Theory and Practice of Teaching Art	Dow
	The Training of the Memory Art	Lecoq
Drawing	*Blackboard Drawing*	Seaby
	Blackboard Drawing	Swanell
	Elements of Drawing	Ruskin

	Drawing and Engraving	Hamerton
	Figure Drawing	Hatton
	The Graphic Arts	Hamerton
Perspective	*Perspective*	Hatton
	Essentials of Perspective	Miller
Painting	*Landscape Painting in Oils*	East
	Landscape Painting	Harrison
	The Practice of Oil Painting	Solomon
	Lectures on Painting	Clausen
Design	*Handbook of Historic Ornament*	Glazier
	Anatomy of Pattern	Day
	Planning Ornament	Day
	Pattern Designing	Crane
	Bases of Design	Crane
	Line and Form	Crane
	Theory of Pure Design	Ross
	Design	Hatton
Lettering	*Handbook of Lettering, Alphabets Old and New*	Strange
Pigments and Mediums	*The Science of Painting*	Vibert
Composition	*Elements of Drawing*	Ruskia [sic][155]
	Composition	Poore
	Composition	Dow
	Figure Composition	Hatton
Anatomy	*Modelling*	Lanteri
	Artistic Anatomy	Duval
	Anatomical Diagrams	Dunlop
Illustration	*Decorative Illustration of Books*	Crane
	Book Illustration of To-day	Pennell
	Illustration of Books	Sketchley
	Practical Handbook of Drawing for modern methods of Reproduction	Harper
Modelling	*Modelling*	Lanteri
	The Art of Modelling in Clay and Wax	Simonds
Critical	*Discourses*	Reynolds
	Old Masters and New	Cox
	A Child's Guide to Pictures	Caffin
	Landscape	Hamerton
	Velasquez	Stevenson
	Old Masters	Fromentin
	Laocoon	Lessing
	Appreciatioa [sic] *of Sculpture*	Sturgis
	Appreciation of Architecture	Sturgis
	Appreciation of Pictures	Caffin
History of Art	*Apollo—Story of Art through the ages*	Reinach
	History of Art	Carotti
	A History of Painting	Macfall
	Renaissance in Italy, vol. 3	Symonds
	History of Modern Painting	Muther
Note:--The above books as well as other books and periodicals on various Art studies may be consulted in the College Library.[156]		

This list was reprinted in each of the prospectuses published from 1912 through to 1920/21. The "College Library" was presumably the one housed at the Normal School; records do not survive as to how the composition of the collection changed nor how much growth was experienced since 1881 when the title count was between "6,000 to 7,000 volumes."[157] The seminal *Documentary History of Education in Upper Canada* indicates that the library collection, at least to the date of the book's publication in 1905, had languished since its inception in the 1850s,[158] yet the bibliography from the 1912/13 *Prospectus* indicates that a reasonably supportive range of research materials were available. A random sample of titles from the publications listed as part of the "College Library" indicate that all were published between 1887 to 1911 with the majority being published after 1900, so clearly some attention had been given to collection development in support of art and design research. Although not structured specifically for the needs of an art and design curriculum, the library appears to have been promulgated as one of the school's valuable instructional assets.

A tragic consequence of the reintroduction of the art school to the Normal School premises was that Egerton Ryerson's carefully constructed art museum collection, his "laboratory of learning," was dispersed and reallocated to the numerous Normal School buildings established throughout Ontario. A contemporary editorial from *The Globe* comments:

> During the past few days the Normal School collection of paintings has been disbanded and scattered to make room for the opening of the new Ontario College of Art which will occupy the top floor of the Educational building for the time being. The paintings have been allotted to the seven Normal Schools of the Province, making about 34 pictures for each school. The result will be to familiarize the coming teachers of the Province with paintings by Canadian artists and through them arouse in some slight degree at least an interest in Canadian art among the children of the Province. The collection embodies the purchases by the Ontario Government from current exhibitions during the past score of years or more and the pictures now have a considerable value.
>
> This scattering of Toronto's one permanent public art collection is a fine thing for the Province, but where does Toronto come in? The city is left with nothing to which the citizens or visitor may go as a public art gallery. Surely this is a condition unworthy of Toronto.[159]

Space limitations dictated this drastic move; however, the Ministry of Education's desire to provide more equitable access to the collection by redistributing it province-wide also offered incentive for this dispersal. It is tempting, though, to see this decision as almost a symbolic gesture of iconoclasm heralding a new approach to aesthetic education by eradicating the teaching objects used to support the older Academic tradition.

The true fulfillment of Reid's desire for "a student room containing a suitable library to encourage the social element in students and as a means of obtaining a broader knowledge of 'Art History'" would have to wait another ten years until the construction of a purpose built art school structure.[160] During the 1922 fall session, one year after the "Grange Wing" was opened, the College inaugurated for the first time a library that was specifically mandated to support art and design research. In an oral history interview with the library's namesake, Dorothy H. Hoover, she recalls:

> From the Central [Ontario] School of Art and Design, [George A.] Reid brought well know flower painter Robert Holmes who remained until 1930. Holmes persisted in agitating for a library. So space on the second floor was partitioned off from the life model's dressing room. One entered a narrow passage lined with shelves holding leatherbound back num-

bers of the *Studio* and *American Artists* magazine and piles of the *Illustrated London News*, some textbooks and Mr. Holmes' private library. Approaching the windows the space widened to accommodate a table.[161]

A floor plan of the original building, reproduced in the 1920/21 *Ontario College of Art Prospectus*, indicates the extreme limitations of the space devoted to the library. The life model's room was accessible from the Life Drawing and Painting room (Figure 8, second "studio," lower right hand corner) and roughly would have measured 9 by 13 feet. As this room was shared with the model's dressing room, the 117 square footage was considerably reduced.

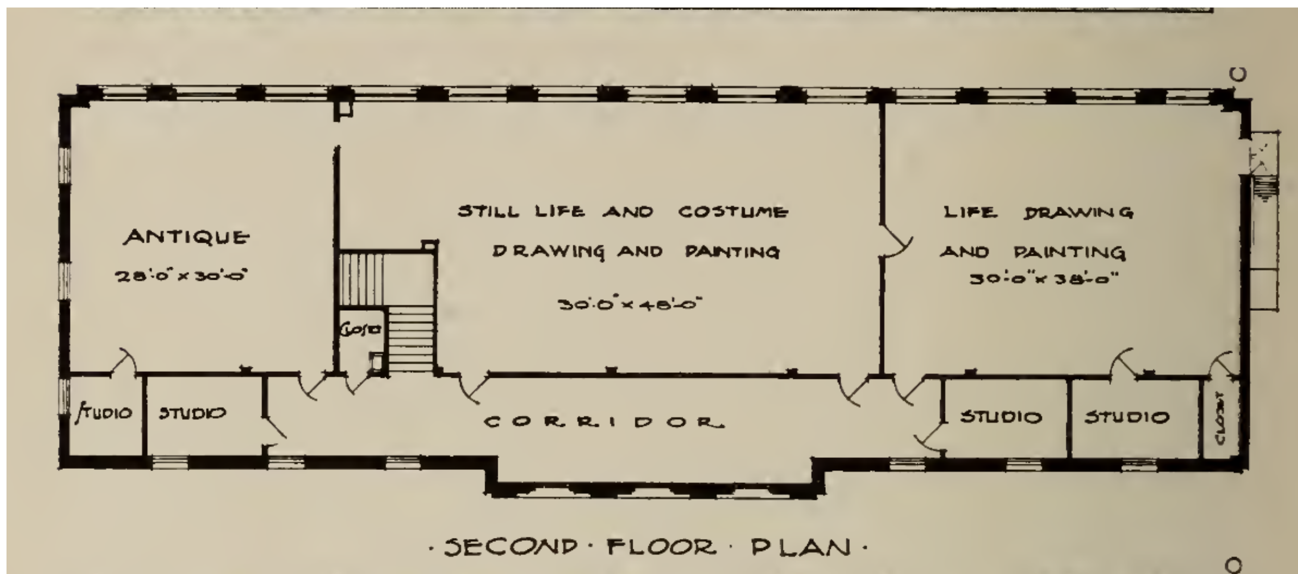


Figure 8. Floor Plan: Grange Wing, *Ontario College of Art Prospectus 1920 / 21*. The library likely occupied half of the bottom right-hand studio.

Interestingly, Reid was not the chief proponent of establishing the library space, but instead Robert Holmes, a graduate of the Ontario School of Art from 1884 during the turbulent years at the Normal School,[162] became the primary advocate for its establishment. His support proved critical during the earliest phase of the library's development, primarily in the contribution of his personal collection in 1930 which bolstered holdings by about one third.[163] In addition, he served as the school's first "librarian" while still maintaining his position as lecturer in art history.[164] In speaking of her own acceptance of the role of librarian at the Ontario College of Art, Hoover commented on the "already established tradition" of appointing "a member of the Art History Department as librarian," demonstrating the close connections between the academic liberal arts curriculum and the library during this period.[165] Holmes filled the role of librarian until May 1930; the date of his untimely death.

The *Prospectus* published immediately after the creation of the library announced that "The College Library contains a collection of Art Books and Periodicals available for study and reference"; the subsequent 1923/24 *Prospectus* adds the line: "The growth has been maintained, and it is now a valuable acquisition."[166] Hoover's reminiscences indicate that—at least during this early period of the library's development—its "value" may not have been universally appreciated, by claiming that "Ivy League types compared it to a linen cupboard."[167] Evidence that growth had "been maintained" can be found in surviving ledger books of acquisitions for the library between 1922 and 1930. Perhaps in a symbolic gesture of the new Arts and Crafts orientation of the curriculum, President George A. Reid presented the library with the first title for its collection, Owen Jones's *Grammar of Ornament.*[168]

A cursory survey of the publications added to the collection reveals interesting details regarding expenditures: by 1922, the library had secured a collection of 225 books, 126 titles—over half of the collection—appear to have been directly purchased and not acquired as donations. Although Library of Congress cataloguing standards were not used at this point in the library's development—a modified Cutter number system seems to have been employed at this time—a cursory tabulation of titles using Library of Congress main classes permits an understanding of subject-based collection development tendencies: the majority of books in the early collection were in support of general arts, painting and drawing; however, almost 30% provided coverage of design, craft and artisanal production (subclasses NA, NE, NK, TH, TS, TT, Z).[169]

Table 3. Collection development from 1922 to 1930, Ontario College of Art Library.[170]

Library of Congress Main Classes	1922 Collection	1923- 1930	TOTAL
A		1	1
B		4	4
C	1	2	3
D	2	26	28
E (First Nations Culture)	1	9	10
F	1	7	8
G (Geography)		2	2
GT (Costume, Dress, Fashion)	6	3	9
N	68	110	178
NA	12	21	33
NB	10	18	28
NC	34	33	67
ND	30	272	302
NE	4	9	13
NK	26	68	94
L	5	6	11
P	11	14	25
QK (Botany)	9	25	34
QM (Anatomy)	3	9	12
S		1	1
TH (Building construction)	2		2
TL		1	1
TR		1	1
TS	2	8	10
TT	18	6	24
Z	10	4	14
Subtotals	**255**	**660**	
Grand Total			**915**

Robert Holmes's estate donation in 1930 bolstered the collection by approximately 373 titles, the majority of which (229 titles) were survey texts on well-known painters from the art historical canon from the Renaissance onward. The predominance of books on painting (ND), which also includes information on colour theory and early editions of Munsell colour system texts, is perhaps not an accurate reflection of collection development strategies; however, the growing collection of guides on crafts production, architecture,

industrial and commercial design, even a single title on photography, indicate increasing support for the Arts and Crafts goal of production involving the hands as well as the mind. Books collected on artistic techniques and technical production focused on pottery, woodworking, fibre arts, stained glass, botanical illustration. Perhaps as a nod to Ruskin's goal of developing the "heart," the library added several literature titles including, Henry David Thoreau's *Walden*, Ruskins's *Art and Life,* Goethe's *Faust*, the *Fables of Aesop*, works by the Brothers Grimm and the poetry of Tennyson.

In a letter dated September 21st 1925, included in the Ontario Society of Artists files at the Archives of Ontario, the new interdisciplinary approach to collection development might be evidenced while also showing the establishment of formalized ordering procedures using wholesale publishers. Addressed to the librarian, perhaps Robert Holmes, and sent by Putnam's Library Supplies in New York, the missive expresses apologies for the delay in the reception of "Professor Raymond's Works" due to "misunderstanding in regard to Canadian Custom's rulings." The reference work, likely referring to *Professor Raymond's System of Comparative Aesthetics* by George Lansing Raymond,[171] demonstrates an effort to provide scholarly reference support for new modes of conducting art history research; the separate volume subtitles indicate an interdisciplinary aesthetic analysis:

v.1 Art in Theory.
v.2 Representative Significance of Form.
v.3 Poetry as a Representative Art.
v.4 Painting, Sculpture and Architecture as Representative Arts.
v.5 Genesis of Art-Form.
v.6 Rhythm and Harmony.
v.7 Proportion and Harmony.

Pricing for the seven volumes, based on contemporary records, indicate that the costs would have been $14.50 plus shipping.[172] Although there is no official entry for this multi-volume resource in the library's surviving ledger books of acquisitions and thus may have been purchased for use by the Ontario Society of Artists' organizational office, the letter does seem to indicate new aesthetic ideals being explored by the instructors at the school who, presumably, then translated these through their teaching methodologies. Acquisition budgets for this period of the library's development are not recorded, although Hoover claims that during the tenure of President Fred Haines from 1933 to 1952, "the yearly book budget was seventy-five dollars, spent mostly on art magazines," so this expenditure would have represented a significant commitment of funds.

Although the early acquisition ledgers indicate the purchase of individual issues of periodicals such as *Art Journal*, it was not until later in the 1930s when full subscriptions seem to have been formalized. By the 1938/39 academic year, the school's *Prospectus* lists the following periodicals: "*Gebrausgraphik* [sic], *Mobilier et Decoration, Canadian Home and Gardens, School Arts, Chatelaine, Pencil Points, The Artist, Commercial Art, Architectural Review and Studio* [Magazine]."[173] The selection emphasizes the professional orientation of these serial publications used in support of the curriculum. Popular culture, fashion, design, architecture, graphic design, and studio-based practice are all represented, yet interestingly, titles typically associated with the formal study of "art history" are not listed.

Visual resource collections were negligible at this early period. There is no evidence of lantern slides for projection purposes being acquired by the library as part of a collection development mandate. Contemporary newspaper sources do indicate the existence of photographic reproductions and lithographs used as teaching aids; however, these appear to be residual collections saved from the dispersal of Ryerson's Educational Museum, all of which were purchased sixty years prior.[174] Reliance on this surviving range of visual resources assisted in the elementary class instruction, while remnants of the

plaster cast collection offered supporting visual reference materials for the early stages of a student's education when "drawing from the antique." Whether these collections were housed in or even considered part of the library's collection is uncertain. Viewing original artworks at the Art Gallery of Toronto (later the Art Gallery of Ontario) would likely have offered much of the supporting visual materials for a broad swath of students at all levels from elementary to advanced. In the 1922/23 *Prospectus*, it was first announced that access policies for the Royal Ontario Museum had been secured, giving students "full privileges of study" in the museum with "its wealth of Art objects and Natural History." The course calendar indicates is educative value:

> Its collection of Classical Art, and the Art of early times, are of inestimable value to Art students. Systematic study is arranged for classes on several occasions each week with a view to establishing a high standard of appreciation, and at the same time to utilize the material for purposes of study and experience of art forms. [175]

In addition to gleaning imagery from the remnants of the Educational Museum's collection, instructors likely used a selection of print books and periodicals from their personal collections for image-based instructional materials. Holmes's extensive collections of books, which later became part of the expanding Ontario College of Art library collection, may provide evidence of how early instructors accrued personal collections in support of their studio-based instruction. Although a full survey of such resources is beyond the scope of this study, one reference in sculptor Elizabeth Wyn Wood's reminiscences of her studies at OCA between 1921 and 1926 may offer evidence of the diversity of materials used. Wood recalls attending "class demonstrations and lectures" in conjunction with her studio work, that are qualified as "lantern-slide lectures." Although the provenance of these visual resources is not reported, this passing reference might offer some further evidence of the use of instructors' personal collections to supplement gaps in the school's nascent library collection.[176]

The circulating policies or procedures in place at this time are uncertain; however, when mentioning the library from all the prospectuses published between 1922/23 through to early 1940s, the collections are indicated as being available for "study and reference," with the exception of the 1924/25 academic year where the following is listed: "The College Library contains a valuable collection of Art Books and Periodicals available for study and reference. Students may borrow books for home study."[177] This is the sole indication of circulation access to the library collection throughout this period, although, interestingly, the surviving acquisition ledger of library purchases from 1922 to 1930 indicates that in 1926 three titles were bought with the acquisition fund listed as "library fines." One could only hypothesize that the brief experiment in loaning books in the 1924/25 academic year, led to 1926 acquisitions! A further early indication of the circulation of library materials is the appearance, in the "Rules and Regulations" section listed in the 1943/44 *Prospectus*, of an edict indicating that "Students defacing or losing books borrowed from the College Library must pay for the cost of the books so defaced or lost."[178]

The library appears to have been staffed consistently throughout this early period. Although Holmes served as librarian, from 1923 through to 1927 Roselyn Hammond was listed in the school's prospectuses as "Assistant Librarian." The spelling of her name changed to Mrs. Roselin Hammond in the 1925/26 and 1926/27 publications, which is a reversion to the name she used while studying at OCA from 1920 to 1925."[179] Upon her departure to pursue further studies at the Art Institute of Chicago, a student wrote fondly of Hammond's position in the library in the *O.C.A. Students' Annual* of May 1927:

> Mrs. Hammond – now Mrs. Roy Courtice – is living in Chicago…The corridors [of OCA] still echo with her energetic heel and toe clack as she chases recalcitrant student holders of books from the library. 'Hammy' is remembered with affection.[180]

As indicated by this later entry, "Hammy" later changed her name after her second marriage. Under this new appellation Rody Kenny Courtice would develop a productive and notable career as an artist, pedagogue, and member of the Royal Canadian Academy of Arts.[181]

The prospectuses from 1930 to 1933 do not list a librarian on staff; however, "Associate Instructor" Amy Despard, A.O.C.A.,[182] seems to have worked in the library almost from its inception. In the 1949/50 *Ontario College of Art Prospectus* she is listed as "Librarian," albeit belatedly as it was her final academic year at the school.[183] Little survives as to her activities with and contributions to the nascent library, although Dorothy Hoover recalls, "during open hours" the library "was supervised by Amy Despard who could simultaneously demonstrate her bookbinding." In fact, Hoover reports that she plied these skills annually to bind the growing periodical collections in leather casings. A much later tribute to Dorothy Hoover published in the 1980s makes passing reference to the "withering guidance of Amy Despard,"[184] while an inscrutable description from the student publication *The Tangent* in 1929 claims that "Miss Despard has a snooty horn on her baby Lincoln."[185]

A fascinating overview of the library collection was published in the 1932 *Tangent Student Annual*. Authored by Mary Howell, presumably a library employee, the article claims that the successive efforts of both Holmes and Despard had transformed the collection to "a valuable acquisition":

> …the College Library is a Mecca for students who have a burning desire for knowledge. It is a treasure trove of information on such varying topics as the kind of costume Samuel wore, the type of bed Henry VIII used, and what a modernistic frog looks like. It would take years of careful study to discover all the resources of such a library; but, on the other hand, a number of divisions have been made, according to subject, which facilitate the finding of material…
>
> It is indeed a great privilege for the students to have access to a library so replete with sources of ideas, working instructions, and inspiration to strive for the best.[186]

The description does indicate a change in stance where the autotelic research needs of students for their own creative purposes might be both supported and encouraged through the library's services and collections. At the forefront of this initiative is the reference made to early classification standards for subject-based access to the collection. Such attempts to address students' individual creative research needs, in fact, appeared at the very inception of the new art and design library: within the first year of operation, notification of a library instruction regimen was published in the 1922/23 *Prospectus*, indicating that "the librarian will give talks to the students of the various divisions on the use of periodicals and books in the study of art."[187] Such nascent information literacy initiatives are indicative of a commitment to student-oriented librarianship models.

Howell's article describes the collection as being "built up by careful purchasing, and by gifts from interested friends…at the present time there are about one thousand volumes, dealing with all phases of Art and reference material." Holmes's donation allowed the early collection to offer subject-specific focus on plants and flowers—Holmes was known as an exponent of Canadian wildflower painting—, furniture, classical literature illustrated by celebrated artists. Notable from this last genre was the inclusion of five copies of "*Rubaiyat* of Omar Khayyam," which Howell claims as being "illustrated by Edumund Dulac, Elihu Vedder, Abanindro Nath Tagore, Ronald Balfour, and Frank Brangwyn, and one lettered and illuminated by Sangorski and Sutcliffe."[188] This too is suggestive of the new openness of the goals of the school's pedagogy: rather than presenting one seminal aesthetic approach to the illustration of this classic text, the library collection allowed students to access a multiplicity of different artistic visions and, ideally, make their own decisions as to how to use these visuals to inform their own creative voice.

The library had certainly been set on stable foundations which, through the dedicated perseverance of its earliest librarians, offered a facility that might meet the critical aesthetic skills required of the new curriculum and as well as addressing the "social element" in students' education at the College. One idiosyncratic area of focus in support of the latter goal might be found in the establishment of a collection of publications in the Library of Congress GT subclass, "costume, dress, fashion." Although likely secured in support of the life studies or "costume drawing" curriculum at the time, one might posit that the publications were heavily referenced when preparing for the annual masquerade balls. These "Beaux Arts Ball" events—promoted through the annual prospectuses starting in 1923 and running throughout the decade—were truly front-page news stories. Each year, students and faculty would transform the school to resemble Egyptian palaces (1923), medieval castles (1924), or colonial Canadian feudal estates (1925) and contemporary newspapers such as *The Globe*, *Toronto Evening Telegram*, or *Toronto Daily Star* would include photographs of the events on the cover pages.

But overall, the Arts and Crafts' inspired goal, so poetically expressed by Charles M. Manly, to keep a student's "individual feeling pure and unspoiled, to cultivate it, and bring it to perfection," might be seen in the new diversity of the library's offerings. Although from a contemporary perspective, the absence of a visual resources collection may seem problematic, the dictates of the curriculum did not place emphasis on access to such materials. The Academic tradition of a stage-based access to visual imagery had not been fully cast off in this early phase of the College's instructional trajectory while, additionally, the Arts and Crafts inspired expansion in artisanal production favoured practical, hands-on access to objects rather than interactions with them through a two-dimensional visual medium found in secondary sources. Despite this potential gap in library holdings, the interdisciplinary approach to collection development coupled with the adoption of a rudimentary cataloguing system allowed students to pursue individualized or autotelic lines of inquiry. Furthermore, the library offered personalized research guidance in a proto-information literacy programme. These strategies empowering independent student access to collections might be viewed as enacting the goal of training the "mind." Likewise, the strong growth in professional periodical subscriptions and the collection of guides to artistic mediums and technical processses offered a definitive means of enacting the practical, mechanical objectives of training the "hands." Perhaps then, this diversity in collection development strategies and services located in a specifically dedicated library space might, as George A. Reid had hoped in 1912, be viewed as a forum for addressing the "social element"; thus educating the "heart," the foremost feature of the very best in design according to the Arts and Crafts ethos. Although "Ivy League types" may have "compared it to a linen cupboard," by 1950 the library was well ensconced in its small, but dynamically utilized location. Fortunately, however, these spatial challenges would change significantly with the accession of a new head librarian, the current library's namesake, Dorothy Haines Hoover.

3. The Bauhaus (1951 – 1988)

Hoover's reminiscences on the history of the library offer insight into the transition of the college's curriculum in the mid-twentieth century:

> Well if [George A.] Reid introduced the first stage of the arts and crafts movement, my Dad [Frederick Stanley Haines] was responsible for the vastly different second stage, newly modernized by Walter Gropius. When the Bauhaus was forced to flee Nazi Germany, some of the refugees set up a school in Chicago. Father sent several of the staff there and Harley Parker to Black Mountain College to study under Josef Albers. In this way began the course in Material Arts from which have graduated generations of artist-craftsmen. Their textbooks were *Vision in Motion* by Moholy Nagy, *Language of Vision* by Gyorgy Kepes and everything on the sculpture of Henry Moore.[189]

Bauhaus pedagogic goals are perhaps best enunciated by one of the movement's foremost proponents Johannes Itten who believed that a true aesthetic education was a matter of training the senses, emotions, and mind.[190] Although this philosophical stance does parallel John Ruskin's dictum of training the head, hands, and heart; Itten does not privilege any of these human faculties. All should work in a balance of equal measures as opposed to the earlier Arts and Crafts' philosophy that placed the emotive element, the "heart," at the forefront. Likewise, one might find faint resonances of the old Academic tradition in this new pedagogical model, as the introductory "foundation" course—so essential as a grounding educational forum for understanding Bauhaus aesthetic philosophies—first explored design principles using two-dimensional (2D) visual materials; once these concepts were mastered, students would then use three-dimensional (3D) objects to perfect training of the senses, emotions, and mind.[191] Although this stage-based approach to visual material, in a way, held much in common with the Academic tradition, the diversity of aesthetic activities and exercises used to explore form and composition were more varied, flexible, and dynamic; in short, the Bauhaus model offered more potential for individual creative vision to interact with standard curricular procedures and practices.

In almost direct correlation, Ontario College of Art President Frederick Stanley Haines offers the following introductory statement in the 1949/50 *Prospectus* that notes a prominent change in philosophy, heralding a more holistic approach to the entire design curriculum:

> Our object is to produce artists, designers and craftsmen, fully equipped after a four-year diploma course, to enter any of the Fine, Graphic, Commercial or Industrial Arts. We feel it is impossible to design specific articles without knowing how these articles are constructed, without knowing the potentialities of each material, and without studying the suitability of each. For this reason, we have inaugurated a department of three-dimensional design, and opened workshops in Woodworking, Pottery, Textiles, Metal Work and Leathercraft. Today it is increasingly important that designers know not only how objects are created by hand, but also how they are produced in quantity by machine. With this end in view, our classes visit industrial plants and execute assignments under faculty conditions.[192]

In formulating the new design coursework, Haines espoused an approach firmly grounded in the teachings of Albers and, in a sense, rejected the Arts and Crafts view of aesthetic education as "fine Arts in a context of design." Instead, a more formalized division was endorsed between the instruction in art and design. Art historian Gabriele Diana Grawes describes this scholarly divide at Black Mountain College as enunciated by Albers; a separation that not only altered traditional approaches to design, but also to fine arts:

"Albers's pedagogy also played an important role in the establishment of an autonomous, self-referential art, one under no obligation to serve a workshop."[193]

Distinctions between fine and industrial arts had certainly been a feature of the curriculum since the opening of the Ontario School of Art in 1876, but it is fascinating that the Bauhaus approach led to, on a structural level, a diffusion in the course offerings at the Ontario College of Art. When the school re-opened in 1912 a bipartite division was made between "Fine Art" and "Design and Applied Arts" courses, yet by 1927/28, this had fragmented into broader departmental-like units to better accommodate the applied nature of the design coursework: Drawing and Painting; Sculpture; Design, Applied Arts and Interior Decoration; and Graphic and Commercial Art. After 1951, perhaps in response to the diverse range of technical and practical skills required of the Bauhaus-inspired curriculum, courses and terminal degrees subdivided further into seven individual semi-autonomous departments: Drawing and Painting; Sculpture; Advertising Art; Design; Industrial Design; Interior Architecture; and a "General Course" (later renamed Material Arts in 1958). This latter area of study fully embraced a diverse pedagogic approach as described in the school's *Prospectus*:

> Metals, ceramics, textiles and woods, are all materials for artistic expression. Whether a specialization or a general exploration of the material arts is desired, the student will find opportunities to develop his perceptive and manual skills coupled to an expressive approach. The course is planned in the belief that an intelligent investigation of materials and an appreciation of their traditional uses will culminate in fine craftsmanship.[194]

The goal of philosophically, if not psychologically separating art from design, led to a more fragmented departmental structure rather than a binary one as was featured at the outset of the Ontario College of Art which, in adhering to an Arts and Crafts ethos, sought to teach "Fine Arts in a context of design."

Perhaps the most overt symbol demonstrating a direct adoption of Bauhaus teaching methodologies was the addition of a first year Foundation Course in 1951.[195] A few years later, in 1954, with the increased governmental funding opportunities offered for the post-war educational system, the Ontario College of Art was able to hire a significant number of new teachers, many of whom were trained in Bauhaus techniques;[196] thus firmly entrenching the educational philosophy in the school's character.

On a more idealistic level, two contemporary news articles convey the challenging, if not slightly self-defeating curricular goals of Bauhaus educational ideologies. The first, in a review of the year-end graduate exhibition of 1957, offers the following overview of educational goals at the time:

> All activities are geared to the idea of education through art--that is, not necessarily to train artists or even to provide a craft skill, but to open the eyes of students to the creative world.
>
> In other words, instruction is only a means to the end of education and training of young minds in habits and emotional, imaginative and logical intelligence.[197]

The second offers sections of a speech delivered by Principal Sydney Hollinger Watson in a compellingly titled article, "Doubts if Originality in Art Can Be Taught":

> The problem is: Can originality be taught? ... I don't think so. We can't teach creative ability. We can prod it and stimulate it if it is there. We can produce craftsmen, but not artists unless they have the ability originally.

> It reminds me of a story of Louis Armstrong ...The musician was being barraged with questions by a group of reporters at a press conference. Finally he said, 'If you ask questions, you ain't got *It*' and it is the same with design.[198]

The initial excerpt enunciates Itten's pedagogic objectives, emphasizing the candour of the Bauhaus educational desire to train senses, emotions, and mind. Yet one might read a slightly odd subtext in its recognition that the full training of students as artists or artisans is essentially futile so, consequently, is not a broad curricular objective. Watson's dictums seem supportive of such sentiments; a surprising situation considering he was serving as Principal of the College at the time. Although both references may be seen as contentious in their portrayal of what, using a literal interpretation, might be described as the inadequacy of an arts-based education; yet in true adherence to the goals of the Bauhaus, the end purpose of a creative education is solely to train the student's aesthetic vision; any further actions that a student may take from this experience—to become a professional artist or practising designer—is beyond the scope of the Bauhaus educational mandate.

The variegated departmental structure remained in place, with slight alterations in names,[199] until the early 1970s when President Roy Ascott introduced sweeping changes to the curriculum. During this anomalous period, which historian Morris Wolfe described in his aptly titled book *OCA 1967-1972: Five Turbulent Years*, the campus and curriculum radically transformed to embrace a wholly theoretical approach to art education.[200] At the concluding phase of this time period, Ascott literally over-turned the curriculum by introducing a fundamentally new structure: instead of dividing courses into discipline or medium-based streams, he subdivided studies under two introductory foundational years where students learned aesthetic principles unrelated to any particular form of creative production, then had the option of specializing in third and fourth years in the faculties of Concept, Structure, or Information. Although each tangentially corresponded with the university's present-day faculties of Art, Design, and Liberal Arts and Sciences, the intent was to create a more open dialogue around form as communicated through medium. Each faculty offered a range of courses that blurred aesthetically delineated boundaries between art and design; an academic configuration that fragmented traditional adherence to artistic medium in order to elevate a conceptual ideal that was rooted in cognitive psychology. As such, one might envision Ascott's new curriculum as a natural extension of the Bauhaus's philosophy as expressed by Sydney H. Watson; a stance that held the sole desire of developing "emotional, imaginative, and logical intelligence." From a librarianship standpoint, the description provided for the Information Faculty is excitingly prescient in its proto-enunciation of the philosophical goals of current information literacy standards:

> **Information**
> The sphere is concerned with meaning as well as the devices, systems and processes of informing. Information flows from an interplay between ourselves and the external world. It goes beyond the tangible forms of print, graphics, photography, etc. and involves the way we act, feel and think.[201]
>
> **Theory and Speculation**
> Information is regarded as a process rather than an object. It is created in the act of experiencing. In perceiving anything as information we subconsciously select focus, fill-in and distort according to preconceptions and circumstances. Information is tied to perception and the same object can produce several different meanings. Theory and Speculation involve a study of the process, encompassing beliefs, behaviour, symbols, paradigms, values, context and media.[202]

The Faculty of Structure, likewise, proved prophetic as it offered a foreshadowing of current strategic foresight and innovation research:[203]

> The curriculum is based on an open-ended investigation into the relationship of elements and human values leading to 'built' resolutions to problems. Our concern is as much with the method of approach and problem definition as with the solution because this will enable one to *cope with future and unknown problems*.[204]

Such a radical departure from traditional standards, however, proved too confrontational for many at the college. Perhaps the most overt example of the new curriculum's contrarian nature can be found in the production of the course calendar formatted as a deck of tarot cards.[205] It is difficult to decipher whether this new scholarly direction demonstrated an unfettered embracing of Bauhaus ideals in training the "senses, emotions, and mind" in equal parts, or, conversely a rejection of the meticulous, medium-based pedagogy of the Bauhaus which seemed to further exacerbate the divide between the two solitudes of art and design. Structurally, the first two years of foundation courses in Ascott's curriculum adhere to Bauhaus educational standards; however, the ensuing upper level years offered a pedagogically radicalized approach to education that offered almost too much flexibility to students in their learning opportunities by presenting a daunting level of independent inquiry. In this light, the new coursework seems to have elevated the "mind" over the more visceral traits of the "senses" and "emotions."

The experiment threw the school into a state of disarray that almost led to its closure; while the curricular fragmentation, the rejection of departmental structures, and cessation of formal classes divided the Ontario Council of Art Faculty Association and outraged members of the school's Governing Council. Interestingly, external academic governing bodies did not share in the collective sense of indignation: the Provincial Minister of Colleges and Universities during this period, George Kerr, specifically requested to speak with the College's Council, advocating that the they "keep the interests of the institution at heart" by giving Ascott a "future role" at OCA.[206] Despite this external recognition, the bold experiment was almost doomed to failure in being too prematurely visionary; such a radical departure from academically accepted standards combined with the inability to offer students certified training qualifications for the technical and industrial professions made the endeavour unsustainable. Ascott, whose academic qualifications were called into question during the furour over the new scholarly direction of the school, was forced from office.[207] Wolfe claims that the resulting aftermath yielded an environment where "the conservative forces quickly tool control of the College" and that it was only in the mid-1980s that their "hold on the College began to loosen and a shift to a more democratic OCA slowly gained momentum."[208]

Regardless of the applicability of defining the Ascott years as an expression of Bauhaus ideology, the broad metaphysical goals of this radicalized educational philosophy required, almost at its core, a diversity of supporting informational resources capable of inculcating its multi-sensory learning outcomes. Perhaps of primary importance to this new regime was the need for a rich array of visual resources, yet in tandem—in order to implement a full training in visual literacy—a deep collection of supporting research materials would be required in order to fully understand the visual image in both a conceptual and historical continuum. Although philosophically, one might find Ascott's curriculum conflicting with that of the Bauhaus, the diversity of informational materials required to enact its educational goals does bind the two philosophies together.

3.1 Libraries and the Bauhaus

Whereas the Arts and Crafts ethos seemed to blur pedagogic lines between the two realms of art and design by teaching "Fine Arts in a context of design," the Bauhaus—perhaps looking to a more modernist, scientific model—sought to formalize the division offering, after the foundational year, a diverse array of courses channeled off into separate semi-autonomous departments that, in a way, fragmented disciplines. Furthermore, the emotive approach of Albers's new model for art production, as described by Black Mountain College historian Dr. Gabriele Diana Grawe, required adopting an esoterically theoretical stance that purposefully rejected traditional academic norms:

> Albers's pedagogical activities were intrinsically linked to his artistic production. Underlying both his teachings and his creative oeuvre were concerns involving epistemology and theories of perception. As Albers explained in his *Interaction of Color*, each element and each material making up a given artwork is subject to a certain relativity, since no individual component can be endowed with totality. The artistic means deployed are pure, exclusively optical phenomena, and constitute the sole telos of artistic design. Collectively elaborated individual, social, psychological, scientific, and industrial processes formed the basis for all courses at Black Mountain…As a result, Black Mountain College became a "symbol of academic freedom and of the experimental spirit," a characterization suggestive of the romantic charm of the anti-academic atmosphere that contributed to the college's myth.[209]

For the library, this silo effect in the curriculum demanded a multiplicity of information objects to meet the unique needs of each of the diversified subject-based realms; while an increasing range of materials supporting psychology, cognitive sciences, and research in creative perception were required for students to fully engage with the new curriculum.

The Bauhaus's pedagogical relationship with the discipline of art history proved complex; adopting a sort of scientific rationalism that was grounded firmly in formalist principles. In an illuminating essay on Bauhaus educational practices, art historian Michael Siebebrodt describes its new approach to studying works of artistic production from the past:

> Johannes Itten introduced his complex epistemological concept of education in his publication analyses of the Old Masters, which corresponded to Gropius's postulate concerning *Wesenforschung* (ontological research). Using works of art from all epochs and civilizations (in black and white reproductions and slide projections that were customary at the time), the students were to analyse these works and learn to understand them. By means of mathematics, specifically geometry and algebra, the relationship of forms and measurements were to be comprehended "objectively." Language afforded an opportunity for precise, neutral description as well as the subjective interpretation of work. Finally, abstract drawing presented a third, essential level for accessing the work of art.[210]

This empirically scientific approach meant that canonical artworks could only be understood and aesthetically evaluated by parsing, measuring, and quantifying all aspects of form in order to understand the significance of medium and artistic style.

At the Ontario College of Art, this new appreciation for the discipline of art history was reflected in 1951 with the accession of the role of librarian being conferred on Dorothy Haines Hoover by then President L.A.C. Panton. Hoover, whose father Frederick Stanley Haines had served as President since 1933, was a graduate of "Modern History from the University of Toronto in 1924 and also worked as an artist

and designer before joining the Ontario College of Art to teach in the newly inaugurated 'Museum Research Studies' programme."[211] The 1947 *Prospectus* describes this new course of study with a mandate that resonates strongly with information literacy pedagogy:

> This department is unlike any other in the Ontario College of Art in that no student may graduate in Museum research Studies. It forms, however, an integral part of the programme of work in every department. The Museum Studies work is planned to provide a background for the various courses offered by the College, to direct research into the traditional works of man, to stimulate the creative process of the student.[212]

Hoover intimately shaped the library to support the academic needs of the curriculum. This new mandate seems to be conveyed through the annual prospectuses published throughout the 1950s and 1960s when describing the facility: "The College Library contributes an indispensable service to the education of the art student. It is well stocked with the literature of the arts, technical, historical and philosophical."[213]

Plate 21. Dorothy Haines Hoover, Glendon Hall, c.1951 (Image credit: OCAD University Archives)

In regard to space planning, Hoover proved adept and oversaw two relocations of the library. The first, which involved moving the entire collection to the Wood Estate, now known as Glendon Hall, a location far removed from the main campus on McCaul Street. This much needed move was compelled by the requirement of accommodating an influx of returning World War II veterans that bolstered the student population to point where the limited space of the downtown campus was insufficient. Hoover described the location in detail:

> At Bayview painting classes were held in the ballroom. But the library fell heir to the handsomest room in the house. Located immediately to the right of the entrance, it was panelled from floor to ceiling with Circassian walnut in which were recessed four shell-topped

> niches, their shelves covered with green gold-tooled Florentine leather the better to preserve Mr. Wood's leather-bound rare editions. Opposite the entrance door was a fireplace with Grinling Gibbons swags and in the center of the floor an immense Italian table with room for many students or the OCA board meetings. French doors led out to the lawns. Directly opposite the library a door led to administration, formerly the housekeeper's office kitchen and pantries, where, believe it or not, shelves were covered with Irish linen edged with authentic Garrickmacross. My office was on the second floor in Mr. Wood's bathroom overlooking the gardens. The mammoth bathtub was encased in plywood (gold taps removed) and fitted for a vertical file, the hinged top doubling as a side table. A rising budget (originally $75) permitted enough purchases to fill the shelves respectably. A newly designed wall unit held our magazines; stepped racks concealing storage.[214]

Despite the grandiose environs of Glendon Hall, the distance proved unmanageable for daily operations, so in 1957 the library secured a location in the first extension to the original Ontario College of Art building, known today as 100 McCaul:

> As a result of the good offices of [Ontario College of Art President] Sydney H. Watson, we were assigned stunning contemporary space in the south east corner of the new wing. It consisted of a large rectangular room bounded by two walls completely shelved, a window wall overlooking the sculpture court and jogging around a small office which also had a view of the charging desks and all the traffic. Beyond the office was a work area, more study space and double doors leading to the reference or Board room. Windows continued along the south, shelving above the cabinets along the west and glazed display cases along the north wall. We had more glazed recesses in the hall outside where we could display textiles, ceramics and metalwork with their related books, illustrations and manuscripts, book jackets and memorabilia. Vertical blinds throughout tempered the sunshine; chairs were upholstered in Heliconian blue. The gift of a pair of large Dogs of Fo and tall benjaminas prompted critics to call the library too elitist …Two generous patrons, …allowed us to make significant acquisitions—reference books such as Thieme Becker, publications of private presses including the work of Eric Gill and Canadian type-face designers Carl Dair and a portfolio, one of only two, of original leaves of medieval manuscript.[215]

In both of these descriptions of the two library spaces housed at the school in the 1950s, it is fascinating that Hoover placed a strong architectural emphasis on designing exhibition spaces as a means of supporting displays that explored intersections between text and object. The exhibition alcoves in the 1957 library space seem to fully enact the Bauhaus's appeal to train all the senses equally by providing access to two-dimensional and three-dimensional objects in one thematically related display area.

The library's first foray into formally recognizable visual resource collections occurred during this period. Earlier photographic imagery secured by Ryerson appear to have been entirely dispersed and there are no surviving records of the inclusion of lantern slides or other means of projecting images in the classroom.[216] The first mention of the addition of the collection occurs in the 1950/51 *Ontario College of Art Prospectus* indicating that a "valuable Carnegie Print Collection" had been generously donated by the Timothy Eaton Co. Ltd.[217] This entry into the realm of visual resources collecting was, as Hoover explains, somewhat tentative:

> A survey by the Carnegie Library Foundation of Pittsburgh judged us eligible for help and presented us with a set of thousands of mounted photographs of historic works archit-

ecture, painting and sculpture from ancient Mesopotamia to the twentieth century America—our first visual aids. We also inherited hundreds of old-style 3 ¼ by 4 ¼ black and white slides of the same subject.

…. And you can imagine the boredom of students accustomed to colour movies. To keep them awake I borrowed a Leica camera with attachments for photographing the new art books put out by Abrams and Skira and bought a Leicaflex to give interesting details of my travels.[218]

Hoover describes how it was stored:

Installed on … one library wall were two gigantic blond oak cabinets, made by the T. Eaton Company to house the Carnegie collections. This had been a recent gift of the Carnegie Foundation; only a few being presented to institutions which could survive critical evaluation. It consisted of about 5,000 mounted photographs of architectural monuments, sculpture and painting from ancient to modern times, providing unique resources in art history before the days of air travel and colour photography. One of the librarian's vivid recollections is of hours, if not days, spent cataloguing and labeling the vast collection. It was, in effect, the audio-visual department.[219]

It is notable though that once this precedence was set, the library—as will be described below—rapidly and actively assumed a leading role at the school in the domain of visual resources. By 1961, the library housed 6,000 slides and 1,500 image reproductions. In addition, throughout the 1970s to the early 2000s, the library assumed management of the audio-visual equipment needs for the entire campus.

Also in support of the diversity of Bauhaus creative processes, Hoover strategically pursued a mandate to develop special collections of rare books which, perhaps in turn, necessitated the addition of seminal art history reference publications that were requisite at the time for any serious academic art library. This was executed with minimal budgets: only one acquisition ledger book was required for the years spanning from November 1949 to August 1960 recording, in total, that approximately 1,900 new titles were added to the collection; thus an average of 172 books were acquired or donated per year during this period.[220] Despite this plateau in collection development growth rate, the quality and appropriateness of the resources being purchased did set a future course for the library expansion. The school's 1965/66 *Prospectus* indicates the depth of this collection mandate:

The Library contains the unique original Carnegie Print Collection in addition to a collection of leaves of original mediaeval and Islamic manuscripts; facsimile editions of the Ambrosian Iliad, Tabula, Durrow, St. Gall and Lindisfarne Gospels, as well as of the Gerona Codex; a collection of rare volumes from private presses. The Oriental section included many classic works now out of print, original Japanese prints and examples of Japanese armour.[221]

Collections of this nature would offer fertile material for the scientific, epistemological approach to art history as espoused by the Bauhaus masters Itten and Gropius. Likewise, Hoover's visionary decision to expand the reference collection to include indispensable art history reference resources would assist in this new formalist approach to art history research. In 1960, as is mentioned in Hoover's reminiscences, the library added 37 volumes of *Allgemeines Lexicon der bildenden Kunstler: von der Antike bis zur Gegenwart*—known informally as "Thieme Becker"—to the collection as well as the accompanying five volumes of "Vollmer," the *Allgemeines Lexikon der bildenden Künstler des XX. Jahrhunderts*.[222] In addition to sup-

porting the curriculum, such additions would serve immeasurably to distinguish the collection in wider academic library circles as a significant academic research facility. As Hoover describes,

> Over the years the library budget, first grudgingly then more generously, was increased … Essential European art encyclopaedias, volumes on manuscripts, examples of private presses, folios of costume, and material on the great twentieth century art movements were purchased as opportunities arose. It became one of the important art libraries in the country.[223]

In a 1984 tribute to Hoover in the Ontario College of Art's *Alumnus* magazine, her work in developing special collections was highlighted, mentioning specifically her diligence in tracking down resources: the publication describes her regular visits to New York City to attend rare books auctions to "improve the collection in many areas."[224]

A fortuitous survey of the collection is offered in a 1961 annual report which claims that the collection had grown to 2,825 titles;[225] considering that between 1922 and 1930 the library amassed 1,000 publications, this figure indicates a sadly modest growth rate over a thirty year period. The book counts are not listed in standard library of Congress subject headings as the collection had not yet adopted these organizational standards.

Table 4. Collections listed in 1961 "Annual Report for the Ontario College of Art."

Bibles	13	Textiles	58
Gospels	6	Stage Design	15
Psychology & Philosophy	17	Glass	13
Symbolism & Mythology	19	Interiors, Furniture	78
Art Education, Costume & Customs	70	Techniques	61
Sciences	83	Colour	31
Technology	38	Painting	392
History of Art	321	Print Making	77
Architecture	190	Photography	16
Sculpture, Ceramic & Metal	179	Encyclopedias	26
Advertising Art, Anatomy & Drawing	160	Dictionaries	14
Lettering, Crafts & Design	128	Literature	42
Paper Bound Books	159	Reference Books, Booklets & Pamphlets	389
		Books currently circulating	230
TOTAL – 2,825 BOOKS			
Current Magazine & Past Issues	612	Slides	6,000
Maps	25	Image reproductions	1,500

Unfortunately, the 389 reference books included are not assigned any subject ordering nor were the 230 books signed out at the time of the survey. Finally, 159 "paper-bound" books are listed with no identified subject. Thus, more than one third of the collection is unidentifiable by subject from this 1961 "snapshot." Despite the statistical limitations of these tallies, the list demonstrates growth in decorative arts, sciences,

technology, material arts and design, advertising, and typography. The periodical collection had also expanded with subscriptions to "sixty international periodicals on the arts" being maintained.[226] Worthy of note is the exponential growth in visual resources: within ten years Hoover had built a formidable research collection of 6,000 slides; most were images copied out of books based on faculty request.[227] To facilitate access, standard practice at the time was for teaching faculty to keep their "own" slides in the library in slide boxes for ready use.[228]

By 1966, an acceleration in acquisitions occurred as demonstrated by a report from the *OCA Quarterly Magazine* announcing that the library had reached its 10,000th book, "Bodoni's Manual of Typography 3 vol. limited edition."[229] Subsequent library director for the years 1971 to 1988, Ian Carr-Harris, hints at the collection development practices set in place during this period:

> Shaping library and A/V services (and collections) to fit the curriculum in the early 1970s was largely driven by reviewing publishers' catalogues and making selections based on staff understanding of what would constitute a logical connection to the various courses on offer. Faculty were routinely invited to advise us on their requirements, but as I recall few faculty were aware of the reference materials that would assist them - apart from requests for slides to accompany their teaching; the slide collection was based on faculty requests, and obtained by copying material from books and magazines.[230]

Plate 22. Library at Southeast Corner of New Wing at 100 McCaul St., c. 1970 (Image credit: OCAD University Archives)

In both areas, a close connection with teaching faculty largely shaped the visual and textual collections. Such responsiveness is commendable, demonstrating active support for curricular goals and outcomes. However, the instructors' reluctance to use core art history research tools in support of their studio-based coursework, does seem to question the efficacy of Hoover's goal of building "one of the important art libraries in the country." Despite Hoover's skill at acquiring seminal art history reference resources and unique special collection items using minimal, if not negligible budgets, such materials seem not to have been integrated integrally into curricular structures. Such a stance may reflect a "pervading spirit" similar to one found at Black Mountain College where, as described by Dr. Grawe, a certain "romantic charm of the anti-academic" was adopted; one might find such resonances at the Ontario College of Art in an effort to build its own "college's myth."

In 1968, Hoover retired and selected a replacement; as expressed in her recollections over the process: "good fortune continued as Mrs. Ketha McLaren, art history major and graduate in library science, joined the staff and soon became head librarian." This landmark set the precedent of employing professionally accredited librarians to direct the library's affairs. Although her tenure as head librarian at the Ontario College of Art was not long in duration;[231] it heralded a further amelioration of the status of the library. First, she launched a project to reclassify the collection based on Library of Congress standards. This led to her second significant legacy, as described by Hoover, in making the "the remarkable find of Ian Carr-Harris," an "avidly reading sculpture student" who "confided one day that after graduating from Queens and library school, he had been assistant cataloguer at the University of Toronto Library." Carr-Harris received his B.A. (Hons) in Modern History at Queen's University then a B.L.S. at the University of Toronto School of Library Science in 1964; it was while completing his A.O.C.A. in Sculpture, that he began working in the library initially to assist in reclassification, then, on McLaren's departure in 1971, to assume the head librarian's position. It is worth noting that soon after leaving the Ontario College of Art, McLaren is recorded as participating in the Canadian Library Association's Art Libraries Committee CASLIS (Canadian Association of Special Libraries and Information Services).[232] This early connection to professional organizations would become the foundations for future support of the formulation of a Canadian Chapter in the wider international Art Libraries Association of North America (ARLIS/NA).

During Carr-Harris's tenure, the library was relocated close to its original situation in the 1920 section of the school known informally as the "Grange Wing." From August 17th to 19th 1981, Carr-Harris facilitated the move that allowed the Library to occupy the entire first floor. In an interview with Hoover conducted by current Library Director Jill Patrick, the former head librarian recalled this period:

> Hoover: During his seventeen year incumbency, Ian Carr-Harris made many important contributions to the library, increasing staff, enlarging the Audiovisual department and assisting the architects, when another move was imminent, in carving out these imaginative glass-walled spaces suitably in the Grange wing not far from the library's original home.
>
> Patrick: And it was his idea to rename the library?
>
> Hoover: Yes. I was very honoured; nothing could have pleased me more. In 1988 Ian Carr-Harris resigned from the library but remained with the college, fittingly, as Head of the Department of Experimental Arts.[233]

The greater space allocation for the new Grange-wing library allowed for increased ability to interact with collections within the library. Finally, more liberal circulation policies facilitated self-directed research with the ability for users to bring library collections into their own learning spaces, especially into the studio. Carr-Harris's continuation of the practice of promoting library displays that combined visual resources, objects, and textual information sources is a testament to his commitment to an integrated information environment that, interestingly, seems to hearken back to the early collection ideals of Egerton Ryerson in building the Normal School Museum collection in the 1850s.

Carr-Harris, now presiding over the "Library and Audio-Visual Centre," provided an adjoining visual resource library that, by 1974, housed a circulating collection of audio and video tapes as well as 16,000 slides.[235] Towards the end of his tenure as chief librarian in 1989, this latter collection had grown to 55,000. An actively supported visual reference picture file was instituted and would eventually grow to encompass 37,000 images. This essential studio-based research collection used an informal subject heading system that was searchable by a print finding guide index. Finally, the library also operated as a distribution centre for AV equipment loans for the entire campus.

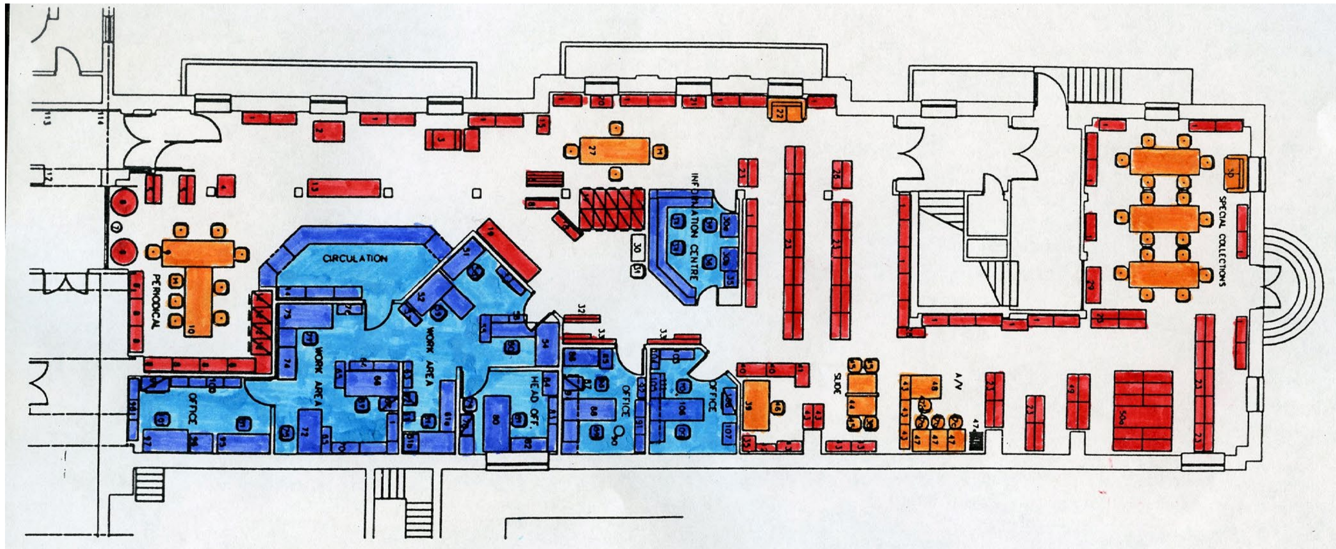


Figure 9. Floor plan of the Library in 1999, 100 McCaul St. Although produced after Carr-Harris's tenure as Head Librarian, the floor plan remained essentially unchanged. As the library occupied only one floor, significant floor space is dedicated to staff work areas (in blue) at the expense of student work space (orange) and shelving or display units for collections (red). Based on the above plan, the library offer only 40 seats for students.[234]

Similar exponential growth occurred in the print collection: by 1982 over 18,000 volumes were housed in the library;[236] two years later in 1985 this number had grown to 20,000 books available in open stacks (circulating and reference collections). At this time, 250 periodicals were under subscription and a vertical file collection of artists exhibition catalogues, exhibition reviews, news clippings, and other ephemera were collected in a resource that occupied 40 drawers in filing cabinets.[237] The *OCA Alumnus* newsletter from the winter of 1982/83 provides a glimpse at the expansion of formats in the collection despite the fact that library budgets had "not increased significantly for some time."[238] Although a granular, subject-based analysis of the collection is not provided for the 18,000 volumes reported, an overview of the diversity of learning objects collected and catalogued is indicated:

- Exhibition catalogues, constantly updated, on current artists from around the world;
- Periodicals, both current and back-issues, in the original or on microfilm, in every field of art and design of significance to the College;
- Vertical files for information on artists and designers;
- Picture clippings files by subject;
- Slides: 45,000 slides for art historical research and instruction;
- Video and audio taped material from special lectures and events to art history programmes and teaching support;
- Film rental service and film collection for art history instruction and research, and film instruction;
- Audio visual equipment, from video playback units to slide projectors, for student and faculty use, either in the Library or elsewhere;
- An archives collection for research into the history of the College, including video and slide documentation of student work…[239]

The report also highlights the addition of the *Art Index* as a means of accessing the periodical literature, offering another noteworthy means by which Carr-Harris was able to improve research capabilities in accessing the periodical literature for both academic and creative research fields. Likewise, subscriptions for *ARTbibliographies Modern* commenced in 1969. Another visionary aspect of the head librarian's lead-

ership in support of academic research was his accumulation of materials for an institutional archive. Although Carr-Harris, in his recent recollections, reported that there was not an official archive "as such," the 1982 *Alumnus* article indicates that the foundations had been laid for a collection of archival materials which, previously, had been preserved only informally.

The expansion of collections, materials, and formats throughout this period responded directly to the multiplicity of the Bauhaus curricular goal of training the mind, emotions, and senses. Yet it is fascinating that the growth rate of the collection, notably during the early 1950s and 1960s, occurred so slowly and, perhaps more strikingly, that visual resource materials were not included in the collection until after 1951. Art historian and critic Thierry de Duve comments compellingly about the ramifications of the "Bauhaus model" of instruction:

> In principle, if not in fact, the learning of art became simple: students should learn how to tap their unspoilt creativity, guided by immediate feeling and emotion and to read their medium, obeying its immanent syntax. As their aesthetic sensibility and artistic literacy progressed, their ability to feel and read would translate into the ability to express and articulate ... The pedagogical programme proved to be a self-fulfilling prophecy. All progresssive pedagogues of this century….have based their projects and programmes on creativity, or rather, on the belief that creativity, on the conviction that creativity—not tradition, not rules and conventions—is the best starting point for education.[240]

The Bauhaus certainly offered a rejection of the confining constrictions of the Academic tradition with its rigid stage based visual progression; however, de Duve indicates that in this newer curricular framework the scientific empiricism of visual analysis, the rigid process of moving from 2D to 3D analytical methodologies—all in the pursuit of and the elevation of the "unclouded" creative vision of the individual—did lead to a certain distrust of "too much information" in the educational process for students. Such a stance is perhaps warranted: by focussing too intently on activities involving the "mind," the other two elements of Bauhaus educational focus, the senses and emotions, may be underutilized and potentially compromised.

In a retrospective overview of the library's status institutionally before and immediately after the Roy Ascott academic year of 1971/72, Ian Carr-Harris candidly describes a similar ethos at the Ontario College of Art:

> It is important to note that the college was primarily a practice-oriented institution, with relatively few "academic" courses. Faculty taught out of their own expertise, and often hands-on. While Roy Ascott introduced a more 'theoretical' attitude towards curriculum, he and his new faculty appointments were somewhat utopian in their attitude towards learning, and assumed a 'student-centred' approach that down-played academic or historical research.[241]

Such a stance may be evidenced by the growth rate of the collection during this period: in the first eight years of the its existence, the library grew rapidly to house almost 1,000 volumes; yet in the subsequent thirty years, between 1930 and 1961, only an additional 1,800 were added for a total of 2,825. The collection certainly fared better in the subsequent 20 years, so that by the mid-1980s the number totalled 18,000. Such numbers serve as a testament to the library's dedication to collection development during the Bauhaus phase of the school's pedagogical development. Yet more subtly, the extreme openness of Ascott's truly cross-disciplinary approach to aesthetic education perfectly suited the autotelic nature of an art library, particularly—one might hypothesize—in the research needed for students in the Faculty of Information. Increased space for shelving facilitated enhanced opportunities for browsing, while the ado-

ption of more rigorous cataloguing standards and the use of the then state-of-the art card catalogue ensured that students, staff, and faculty members could pursue their own research forays without the guidance of a librarian as "gate-keeper" to information access. Despite this openness, the increasing complexity of collections and materials types did require an equally specialized workforce; in a profile of the library in the College's *Alumnus* newsletter dated 1982/83, it was noted that "the Library is most truly accessible through the staff." To this end, a growing reliance on accredited library staff, for both librarians and circulation services, was enacted.

When asked about the "greatest achievement" during his tenure at the Ontario College of Art library, Ian Carr-Harris writes:

> Greatest achievement is a hard one to define! Perhaps simply evolving, with the incredible help of the very small staff … and of certain [art history] faculty … , a realization within the college of the added value the library could bring to the curriculum. Simply circumstantially, I think it helped that … the position I held as both a librarian and a graduate of the college, perhaps along with my ability to sustain a career as an artist — there was a sense that the library was part of the college's larger community. On a personal level, getting the college to name the library after Dorothy Hoover was for me a great achievement, since many wanted to sell the name to some company or other. I've always believed in honouring the people who make a difference to a community. Somewhat facetiously, perhaps, I also think one of my greatest achievements was to leave the library at the point where it was obvious that 'automation' (as it was once called) had to be instituted, and while that was initiated …. while I was still in place, it was clear that a new Director who could oversee that development was urgently required.[242]

The new director that replaced Carr-Harris was to be Jill Patrick who accepted the position in 1988. Carr-Harris's humility is quite unwarranted: under his tenure as head librarian the collection more than doubled in size, while the re-cataloguing initiative using Library of Congress classification not only made library materials more accessible but harmonized the entire facility more integrally with broader international academic standards. His work, definitely made possible by the foundations set by Hoover's early visionary foresight, is also demonstrable in the diversification of collections. Seminal art history reference research resources were added; the audio-visual collection was set on firm footing, growing from 16,000 slides to over 55,000 under his management; while the AV loans component for accessing projection hardware was added as a library service. The foundations were also set for the later development of an institutional archive and he continued Hoover's commitment to the acquisition of special collections. His recognition of the need for automation was a final highly prescient gesture in acknowledging the obligation to move the collection to full academic status in an emergent digital information environment. All these innovateions seem eminently suited to the Bauhaus's empirically formalist approach to the study of art history, the bifurcated divisions established between studio-based teaching of art and design, and, overall, the multi-sensory learning outcomes of the goals of training the mind, senses, and emotions. Yet perhaps one might interpret Carr-Harris as working in slight contravention of this ideology with its elevation of an unclouded creative vision: his candid comments about the "practice-based" nature of the institution at the time, where few "academic" courses were offered, indicates that his administrative planning was directed more towards the future. Thus, in a Lacanian sense, Carr-Harris was mirroring what the curriculum could aspire to within an academic, university context.

One might speculate that the transition of the Ontario College of Art and Design to OCAD University in 2002 may have been more challenging had it not been for the presence of a comprehensive, well-established academic collection to provide demonstrable evidence of the scholarly research opportunities available to students, staff, and faculty. Regardless of such suppositions, it is clear that Carr-Harris's dili-

gent expansion of collections, services, and staff expertise certainly helped move the newly named Dorothy H. Hoover Library to the ranks of one of the most distinctive studio-based art libraries in the country; a stratagem that proved incredibly prescient in foreshadowing the needs of a degree-granting, university level educational institution.

4. New Ecologies (1988 onwards)

Defining instructional methodologies in the late twentieth and early twenty-first centuries seems almost a futile endeavour, given that the new aesthetic landscape has been so profoundly challenged, altered, and reconstructed. In this light, Roy Ascott's fleeting experiment in revisionist curricular planning may be viewed as prophetic, although unrealistically premature for the Ontario College of Art. Resonances of earlier methodologies certainly continue in the academic art and design pedagogical environment; for example: until the early 2000s, the College curriculum still maintained the Bauhaus inspired "foundation" year curriculum, where students progressed from 2D to 3D media as a means of training the mind, senses, and emotions. Despite these echoes of earlier educational models, almost ubiquitously through the art and design instructional world, an embracing of new conceptual artistic modes of creation has shaped coursework and curricula, so that artistic ideas, theories, and philosophies become a "medium" for artists just as integrally as paint, wood, clay, or glass. Visual and material culture modes of inquiry have exploded traditional aesthetics; rather than asking whether a product of human invention is a "work of art" or a "work of design," visual culture is, instead, concerned with the question of *why* people call things "art" or conversely "design." By consequence, the historical, anthropological, sociological, and cultural context of an object is of greater concern than its perceived or constructed value as a work of aesthetics. Collectively, these developments in understanding artistic production might be seen as a form of critique of the formalism of the Bauhaus which, referencing de Duve's assertion, elevated "creativity" above all else. The new intellectually oriented modes of inquiry are specifically concerned with tradition, rules, and conventions, but in an attempt to understand and, potentially, deconstruct them.

One of the central tenets of these theoretical movements is the focus on vision and the ramifications of looking or, as the case may be, not looking. Writer Chris Bailey, in describing 21st century creative production identifies three broad themes in the realm of the new "visuality": finding, making, understanding.[243] Each of these activities or actions are inevitably empowered by the advent of the internet; a domain that allows researchers such unlimited capacities in pursuing individualized approaches to sense-making in the processes of visuality. Theorist Irit Rogoff expands on these concepts, claiming that the very act of looking becomes a form of critique;[244] while the prolific writings of Nicholas Mirzoeff—one of the foremost proponents of visual culture research—extends this radical interpretation by highlighting how current spectators demand the "right to the real" through a process of "countervisuality."[245] This action maintains "the assertion of the right to look, challenging the law that sustains visuality's authority in order to justify its own sense of 'right.'"[246] In short, the viewer is empowered through aesthetic egalitarianism; a stance free of any overarching professional or curatorial judgments. Such ideologies link directly to post-colonialism, where Indigenous knowledge systems (IKS) are used to reclaim cultural status and regain the right of looking through the lens of Indigenous narratives and worldviews.[247] These revisionist streams of thought have sought to deconstruct the hierarchical language of aesthetics, which for so long have been associated with Western European modes of inquiry, thereby allowing global creative traditions to find an equal voice within the dialogue over the fraught discursive terminologies of "art." This latter movement, in essence, seeks to democratize the entire creative process from production to valuation to dissemination; a stance that may be seen as giving precedence to the rise of DIY culture, the sharing economy, low-brow art, maker-spaces, hacker networks; all of which have become new anti-aesthetic movements seeking to further the diffused power structures of the new creative arts milieu. Whether these activities of visuality are in fact a product of the ascendancy of the internet or, conversely, the explosion of online communication networks is fuelled by such new cultural modes of inquiry could prove a fascinating area of study; however, it seems apparent that aesthetic power structures of the past, which used to serve as arbiter in defining distinctions between high and low art, between art and design, even as to whether an object exists as a work of cultural value, have been all but eviscerated. Artist Ai Weiwei's dictum "everything is art; everything is politics" might be cited as almost the new manifesto for this mode of inquiry.[248]

An early effort to embrace new pedagogical models in response to a rapidly evolving arts environment occurred during the 1988/89 academic year. The *Academic Calendar* from this time period describes the process for enacting extensive curricular change:

> September 1987, the OCA Governing Council directed David Hall-Humperson, then Academic Co-ordinator, together with the Chair of the Curriculum Committee to concentrate upon the restructure initiative and resolution of the course offerings and programme outlines for all areas of study for the 1988-89 Academic year. An innumerable number of meetings with Chairs, Co-ordinators and Faculty occurred over the next six months, reviewing student study patterns, and programme and course requirements.[249]

This embracing of collegial consultation with stakeholders, especially with students, in course design heralded a new sense of conscientiousness in planning curricular goals and outcomes; thus representing an important turning-point in the school's academic development. The curricular structure shifted significantly following the Roy Ascott years, initially in reaction to his innovations, but by the 1980s and forward, alterations occurred largely in an ongoing attempt to address the needs of a changing aesthetic landscape. Interestingly, however, the administrative approach taken during this period was to consolidate course reporting structures rather than diversifying them. In 1974, five faculties were set in place: Foundation Studies, Fine Arts, Communications Arts, Design, and Resource Studies. By 1988, this structure had pared back to three faculties of Art, Media and Materials, and Design. Eight years later, in 1996, the campus restructured yet again implementing essentially only two faculties of Art and of Design, while Foundation Studies remained as a cross-disciplinary department. The school's accreditation as a degree granting university in 2002 saw the final development of the three faculties of Art, Design, and Liberal Arts and Sciences, largely in recognition of the insufficiency of previous educational models that did not offer the robust liberal studies coursework requisite for meeting the academic requirements of provincial and national curriculum approval bodies. Since 1988, rigorous quality assurance reviews have been set in place that essentially prepared the school to embrace full university-level status and transform into OCAD University, a post-secondary educational institution offering seventeen undergraduate and six graduate programmes that confer the following degrees B.A., B.Des., B.F.A., M.A., M.Des., and M.F.A.[250]

In response to a deconstructed and radically altered creative arts environment, OCAD University defined a "New Ecology of Learning" that offers "a philosophy of values-based education rooted in holistic thinking" through the formation of "an ecology that creates patterns of meaning from often isolated threads." The concept, as articulated in the OCAD University's *Academic Plan, 2011 – 2016*, identifies six key themes: Interdisciplinarity, New Technology, Sustainability, Diversity, Wellness, Contemporary Ethics.[251] In general, the rubric seeks to harmonize the ideals of contemporary democratized aesthetic processes with the need to uphold and promote excellence in both academic and professional standards. Although the university has retained a traditional separation between disciplines by adopting the triumvirate faculty structure of art, design, and liberal arts and sciences; one may find traces of Roy Ascott's revolutionary ideals resonating in the cross-disciplinarity of the curriculum. The advent of the School of Inter-Disciplinary Studies, coordinated by the Faculty of Liberal Arts and Sciences, seems to embody a revival of Ascott's ideologies. Notably the latter academic unit has, since 2010, offered an Indigenous Visual Culture programme that can lead to a Bachelor of Fine Arts degree or an inter-disciplinary minor.[252] The coursework seeks to fully enact the post-colonial goals of visuality by combining "practice-specific and interdisciplinary studio-based learning, and courses in the visual, cultural, social and political history of Indigenous peoples," thus preparing students "to engage in complex and evolving global discourses in Indigenous history, art history and contemporary art practice across a range of expressions, material and media."[253]

4.1 Libraries and the New Ecologies

The year 1988 also represented a landmark for the Dorothy H. Hoover Library, as this was the date when Jill Patrick was hired as Director of library services. Her Honours B.A. in Art History coupled with a M.I.S. degree, both from the University of Toronto, offered an ideal means of continuing the tradition, identified by Hoover, of hiring art historians as head librarians. Patrick offered a non-traditional approach to librarianship; although she had worked as a librarian in the University of Toronto Libraries system, she also served as a researcher in the publishing and graphic design field and as a personal assistant to the legendary contemporary art gallerist Carmen Lamanna.[254] This combination of professional knowledge and practical experience ensured a strong understanding of the creative research needs of artists and designers. As the head of library services, one might identify five central initiatives in Patrick's overall library planning that, in interdisciplinary and intersecting ways, correspond to the broader New Ecology of Learning goals:

- diversifying the collections and developing unique special collections in support of creative research;
- adopting a firm commitment to embracing technology and digital formats;
- professionalizing staff and providing leadership in professional library organizations;
- reorganizing staff reporting structures to meet new needs of the constantly changing information environment;
- emulating studio-based learning models in information literacy pedagogy.

Each of the above initiatives cannot be considered in isolation; for example, diversification of collections leads to expanded digital initiatives such as online book displays, virtual search guides, an expanded social media presence, and digitization of rare books and special collections. Expanded acquisitions in digital media allows the library to more fully engage with peer institutions through professional and consortia-based organizations, offers greater tools for supporting studio-based learning, and has required a re-visioning of focus in job descriptions for professional librarians.

With Jill Patrick's assumption of the position of Head Librarian, the library entered a new phase of its development in embracing formal academic standards. Perhaps the most tangible representation of the library's response to the aspirations of the New Ecology of Learning is found in its current vision and mission statement:

> **Vision**
> The OCAD U Library empowers the imagination and leads the university community in the creation, discovery and sharing of knowledge.
>
> **Mission**
> The OCAD U Library nurtures a learning ecology extending beyond the classroom and studio, where everyone can engage in historical, critical and scientific inquiry, research, life-long learning and the celebration of creativity, experimentation and innovation.
>
> **Objectives**
> - Enhance the learning experience of undergraduate and graduate students.
> - Develop specialized collections and learning objects.
> - Partner with faculty and academic partners and develop a campus wide learning strategy.

- Collaborate with academic colleagues in the development of integrated systems and tools to facilitate access to information, resources and services in support of teaching, learning and research.
- Plan innovative new facilities and establish staffing levels and processes to enable teaching, learning and research.[255]

This organizational mandate was crafted in response to a 2008 space planning report conducted by consultant Scott Bennett, from Yale University, and architect Perry Dean Rogers, from Partners Architects. Titled "Enacting a Learning Mission," one of the foremost recommendations of this analysis was the development of both vision and mission statements in order to inform and contextualize future growth. Although introduced as a formal policy document twenty years after Patrick's acceptance as head librarian, these ideals have essentially been embraced throughout her tenure as Library Director.

A decade after Patrick's arrival, the library had outgrown its space in the Grange Wing at 100 McCaul Street, so was relocated in 1999 to the newly acquired "Annex Wing"; a former telephone support service centre located over the Village by the Grange Food Court. Initially slated as a temporary move for a period of five years, it has proven to be much more permanent: as of 2016, the library is still housed in this same location. Although the loss of the historic ambiance of the library's former residency in the Grange Wing—with its bay windows overlooking the Grange Park—saddened staff, faculty, and students alike, the prospect of more than doubling the space of the entire facility proved an overriding consideration. Library Director Jill Patrick was able to access the services of library space planner Margaret Beckman to facilitate the move, ensuring that student and staff work spaces were allotted equitably, while guaranteeing that the collection was allocated appropriately to support the weight of the books in a building that was not purpose-built as a library. In her "Library Interior Space Program" report submitted on January 25th , 1999, a clear enunciation of the space-planning limitations is made:

> It is recognized that this relocation is temporary and that the space, although insufficient and not ideal for the library, should suffice for the next five years. At that time, it is hoped the Library can be moved to a new space (an addition to the OCAD building on McCaul Street) which will meet the appropriate library standards.

An additional floor was made available for the Technical Services Department and, by 2005, the Archive collection was installed in an adjoining room. This latter collection had remained in unsatisfactory climatic conditions in the basement of the Grange Wing location at 100 McCaul Street, so having it in a location within a more secure space significantly ameliorated conservational conditions. Initially the Audio-Visual Centre was collocated within the library space; however, by the early 2000s—largely due to space constraints—the departmental unit had to move to the fourth floor of the Annex Wing, then in 2010 to one of the new campus buildings at 230 Richmond St. West. The Archive collection was moved to this latter location as well which, in tandem with a staff restructuring, allowed the library to offer a Visual Resources, Archives, and Special Collections division to its user community.

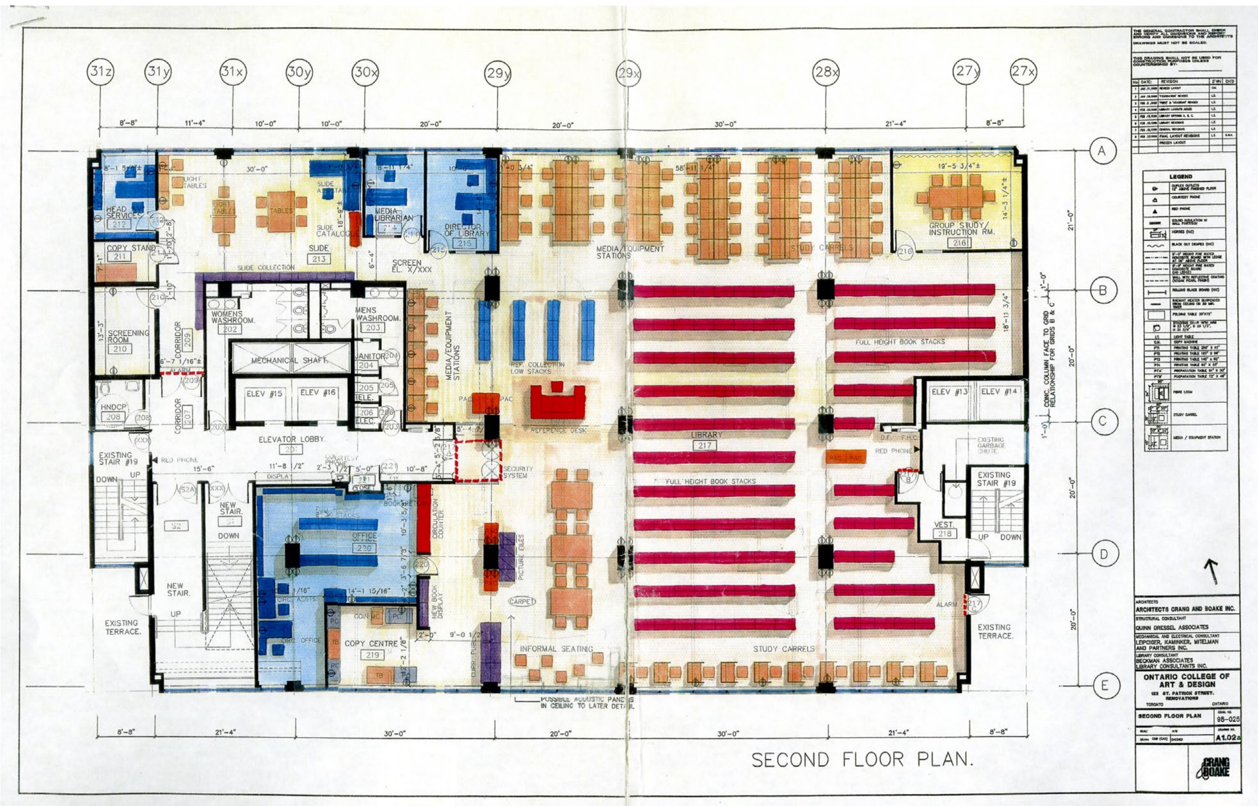


Figure 10. Floor plan of the Annex Wing Library in 1999. Note the shelving for collections (in red) occupy approximately half of the floor space. Blue sections indicate staff work areas; orange shaded objects represent tables and video viewing carrels for library patrons. Subsequent years have experienced the expansion of shelving at the expense of public workspace.

A side note on the history of the Village by the Grange development might be made here: initially constructed in 1979, the development was spearheaded by lawyer Jack Friedman who led an investment group to create 175 condominium suites, as well as the creation of a “shopping atmosphere different from large shopping malls.”[256] To this end, he and representatives from the investment group attended auctions and "brought back more the $200,000 of items to spruce up the development, including stained glass windows, a 300 year-old front of a British pub and gates from an old British park.” The food court area featured elaborate wrought iron chairs and tables with white marble tops, while antique elevators provided “movable shops for craft displays” and an old fire engine and a Model T tractor were installed in the children's area.[257] The end result was that the area appeared as a reconstructed Dickensian streetscape. All of these historic details, sadly, were dispersed, so that to date little of this museum-like space remains. It is unfortunate, as this environment could so well have provided a distinctively rich historical environment for students at OCAD University. The mobile shops once housed in the space would have served perfectly for students to sell their design and craft-based creations using the now popular pop-up shop model.

Collections flourished under the supervision of Library Director Jill Patrick. In Margaret Beckman’s report, produced to facilitate the relocation of a significantly expanded collection, a granular analysis of the library’s holdings was tabulated (Table 5). The numeric growth in materials coupled with the diversity of mediums collected is a testament to the informed guidance of library staff in developing a library to best suit the needs of the new modes of inquiry generated by the New Ecology of Learning.

Table 5. Library collections as of 1999; a list compiled by Beckman Associates Library Consultants for the "Ontario College of Art and Design Library renovation Project: Interior Space Program."[258]

	# catalogued	**# uncatalogued**
Monographs:		
▪ LC class	22,462	1,080
▪ vertical file (VF#)	7,280	1,000
Videos:		
▪ circulating	967	
▪ non-circulating	727	177
Audiotapes (CR#)	643	
Audio CDs (CDA#)	143	
LP recordings	195	
Multi-media CDs	70	
Pictures	37,000	
Picture File Books (PFB#)	323	
Slides	90,500	30,000
Reference		
▪ quick ref.	1,202	
▪ ref.	3,566	728
Rare books	352	800
Storage books	1,747	
Artists bookworks, etc.	30	
Current periodicals (display)	224	50
Bound periodicals	5,880	
Laserdiscs	15	
16 mm films	93	
Academic calendars		462
Gallery newsletters (boxes)	20	
Reserve collections (boxes)	20	

This overview of collections at a time poised just prior to the advent of digital research capabilities and internet-based hosting of content is instructive in that the number of platforms and mediums for accessing visual resources is so variegated. As of 2016, this multiplicity in formatting has disappeared: the OCAD U Library has de-accessioned all vertical file pictures, picture file books, and many laserdiscs, 16 mm films, and multi-media CD ROMs. VHS tapes have been relegated to storage status, while an ongoing project of finding alternate formats for current video collections—ideally through streamed video sources—is being pursued. The slide collection is still diligently preserved and made accessible; as of the mid 2000s, the library has interfiled slides from the Art Gallery of Ontario's Edward P. Taylor Library and Archives to create a collection of approximately 260,000 images, one of the largest in Canada. Despite this distinction, the slide collection has achieved a sort of archival status institutionally with few items circulating and the teaching faculty encouraging student usage only as an instructional strategy for historiographical purposes, showing how visual imagery was accessed and viewed in the past. Such centralization of image and visual resources in digital repositories may inspire some sense of nostalgic loss, but in order to truly meet the practice-based needs of researchers, these institutional collection management protocols demonstrate responsiveness to creators so actively engaged in new forms of visuality. To this end, the library's visual resources unit has created approximately 150,000 digital images for instructional purposes; the majority of which were based on faculty requests. Likewise, OCAD University's videotape and DVD holding are still viably accessible, representing one of the largest instructional collections in Canada with more than 3,500 catalogued videotapes and DVDs, and an additional 500 internally produced archival videotapes. The main collection features video artworks by Canadian and international artists, original experimental work, documentaries, out-of-print titles, short and feature films. Recently, however, circulation and

usage patterns for these items have decreased precipitously, almost in inverse relationship to the licensing of streamed electronic video collections that offer "films on demand."

Print collections have increased and diversified to embrace the foremost publications in art and design, as well as a broad range of subjects supportive of visual and material culture research. Standing orders for major exhibition catalogues from national and international galleries—a procedure instituted in 2004—ensure that major exhibition catalogues are collected comprehensively. A brief survey of main classes in the current library's print collection offers an informative overview of its strengths (Table 6).

Table 6. Library collections based on 2012-13 data reported to the Canadian Association of Research Libraries.

LC Class	Subject	Print Titles	E-Books	Total	% of collection
A	General Works	186	58	244	0.17%
B	Philosophy, Psychology, Religion	1,348	3,706	5,054	3.55%
C	Archaeology, Genealogy & Heraldry	235	254	489	0.34%
D	History: General & Old World	828	2,157	2,985	2.10%
E-F	History: North & South America	340	2,792	3,132	2.20%
G	Geography, Anthropology, Recreation & Fashion	1,537	2,042	3,579	2.52%
H	Social Sciences, Economics, Business & Sociology	2,194	20,242	22,436	15.77%
J	Political Science	191	2,795	2,986	2.10%
K	Law	83	348	431	0.30%
L	Education	253	3,300	3,553	2.50%
M	Music	384	495	879	0.62%
N	Visual Arts - General	13,092	148	13,240	9.31%
NA	Architecture	4,938	309	5,247	3.69%
NB	Sculpture	1,635	7	1,642	1.15%
NC	Drawing , Design Illustration	4,432	24	4,456	3.13%
ND	Painting	6,491	58	6,549	4.60%
NE	Print Media	1,236	11	1,247	0.88%
NH	Photography, Video & Film Studies	4,482	n/a	4,482	3.15%
NK	Decorative Arts	5,517	34	5,551	3.90%
P	Language & Literature	2,944	4,597	7,541	5.30%
Q	Science, Computer Sciences, Nature & Biology	1,029	13,164	14,193	9.98%
R	Medicine (General)	174	7,896	8,070	5.67%
S	Agriculture	162	1,207	1,369	0.96%
T	Technology	260	575	835	0.59%
TA-TP	Engineering	1,057	6,013	7,070	4.97%
TR	Technical Photography	695	67	762	0.54%
TS	Industrial Design, Metalworking	975	309	1,284	0.90%
TT	Material Arts, Jewellery, Woodworking, Textiles, Ceramics & Furniture	1,067	11	1,078	0.76%
TX	Home economics	119	160	279	0.20%
U	Military Science	51	259	310	0.22%
V	Naval Science	1	65	66	0.05%
Z	Calligraphy, Typography, Publishing & Library Science	1,205	227	1,432	1.01%
Bwk	Artists Bookworks	168	n/a	168	0.12%
PFB	Picture File Books	60	n/a	60	0.04%
VF	Exhibition Catalogues	9,538	n/a	9,538	6.71%
TOTAL		**68,907**	**73,340**	**142,247**	

Microcosmic sub-collections have developed within the larger whole in direct response to the de-colonizing curriculum of an art and design-based university. For example, in the early 1990s, federal government funding for Indigenous students allowed the Library to hire interns to work as advisors in collection development for monographs, exhibition catalogues, and government documents on First Nations, Inuit, and Métis culture. In 2008, with the advent of the Aboriginal Visual Culture curriculum, now Indigenous Visual Culture (INVC), the collection in the Library of Congress "E" class deepened. Consultations with the founding director of the department, First Nations artist, teacher, and elder Bonnie Devine, helped advance collection holdings to support the new curriculum. Active, ongoing dialogue with INVC faculty, reference librarians, and cataloguing staff ensure that Library of Congress subject heading terminologies accord equitably using culturally sensitive language. For example, the term "First Nations" should be recognized as only representing those nations that have signed treaties with the Canadian government. Publications on Inuit or Métis peoples, therefore, should not be classed under this moniker. Another de-colonizing innovation—one of the features of the protocols known internally as the Dot Hoover cataloguing system—is the creation of a First Nations artists' section, N 6504.5 – N 6504.9; a well-honoured legacy from the Library's earlier work with Indigenous students in the 1990s. This allows exhibition catalogues or monographs on the artistic production by Indigenous peoples living in Canada to be shelved in the "art" section, rather than in E for Indigenous culture, but *not* be qualified as "Canadian" artists. This small cataloguing modification conveys a profound means of embracing post-colonial ideologies.

Attention is specifically given to seminal serial publications that are often overlooked by standard comprehensive university libraries. Graphic novels often are published in series, so librarians—especially the Learning Zone librarian—diligently ensure that collections are complete. This new revolutionary publication medium has equally powerful appeal for researchers in all faculties at OCAD U; art, design, and liberal arts and sciences. Design annuals, profiling award-winning designers that have been recognized and celebrated in their professional field, are collected rigorously. Although often not acquired by academic libraries, for design researchers these annual publications represent a form of professional "peer-review" in all fields of design. Similarly, biennial catalogues, represent the critical and curatorial peer-review practices fostered in an increasingly globalized art world. As each of these genres of serial publications are so vital and unique to the core research collection, a profile of some thirty organizations and international art events have been identified and their publications have been added to the library's standing order plan to ensure that holdings are current and comprehensive.

Distinctly unique special collections have been developed and expanded to activate teaching and learning collections, while simultaneously supporting artistic inspiration. The Rare Book Collection of almost 300 limited edition or unique publications, including medieval manuscript leaves, a William Morris Kelmscott Press publication, a rare George Stubbs 1760 folio on the anatomy of the horse. Similarly, the establishment of an artists' book collection (bookworks) has become an essential teaching collection for printmaking and book arts classes, as well as informally serving as an archive for thesis students' work from graduating printmaking classes.[259] This collection is primarily populated by donated works; however, a large number are acquired from students who have been accorded the Diana Myers Book Award, which until recently, recognized excellence in book design and conceptual messaging. Most recently, a zine library was established and is now nearing 3,000 titles. These independently, almost anarchically produced publications cover topics from the confessional to the bawdy and are donated by students as well as a host of international creators who have discovered the collection through the library's social media presence. No censorship of any submitted materials is made; if a contributor claims a submission is a "zine" then it is accepted as a zine. An in-house call number and cataloguing system has been developed and digitization of covers and selected pages is being conducted so that all holdings will eventually be searchable through the library's discovery layer search portal and through the library's institutional image collection hosted on the "Shared Shelf" feature of the image database *ARTstor*. Subject-based main classes for these self-produced, independently published, and intensely creative works use a controlled

vocabulary established by students themselves. The voices of Indigenous, racialized, LGBTQ2S, and other under-represented populations are heard forcefully through the collection; a platform for visual and textual dialogue that is rarely offered in the academic environment. To emphasize the community-building capabilities of this collection, a vibrant group of zinesters have coalesced that regularly meet as the zine collective for zine-making workshops, meetings with other student organizations such as the LGBTQ2S group Proud at OCAD U, and for an annual OCAD U Zine Fair.

A bold stride in diversifying access to collections—one that has assisted inordinately in supporting the school's graduate studies programmes—has involved forging partnerships with other institutions, notably the Edward P. Taylor Research Library & Archives. By authoring an affiliation agreement with this noteworthy collection of approximately 300,000 titles, OCAD University students, staff, and faculty have reciprocal access to library holdings. The Art Gallery of Ontario's research library holdings complement and augment the OCAD University Library collections, comprising a seminally powerful resource for teaching and learning.

Despite this dynamic maturation of print collections, undeniably the greatest expansion has occurred in electronic formats: since 2001, with the introduction of the library's first full-text database, the collection has grown to over eighty in varyingly diverse digital formats. The combined electronic collections provide access to a broad range of text and image-based mediums. Approximately 42,000 full-text journals are accessible through the library's collection, many directly from publisher's e-journal portals, while almost 180,000 electronic books have been added. New collection development guidelines are being drafted that seek to actively expand in these media, setting preferences for digital formatting when ordering new books or journals. Acquisitions for electronic resources are secured through a variety of means, including licensing through the Ontario Council of University Libraries (OCUL) consortia; multi-year agreements negotiated by the Canadian Research Knowledge Network (CRKN); or the Library Directors group of the Association of Independent Colleges of Art & Design. A small selection of databases are licensed independently, often based on faculty or student requests. The library is also a partner in Canadian Research Knowledge Network's Digital Content Initiative for the Social Sciences & Humanities.

A central requirement for library staff, linked inextricably with the expansion and diversification of collections, has been the embracing of professional accreditation as requisite qualifications for technicians and academic librarians alike. All librarian positions are now occupied by individuals with Masters' degrees in library sciences from ALA accredited institutions, oftentimes with accompanying subject-specific post-graduate degrees, and library technician's diplomas are required for all new hires of supporting staff. Such academic qualifications have led to noteworthy participation in professional organizations and academic consortia groups. In regards to the former, the library has been instrumental in the support of professional art librarian organizations in Canada.[260] Since March 1996, when the bylaws for the ARLIS/NA Canada Chapter were officially adopted by the parent organization, librarians at OCAD University have been active in contributing to this international organization, serving as executive board members, even acting as key organizers for several Canadian annual ARLIS/NA international conferences.[261] It is perhaps fitting that the Dorothy H. Hoover Library took responsibility for digitizing many of the early CARLIS newsletters and providing open access through the *Internet Archive*.[262] Librarians have, since the advent of degree-granting status, assumed full academic roles at the institution conducting research, publishing in journals and professional monographs, sitting on a university committees, teaching graduate level courses at other universities, offering community outreach, and taking on mentorship roles for young library workers through paid internships and work-study practicums. Despite these achievements, librarians at University have not been successful in securing faculty status and thus are not members of OCAD University Faculty Association.

Ian Carr-Harris, when asked about staffing models through the 1960s to 1988, reported that "staff reporting structures were relatively informal … job titles became standardized, though it was a process of evolution over many years." By 1988, the final year of Carr-Harris's tenure as "Director, Library and Audio-Visual Services" the primary reporting structures were Audio-Visual Services; Public Services; and Technical Services. Heads for each of the three "units" were generally staffed by technicians; official library science degrees were not required as technical work experience—for example in the field of film and video production—was considered sufficient for offering effective library services in a practice-based, studio learning environment. Since then, Patrick has ensured that professional accreditation be required of all library staff. Reporting structures have become much more rigorously defined yet remain flexible enough so that they can be modified to meet the needs of a changing informational landscape. Under Patrick's tenure, the three-tiered structure remained in place with slight changes in terminologies: Visual Resources & AV Loans; Technical Services; and Reference, Information, & Access Services.

Plate 23. Panoramic view of Dorothy H. Hoover reference desk, collections, and periodicals reading area. Furniture feature selections by Ray and Charles Eames, Herman Miller (Image credit: Lindsay Gibb).

By 2013, however, an internal restructuring took place to reallocate work responsibilities in response to a rapidly evolving technological environment at the University and beyond.[263] In response, rather than linking job titles to particular practical or technical applications in the library's operations, a bid to contextualize them with broader philosophical educational goals was made through the adoption of a reporting structure with four heads: Visual Resources, Archives, & Special Collections; E-Resources & E-Learning; Collection Development & Access Services; and Reference & Instructional Services. Former library units have been integrated and shifted to help foster new initiatives: for example, melding visual resources, the archive, and special collections in one constituency facilitates a streamlined approach to supporting digitization schemes of unique library collections. Pairing collection development with access services yields more responsive dialogue between librarians and the OCAD University community in building collections to meet the new needs of creative researchers. Recognizing that reference services are inseparable from "instructional" services helps promote a strong information literacy ethos to the wider campus community. Finally, elevating the management of e-resources—a job description that encompasses consortia negotiations, ongoing contact with database providers, managing web-based access, and coordinating usage access statistics—is a direct recognition of the ascendancy of cloud-based computing over static hardware-dependent technologies. The adoption of this latter role in the library's reporting structure has offered manifold benefits; the most significant being the provision of an e-reserves service for the OCAD U teaching community as well as the implementation of a federated discovery layer application for accessing the library's print and electronic collections. Overall, the resultant restructuring is evidence of the library's dynamic response to a changing information landscape that, essentially, is reflected in a radically changing curriculum. The ambitious conceptual goals of the New Ecology of Learning demand a new ecology of access in library services.

One of the boldest additions to library spaces and services can certainly be identified in The Learning Zone, a studio-based space that serves as a laboratory for exploring new services to OCAD University students. It is an experimental, information-rich studio environment with both high-tech and low-tech options for students to pursue their own creative research unfettered by the arbitrarily imposed division between analogue and digital materiality. The purpose of the Learning Zone is to enrich the student learning experience, provide meaningful extra-curricular programmatic content, facilitate access to new forms of information, and realize practical training opportunities for professional practice. Independent student engagement is further encouraged through the creation of opportunities to exhibit their work in the space; the call for proposals for these exhibitions is promoted widely and remains openly accessible throughout the academic year. The location also provides faculty with an opportunity to experiment with alternate methods of teaching and learning and actualize new models appropriate to the New Ecology of Learning. It has helped the library to explore new directions for informational support in utilizing social media, creating new collections that give voice to under-represented populations through the zine library, and reaching out to arts-based community organizations outside of the university. A few of the many tangible examples of this latter mandate include ongoing Xpace[264] video displays, a poster exhibition and colloquium hosted in tandem with the David Suzuki Foundation, and a series of exhibitions hosted for Toronto District School Board art schools. All furniture is modular, flexible and portable; the walls feature a constantly shifting array of curated exhibitions and the space can easily be completely transformed to accommodate symposiums, book launches, art openings, workshops, roundtable discussions. The Learning Zone is a highly creative environment where proximal learning occurs at various points in the creative process. Faculty collaborations with the Learning Zone librarian engage students in assignments that utilize the facility as a site for case study research, display, studio-based exploration, and performance; in essence, it is a place to physically produce conceptual ideas in a student-focused creative research ecology.

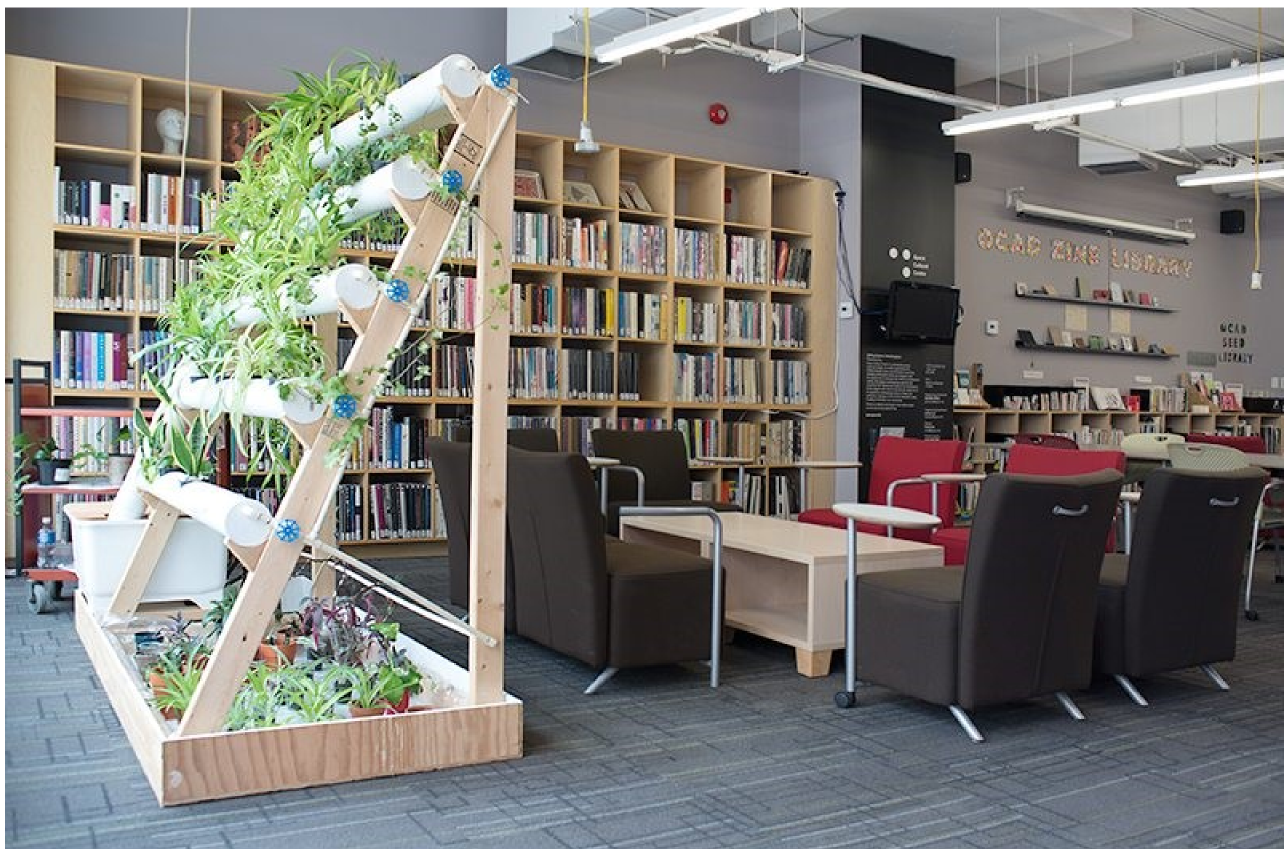


Plate 24. Learning Zone, 2016. Included is the Grow-Tubes installation by the GrOCAD collective, the library's collection of design annuals, and, on the far right, the Zine Library (Image credit: Heather Evelyn).

Plate 25. Creative Process & Research: Wearable Art, site installation and performance, Winter 2012. The image shows the dynamic capabilities of transforming the Learning Zone space to meet the needs of studio-based research (Image credit: Marta Chudolinska).

Despite significant advancements in developing library services, staff competencies, and collections, several key factors remain problematically unresolved. Bennett and Rogers's 2008 report, "Enacting a Learning Mission," offers a sobering list of recommendations for the OCAD University Library including a more robust, integrated technical infrastructure; the creation of an institutional repository; an "incremental increase" in staff; more aggressive acquisitions of digital information resources in addition to a "selective" expansion of print collections that would have it double in size to 200,000 titles by 2015.[265] To date only the digital repository has been implemented although, in addition, the expansion of digital resources has striven to keep apace with institutional needs to an extent that might indeed be qualified as "aggressive." The enlargement of print collections, sadly, has not met projected targets and, in fact, library staff are actively engaged in decreasing the collection through weeding duplicate copies of titles and placing older periodicals and quick reference resources in off site storage. The call to increase collection space in the library by 320 % from 3,689 to 15,500 square feet, as recommended by the consultant's report, remains unrealized.[266] Another definitive recommendation in Bennett and Rogers's analysis was the co-location of the library with other academic support units which, as cited in the report, would give OCAD University "an opportunity to break new ground and significantly enhance student leaning."[267] Unfortunately, the potential synchronicity of services that could be realized through physical proximity to help address students' senses, emotions, and minds—to borrow from a still resonant Bauhaus principle—seems not an immediate institutional priority.

On a philosophical level, the space planning report challenged the library to engage in a "forthright open debate" on the following "mission-enacting activities":

- reshaping the professional identification of librarians as educators, not simply support staff;
- reconsidering the expectation that “they” will come to “us”;
- committing to engaging all OCAD students in educationally significant ways;
- building different relationships with students, staff, faculty, and other academic staff;
- occupying workspace beyond the library building, both in virtual space and in the classroom and studio space where students and faculty spend most of their time.[268]

The Learning Zone, which opened two years after Bennett and Rogers’s space plan, has certainly helped to build “different relationships” with the OCAD U community. Likewise, the increasing activity of reference librarians in information literacy workshops presented in all three faculties, as well as in tandem with the other student support departments, all show how librarians are increasingly “embedding” themselves in the broader curriculum and in student experiential learning by assuming the role of “educators.” Occupying workspace beyond the library’s walls, however, is challenging as is re-evaluating the expectation that “they”—meaning students, staff, faculty, external researchers—will come to “us.” The expansion of digital assets might be seen as a virtual means of fulfilling this “mission-enacting activity.” Yet does the ultimate goal of digitally embedding the library throughout the campus, foster a sense that the physical space—so rich with creative research possibilities linked inextricably to physical learning tools—is inferior? By so acclimatizing OCAD U researchers to using online collections as the sole starting point for all research activities, do we tacitly downplay the potential of accessing print materials through the act of browsing, thereby stifling the dynamic fortuity of autotelic exploration? Do the statistics that the library posts annually tabulating page views and downloads from online resources—which routinely demonstrate robust usage—send a message to administrators that physical collections are being used with less frequency? Such questions are not be easily answered; however, by only accommodating a digital footprint as a means of “occupying work-space beyond the library building,” such potentially detrimental consequences to the physical library seem almost inevitable.

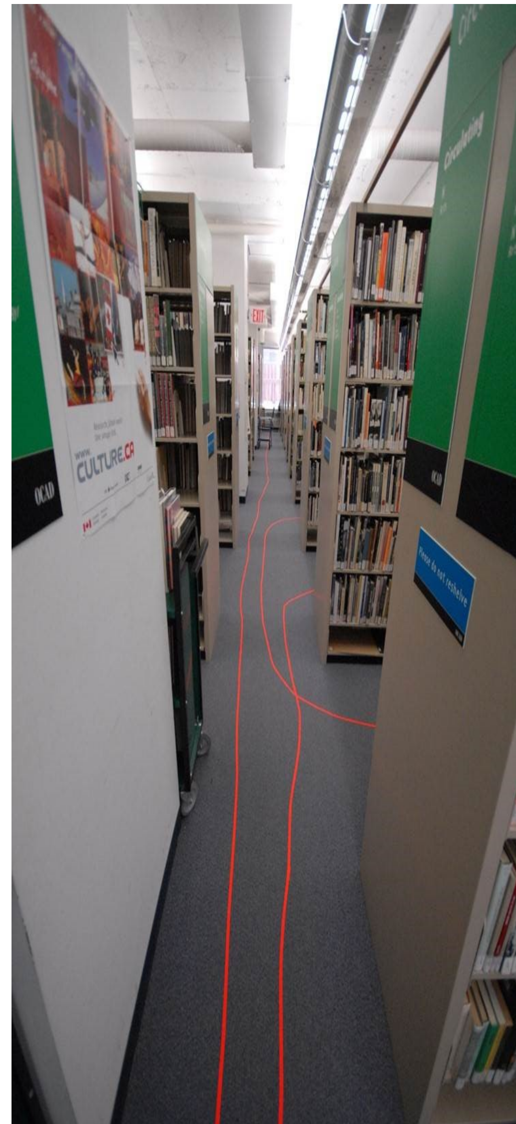


Plate 26. Diego Franzoni, *Underlining Research*, 2006, Masking Tape, Mixed Media Installation. An example of the ongoing “site-interventions” projects inviting students to create installations specific to the library space (Image credit: Dorothy H. Hoover Library)

To help plan for the future, OCAD University librarians must closely adhere to curricular goals, accommodate broader aesthetic theories, and, most importantly, seek guidance from library science knowledge bases—ranging from Shiyali R. Ranganathan's "Five Laws of Library Science" to the Canadian Federation of Library Associations' "Statement of Intellectual Freedom"—to navigate the turbulence of our contemporary information environment and truly enact a "learning ecology." Perhaps referencing Ranganathan's dictums may, in fact, provide the best guidance in striving to create an "ecology."[269] His fifth law, directing librarians to view libraries as a "growing organism," seem best suited given its reliance on a bio-mimetic metaphor to inform infrastructural change. The ongoing modifications to staffing models, collections, and services, demonstrates that the OCAD U Library has sought to grow in mutually empathetic evolution with the campus' curriculum; however, the dire institutional challenges posed by under-funding, unfocused administrative support, and the consequent inability to expand library space all serve as barriers to healthy growth. Likewise, the inability to secure faculty status for librarians—placing them on par with the teaching faculty in nurturing students through their creative development at OCAD University—is perhaps one of the most overt signs of the obstacles faced by the Dorothy H. Hoover Library in meeting the goal of "enacting a learning ecology."

Conclusion

Relationships between creative production, visuality, research, and information have ebbed and flowed throughout the modern industrial era. The varying aesthetic philosophies developed in response to or perhaps because of new technologies have created shifting affiliations—sometimes symbiotic while at other times adversarial—between objects, images, and textual information. The stakes could be seen as quite high; one might refer to the founding goals of the Ontario Society of Artists in establishing the Ontario School of Art. Although cloaked in Victorian rhetorical flourishes that elevate problematic notions of "civilization," the aspirations articulate the profound cultural obligation of the act of creation through the medium of visual arts:

> The cultivation of the aesthetical faculty is as necessary to the high type of civilization as intellectual culture, physical development, and material progress; and the love of the beautiful can only be successfully cultivated by a process of education as rigid and philosophical as that to which the mental faculties are subjected while under training.
>
> But the education of the public taste is not the only object in view in establishing the School of Art. The intention is to render it as useful as possible in developing and encouraging those faculties of invention and design which have a real commercial as well as an aesthetic value. Here the utilitarian objector can be met on his own ground. As a community advances in civilization the wants of its members become more varied. Increase of wealth brings with it the desire of display, and in time creates a demand which the inventor and designer must supply. It is surely far better that the wealthy should spend their means in the purchase of what is really beautiful and chaste rather than of what is merely florid and meretricious; and when the public taste in matters connected with art takes a proper direction, it is better that we should have amongst ourselves the means of gratifying it. All true progress in manufactures and architecture, as well as painting, sculpture, and drawing, is the result of devotion to art…[270]

Although the rhetoric of these early directors of the school of art and design in Toronto as enunciated in 1876 might seem archaic, even problematic, their intimate knowledge of the socio-cultural power of art and design has resonance; so much so that OCAD University's current vision and mission statements might be read as echoing the school's initial vision:

> **Vision:**
> OCAD University is Canada's "university of the imagination," engaged in transformative education, scholarship, research and innovation. OCAD University makes vital contributions to the fields of art, design and media through local and global cultural initiatives, while providing knowledge and invention across a wide range of disciplines.
>
> **Mandate:**
> The OCAD University distinction: creativity and innovation. Art, design and media "enable" technology in modern economies … The need for highly qualified, creative personnel across all sectors will only intensify in the years to come, because the capacity to imagine and innovate is increasingly required in the workplace/economy. In this context, OCAD University becomes increasingly relevant…

> The campus pulses with energy, imagination and possibility. OCAD University cultivates exceptional talent, undertakes relevant research and acts as a hotbed of creative production and practice. It is also external facing, stimulating myriad design, media and art enterprises. Evidence points to the university's highly differentiated place within the higher education sector as a leader in driving change in post-secondary education—not just in Ontario but beyond conventional disciplinary and national borders. Although a small and specialized institution, the university's approaches to experiential and technology-enabled learning, diversity, graduate education and creative city-building have extraordinary reach.
>
> Niche programming, a unique studio-learning environment and a smart and sustainable growth plan will continue to ensure that OCAD University—together with the cultural precinct it occupies in downtown Toronto—shines as a driver of the creative economy for Ontario, Canada and the world.[271]

By replacing the word "civilization" with the phrase "global cultural initiatives," the aspirations, goals, and objectives are not too dissimilar; yet the process leading to the act of creating and the manner by which it has been taught to aspiring creators has varied substantially.

As expressed at the outset of this survey of the OCAD University Library's history, throughout the school's various iterations, constant themes have been advanced institutionally, including the desire to harmonize aesthetic theory with practice; to regularize professional standards in creative careers; to democratize access to art instruction; and to place artistic principles on an equal footing with disciplines studying science, industry, culture, and society. The gradual adoption and later flourishing of a formal art and design library, starting in 1922, offers a tangible example of how a commitment to academic excellence can enhance and strengthen the overall mandate of the university, given that library services have consistently sought to shape collections, amenities, and staffing models to address and respond to curricular needs. The reluctance to commit to establishing an institutional library during the first forty-five years of the school's existence, however, is noteworthy, especially given that its institutional role-model at the Government School of Design (later the Royal College of Art), had so firmly entrenched a library as a curricular support from its inception in 1837. Yet as discussed previously in section 1.2, the disruptive five-year experiment at the Toronto Normal School between 1883 and 1887—when students and instructors had unfettered access to a multitude of information resources—seemed to endorse a certain distrust of open, student-directed learning that could counteract the measured, stage-based approach to information access required of the Academic pedagogical tradition. It would be untenable to envision that the fraught early history of the school was as a resulting consequence of its lack of a stable institutional library; however, one might posit that the problems created by the absence of academic collections culminated in the early twentieth century, when criticisms were levied on multiple fronts questioning the Central Ontario School of Art and Industrial Design's curricular and professional effectiveness. Such diatribes might be attributed—at least in some part—to the complete absence of any institutional access to supporting professional trade literature, aesthetic or art theory publications, exhibition catalogues, visual resources, or materials profiling the then emerging discipline of "art history." The school, in a way, was unmoored and isolated from broader scholarly, professional, and creative discursive environments.

One reoccurring theme running throughout this exploration of the school's curricular philosophies and concurrent library support seems to be the question of whether "academic" research hones or, conversely, clouds creative vision. Similarly, tension occurs over the degree of independence that a student should be given in reading, looking, perhaps even thinking, during this fraught process of learning how to create artistically. Responses to these issues have been contested widely by art educators through the nineteenth and twentieth centuries; however, one might identify a friction between those administrating

the curriculum and those supporting it through peripheral curricular services. The former tends to favour carefully curated limits on the amount of information used and tighter controls over how it should be accesssed by students. Librarians, conversely, might be seen as working in opposition to these checks on self-directed learning. To use Mies van der Rohe's oft cited dictum as a reference, one might identify a situation where the library does not advocate that "less is more," but instead strives to facilitate more access to ideas, more varied research tools, more things to look at, more potential for dialogue and consultation, more power to students in fulfilling their own autotelic research interests, and finally more space in which to pursue these self-directed learning objectives. In the case of OCAD University, one might point to the incredibly successful funding mantra for the Sharp Centre for Design, "Ideas Need Space," and conclude that it could not provide a more apt, appropriate, and necessary slogan for the Dorothy H. Hoover Library.[272]

Looking towards the future for the Dorothy H. Hoover Library, the most crucial concern remains physical space. In an information literacy session held in August 2015, one student in attendance asked, "If the library has been in existence since 1922 and has been growing ever since, then why isn't it as large as Robart's library at U of T?" An immediate, visceral response might be that the library has not received adequate funding models to sustain such an expansion. Although a rejoinder of this nature is warranted, there is also a rationale behind such a philosophical limitation on unfettered growth. Primarily, an academic library must look to the prevailing curriculum for guidance in building collections; the library, therefore, becomes a mirror of curricular values, goals, and outcomes. If administrators and teaching faculty require only limited use of library materials in their educative structures, then the library must reflect this sober reality. Internally, however, the OCAD University Library emulates models from the art and design world to inform its practices and policies; thus, for space planning and arrangements, the curatorial metaphor is employed to reflect studio-based learning epistemologies. Similar to the work of a curator exhibiting art in a gallery setting, the Library strives to structure a collection that builds relationships with its user community by communicating aesthetic messages through a process of careful selection and vetting. In essence, the library "frames" its resources so that users are better able to focus on fundamental imagery and concepts within the academic art and design literature. A compact, subject-specific collection is ideally suited to the multi-faceted information needs of visual and material culture research, as students can—on one floor—access all Library of Congress subject areas efficiently. Ranganathan's laws of library science support such a mandate: accessing proximate library resources from a diverse array of academic disciplines does indeed "save the time of the reader." Likewise, the art librarianship literature demonstrates forcefully that creative researchers are compulsive browsers, oftentimes using these exploratory strategies for the very complex needs of incubation, ideation, and inspiration; all essential aspects of the creative process. Streamlined, well-curated collections empower browsing and allow localized access to a host of contrasting, perhaps even conflicting subject areas. This divergent access to library materials facilitates unexpected connections between seemingly disparate ideas and these random linkages are the very essence of creative innovation. Conversely, the "hidden" collections of online resources that are not immediately visually identifiable can be easily forgotten by researchers in evaluating the size of a library's collection; the OCAD University Library has developed a unique selection of electronic resources in support of studio-based research while also using online collections as a primary node for scholarly support for the faculty of liberal arts and sciences' coursework. Not having to worry about exhaustive, comprehensive subject coverage in all academic literatures—a breadth that is warranted with the advent of visual and material culture research—allows the Library to focus its print collection on securing the finest examples of art and design publications; resources oftentimes not found in other academic or public library settings.

Despite this apparent embracing of a curated "less is more" approach to library services at OCAD University, the Dorothy H. Hoover Library has outgrown its current location; by not having capabilities for a measured growth that would double the number of titles housed in the collection and increase student

work space three-fold—as recommended by the 2008 Bennett and Rogers space planning report—the library fails in fulfilling its obligation, “every book its reader; every reader his [her or their] book.” The success of the Learning Zone highlights these spatial concerns dramatically: its ability to address the creative research needs of studio-based learners through exploring an array of ever-changing active learning opportunities is reliant on room to move, congregate, produce, create, experiment, and explore. Such vital activities are contingent on space, demonstrating with alacrity that “ideas” do indeed “need space.” The presence of books alone does not define a library as being comprehensive and vital; it is the space surrounding collections that brings information to life. Thus, to fully enact Ranganathan’s laws, particularly the seminal fifth one, the library needs more room to grow. Without sufficient physical dimensions to accommodate an ever-expanding collection, shelving encroaches on student work areas which, in turn, stunts the capability of nurturing new student research methodologies that involve intensely collaborative practices. Under these conditions the library becomes moribund, rather than a thriving ecological domain of knowledge-creation.

Although the Dorothy H. Hoover Library currently faces new challenges; these are certainly not insurmountable. The stable foundations set by a series of dedicated and visionary head librarians has built a robust informational infrastructure for all at OCAD University that effectively allows creative researchers to explore their own professional practice and connect this knowledge base to a broader world of ideas. Whether the curricular goal has been to train the “head, hands, and heart” or to keep students’ individual feelings “pure and unspoiled”; whether the school has sought to develop the “senses, emotions, and mind” or to instill “emotional, imaginative, and logical intelligence,” the library has striven to aggregate a network of research tools, personnel, and services that reflect institutional objectives, while at the same time attempt to symbolically represent to teaching faculty and administration how new goals and aspirations can be envisioned through the act of accessing the very best informational materials supportive of creative production. As such, the OCAD University Library has, since its inception, sought to serve as a mirror to the curriculum.

Appendix: Detailed Chronology

1876 – 1883

Ontario School of Art (1876 – 1883) at 14 King Street West

- Ontario Society of Artists Rooms, 14 King Street West.

1876, May: In preparation for the opening of the new School of Art, *The Globe* publishes an article on "Art Education," highlighting the Ontario Society of Artists' role in the initiative:

> "The Society has commenced well, and is doing a good work; it is probable that with the occasional and judicious assistance, when that may be necessary to further the Society's efforts in the public service—such for example, as the development of their School of Art—a thriving and, in its own sphere, admirable institution may be established in Canada" (May 30, 1876, 2).

1876, July: The Ontario Society of Artists move to a newly constructed building on 14 King Street West. A review of their fourth annual exhibition describes the space favourably; however, predicts that it will soon become too confining:

> "This Society...is to be congratulated upon having at last acquired a permanent local habitation...its present quarters, commodious and suitable as they now are, will, before many years have elapsed, be found too contracted for the expansive growth of their occupant…"[273]

1876, 30 October: The first session is held at the Ontario Society of Artists building on 14 King Street West (*The Globe*, October 24, 1876, 2).

1880: Ontario Society of Artists Secretary Robert Ford Gagen, in an unpublished memoire titled "Ontario Art Chronicle," reports 365 students enrolled; such numbers are perhaps unreliable, given that Gagen's reminiscences were made forty to fifty years later.[274]

1880, April: George Agnew Reid (future President of the school between 1912 and 1928) receives a certificate for the day school curriculum winning the silver medal for the graduating class (*The Globe*, April 26, 1880, 6)

1880, November: Notification is given for the school advertising a "Students' Half Term" commencing on November 1st "HALF PRICE Day class ....$2.50; HALF PRICE Evening class.....$1.50" (*The Globe*, November 2, 1880, 4).

1880 – 1882: The *Report of the Minister of Education (Ontario) for the Years 1880 and 1881*, led by the Honorable Adam Crooks, is conducted between 1880 and 1881 and released in February 1882. It offers the incentive for the fledgling Ontario School of Art to relocate to the Ontario Normal School (*The Globe*, February 15, 1882, 7).

1882: Gagen claims that 265 students were enrolled at the school.[275]

1882, May: During the Spring convocation ceremonies, the Minister of Education speaks to the graduating class with enthusiasm regarding the impending move to the Normal School:

> “Hon. Mr. Crooks, who occupied the chair, after referring to the great advantage of such a school in a county so young in the finer arts as Ontario, said he was in hopes that the efforts of the school would be still more successful in the future than they had been in the past, and 'he, on behalf of the Government, would do everything he could to bring about arrangements which both teachers and artists would find much more satisfactory that in the past'” (*The Toronto Daily Mail*, May 1, 1882, 5).

1883 – 1886

Ontario School of Art at the Toronto Normal School

- 1883 – c.1886: Normal School, St James Square, designed by Cumberland & Ridout.

1883, October 15: First session (*The Globe*, October 9, 1883, 6).

1884, February: Robert Holmes—later to become the first “librarian” at the school—is listed as enrolled in the Advanced Class and is recognized for “Flower drawing” (*The Globe*, February 5, 1884, 6).

1884, February 28: Chairman of the school’s council Lucius O’Brien submits his resignation to the Ontario Society of Artists leaving the school to be run entirely under the Ministry of Education, with Dr. S. P. May as superintendent.[276]

1884, May: Dr. May announces: the “Ontario School of Art proposal to establish free industrial drawing classes in connection with the curricular [sic] from the education department” (*The Globe*, May 27, 1884, 6). This is a testament to the strong connections among the student body with the Mechanics’ Institutes.

1884, October: The curriculum changes radically to include modelling in clay and wax, wood engraving, wood carving (*The Globe*, October 1, 1884, 8). On October 22nd 1884 *The Globe* reports that classes in industrial drawing were “overflowing with applicants” likely due to the free industrial drawing evening classes (October 22, 1884, 6).

1885: Normal Schools open throughout the province and include arts education curriculum offered by seven Provincial Art Schools; institutional connections are also forged with the Mechanics’ Institutes in Ontario. *The Globe* reports:

> “The Ontario School of Art can now be called one of the most interesting features of the educational system in the Province…established…about a year ago, and under the management of Dr. S.P. May the school has since made marked progress….It was only three years ago that 200 examination papers had been sent out to half the number of students. This year 440 papers had been sent out to about 1,100 students. Three years ago this work was confined almost entirely to the city of Toronto, but now they had branches all through the Province of Ontario. Consequently correspondences had been opened with the Mechanics’ Institutes when they found that every Mechanics’ Institute opened an Art school. The object was to cultivate and lay the foundations of proper methods of drawing. The Ontario Art School was modeled after the South Kensington School….” (May 14, 1885, 6).

1885: Student composition at the Ontario School of Art is listed in *The Globe*:

"The following is the statement of the new students who entered the various classes of the Ontario School of Art yesterday: --Modelling, afternoon 16, evening 20; painting, 15; elementary, afternoon 16, evening 45; advanced, afternoon 19, evening 31. The members of the various trades and profession in which a knowledge of art is required largely availed themselves of the privilege of attending the classes. Among these in attendance are joiners, carpenters, builders, architects, photographers, painters, artists, lithographers, bakers, designers, teachers, cabinet makers, paper hangers, marble cutters and engravers" (October 15, 1885, 6).

1886, January 9: The last *Globe* advertisement of the Ontario School of Art at the Normal School is published (January 9, 1886, 10).

1887 – 1888

Ontario School of Art at 14 King Street West

- 1887: Ontario Society of Artists Rooms, 14 King Street West.

1887, January 3: Notifications in *The Globe* advertise that the Ontario School of Art resumes under the direction of Ontario Society of Artists at 14 King St. West for the winter term (January 3, 1887, 6; January 4, 1887, 5).

1887, October: One small advertisement appears in the Classified section of *The Globe*:

"ONTARIO SCHOOL OF ART --- MR. CRUICKSHANK [sic] will resume the above classes in drawing and painting from life and the antique. Intending pupils will kindly leave their names at the Fine Art Society, No. 3 Leader lane, Toronto" (October 17, 1887, 2).

1888: A "New Art Society Building" is proposed which may have been in expectation of reviving an art and design school; however, the scheme is not realized. *The Globe* reports:

"It is not likely that the Ontario Society of Artists will erect their proposed building on the site at the corner of Victoria and Shuter streets, purchased some time ago for $6,000. There is some talk of the society and the Toronto Conservatory of Music joining in the erection of a building suitable for the accommodation of the two concerns. A more desirable site than that acquired by the Ontario Society of Artists is being looked for. There is some talk of erecting the joint buildings on a portion of the Fleming estate on Elm Street" (January 11, 1888, 8).

1886 – 1890

Toronto Art School (1886 – 1890)

- 1886 -1887: Normal School, St. James Square.
- 1887: Niagara St. School, West End Branch Location opened likely at 222 Niagara Street.
- 1887-1890: The Davis Building, 20 Queen Street West (perhaps 748 Queen Street West in 1890).

1886, October: *The Globe* reports:

> "Winter session of the school opened…the rooms are located in the best suited in all the Province for the purpose—the Normal School building—the abundance of excellent statuary and oil paintings in which almost double the advantages and opportunities of the art pupils studying there. This school is incorporated under an Act of the Provincial Legislature, and the Legislature contributes annually $400 to its revenue. It is managed by a board of directors, consisting of twelve gentlemen the present directors being Dr. J.E. White (President)" (October 30, 1886, 13).

1887, January: "The Minister of Education has encouraged the directors of the Art School to establish a west end school of drawing and designing for artisans. A fully equipped school will be opened at the Niagara-street School" (*The Globe*, "Local Briefs," January 4, 1887, 5).

1887, September: The school moves to 20 Queen St. W., "The Davis Building":

> "The Toronto Art School open new rooms at the Northwest Corner of Queen and Yonge St. on the 10th [October]…the accommodation hitherto found for the institution at the Normal School having been found inadequate to its growing demands. The West End branch will be opened on Monday next…at Niagara Street School. Only evening classes will be conducted in the West End branch for the present. In the Central school there will be classes during the day and evening as formerly" (*The Globe*, September 29, 1887, 8).

1887, October: *The Globe* indicates that, "the Art school opens its eleventh annual session by a move in the right direction. The directors have secured suitable and commodious rooms in the new Davis building, 20 Queen St. West, opposite Knox church." (October 8, 1887, 16). The article is notable in that it emphasizes an institutional continuity with the earlier Ontario School of Art founded in 1876.

1889 – 1890 "The Auger and the Gimlet"

1889, May: 122 Students listed at the "West end school" of the Toronto Art School include, "45 evening students; 13 day" (*The Globe*, May 14, 1889, 8).

1889, May: *The Globe* reports a meeting at the "Art School rooms, 20 Queen St. W." where "directors (Dr White presiding) decided to recommend that the Art School work of the city should be place under the control of the Public Library Board." However, at the annual meeting of directors for the Toronto Art School "the academy scheme falls through." *The Globe* reports:

> "The elaborate scheme floated some time ago for the erection of a grand Academy of Art for Toronto and the Province has fallen through, owing, it is said, to the want of harmony among the artists. The directors of the Toronto Art School, who pushed the movement, held their annual meeting yesterday afternoon, and decided to recommend that the Art School work of the city should be placed under the control of the Public Library Board." (May 14, 1889, 8).

1889, June: Another potential amalgamation of "Art School evening classes" with Free Libraries and Mechanics' Institutes is proposed at a meeting on 4 June 1889. Ontario Society of Artists representative Robert F. Gagen is in attendance along with Dr. White and other representatives of the Toronto School of Art, and delegates from various other "free library" boards from across Ontario (*The Globe*, June 5, 1889, 10).

1890, June: A class graduates from the "Ontario School of Art" with a detailed overview of the event, including images of student artworks, and a history of the school that was started "fifteen years ago… under the management of the Ontario Society of Artists." It is presumable that the newspaper used the name interchangeably with the Toronto Art School. The article indicates a history of the school's student population in comparison to the early 1880s:

> "These figures are the best illustrations that can be given of the rapid advance that has been made. In the year 1882 the number of certificates granted in the primary art course was 106, last year the number was 3,503. There were 40 certificates in the advance course granted in 1883, the first year of the establishment of the classes; last year there was 222. In the mechanical drawing course there were 11 issued, in 1883, and last year 82. The figures for the present year are: --Advanced courses 230; mechanical courses, 62; primary courses, 3,309"(*The Globe*, June 21, 1890, 3).

1890, July: An exhibition is held of graduating students from the "Toronto Art School" *The Globe* reports:

> "The annual public exhibition of students' work is on at the rooms of the Toronto Art School at 748 Queen street west, and the distribution of certificates will take place to-night. Yesterday afternoon and evening the exhibition passed under the eyes of a large number of the school friends, and from everyone there were warm words of commendation spoken in encouragement of the this--one of the city's most successful schools of industrial arts. The school has been established and has received Government aid for four years, and its work has been of sustained merit." (July 8, 1890, 3).

1890, October 21: A raucous meeting is held for the Toronto Art School directors, presided over by Dr. J.E. White, and attended by numerous Ontario Society of Artists members including Robert. F. Gagen and artists Frederic Marlett Bell-Smith and William Albert Sherwood.[277] A detailed report from *The Globe* (October 22, 1890, 8) titled "The Auger and the Gimlet," chronicles discussions where the Ontario Society of Artists question the "legality of the constitution" and ultimately turn the meeting into an "attack on the directors." In the initial presentation by Dr. White, he points to a blackboard used in the meeting on which was written:

> History of the Toronto Art School—Ontario Society of Artists: One school, five years, $9,800. Seventy-two hour lessons a year –1876, $1,000; 1877, $1,100; 1878, $1,100; 1879, $2,100; 1880, $4,500. Total $9,800
>
> Under the direction of business men:--Two schools, five years, $2,600. Ninety two hour lessons a year –1886, $0; 1887, $200; 1888, $800; 1889 $600; 1890, $1,000 from the city. Total, $2,600.
>
> Continuing, Mr. White said although it had taken a great deal more to keep the school up than formerly, yet the 'gimlet had made a good showing against the auger'.

Bell-Smith fires back that the numbers were inaccurate and an ensuing debate leads to a claim from Sherwood that "the Ontario Art School was illegally constituted, and that all the famous art schools of France and other foreign countries were managed by professional artists….your school is illegal. You haven't got 50 members, the number required before you can elect a directorate…The Art School Act is the same as that of the Mechanics' Institute, and you must have 50 members." The "uproarious meeting" comes to an "abrupt close with one of the opposition men still speaking. The last heard of his speech being to the effect that if the 'illegal school' were not going to drop out they would have to live on air, as their opponents would get the Government and civic grants, they being recognised [sic] by the Government."

1890, November: A report from *The Globe* provides the following notification titled "Toronto Art School gives up its commission":

> The Toronto Art School, of which Dr. J.E. White is president, has during the past few years been the statutory art school of the city, and the only institution of the kind having the privilege of drawing Provincial aid. The school was started enthusiastically, but it soon languished, and for the past couple of years Dr. White has been not only president but directorate and practically the membership also. Among the artists of the city and friends of industrial design the failure of the art school to satisfactorily fulfil the subjects of its incorporation caused a great deal of regret and a few weeks ago a new association was formed under the name of the Central Art School largely composed of members of the Ontario Society of Artists. …[in the meeting called] Dr White announced that he was determined to resign as he found it impossible to go on owing to lack of support. Mr Bell-Smith said that the new society was prepared to take up the work and do it properly, but they would not attempt to resuscitate the old school because they believed it was already a corpse (*The Globe*, November 19, 1890, 6.).

1890: Robert F. Gagen's memoires conclude this phase of the school's history with the quip: "Thus ended the 'Toronto School of Art' [sic] – and Dr. White vanished from the art world."[278]

1891 – 1912

Central Ontario School of Art and Industrial Design

- 1891 – 1895: Academy of Music & Art Gallery, 173 King Street West.
- 1895 – 1910: Princess Theatre, 165 King Street West.
- 1910 Fall Term: 1 College St. West.
- 1911– 1912: Top floor of The Grange, Grange Park Road, later 100 McCaul Street

1891, October 5: The First session begins (*The Globe*, October 8, 1891, 5).

1892: 165 students are enrolled; "nearly double that of last season." Attendance for the evening classes "has been most satisfactory, ranging from 25 to 40. The curriculum has been arranged according to the requirements of the Government, especial attention paid to the industrial arts" (*The Globe*, July 14, 1892, 8).

1893: The school's annual report claims that "the number of students enrolled has been 123, or an increase of 20 upon the previous year" (*The Toronto Daily Mail*, May 27, 1893, 12).

1896, February: George A. Reid is profiled in *The Globe* newspaper in a segment titled "Some of Our Artists." The editors express the hope that readers would be interested in,

> "those who have begun their career in the country, and are Canadian born and bread. Those enthusiastic gentlemen who first opened a School of Art did much for the art in this country, and have set many artists, architects and others of whom Canada may well be proud" (February 29, 1896, 3-4).

1899: *The Globe* reports on the composition of students from the "previous" year:

"Lithographers 43; photographers, 2; designers, 5; engravers, 7; draughtsmen, 5; clerks, 10; school teachers, 13; machinists, 4; printers, 2; bookkeepers, 4; wood-carvers, 2; illustrators, 7; glass-stainers, 2; book-binders, 3; architects, 2; photo-engravers, 5; stonecutters, 3; jewellers, 3; decorators, 5; signwriters, 2; students, 27" ("News," January 27, 1900, 9).

1902: The student population is reported at 215: 121 male; 94 female. A full page spread of student works are reproduced in *The Globe*. The article claims,

"The School of Art has successfully passed its twelfth session, and its last season was one of continued progress and development. At almost every succeeding session the school has shown an increased attendance, and the work of the students has been characterized by a distinct improvement upon that of the preceding year, and, what is perhaps still more gratifying, the recognition of the value of the school by business men has never been so generous and cordial as it is at present" (*The Globe* Saturday, July 12, 1902,2).

The description indicates a historical timeline for the Central Ontario School disconnected from the earlier Ontario School of Art and subsequent Toronto Art School.

1902: A "section of Architecture" is added to the curriculum. The 1902/03 *Prospectus* describes the "Aims" of the courses:

"…although some attempt has been made heretofore to prepare those who desire to make Architecture their profession, the addition of practical architects to the staff cannot but help to make the School the centre of Art Education in the Province."[279]

1902: *The Globe* announces the institution of a lecture series as an extracurricular opportunity:

"During the session lectures by well know art critics are delivered at regular intervals in the rooms of the school and these lectures are free to students. The lectures are arranged in a series, and a charge of $1 for the season is made to the general public, the receipts from this source paying to a great extent the expenses of the entire school.

1903: Art School "At-Home" evenings are offered ("News," *The Globe*, May 1, 1903, 12):

"The students of the Central Ontario School of Art and Industrial Design, numbering now over 200, gave an informal at-home to their friends in the gallery of the Ontario Society of Artists. It was an informal affair partly to show the work done during the year, partly in recognition of other hospitalities."

1905, December 15: *The Globe* publishes an article titled "Art School Merger -- Will be Amalgamated with Technical High School" with the following report:

"The Committee of School Management of the Board of Education yesterday afternoon adopted the report of the special committee on art education, which recommended that the Board of Directors vest its rights in the Central Ontario School of Art in the Board of Education, the board to assume the assets and liabilities of the school. The school is to be amalgamated in administration with the art department of the Technical High School, to form a department of art and design. The board will create an Advisory Committee of nine members, three each nominated by the Ontario Society of Artists, the Art Museum and the Architects' Association" (December 15, 1905, 12).

1905, December 22: The Board of Education amends the report of the special committee on art education and by not seeking to "assume control of the Central Ontario School of Art" (*The Globe*, December 22, 1905, 6), the school narrowly avoids absorption with the high school educational system and maintains its independence.

1906: Of the former seven former Provincial Art Schools opened in 1885, only two are left in operation in Hamilton and Toronto.[280]

1908/09: Student enrolment drops to 121.[281]

1910, September: An article from *The Globe* indicates a letter was sent by the "Ontario School of Art and Design asking for the temporary use of the old reference library...free of charge…but the [Library board] members voiced their opposition to any such generosity" (September 17, 1910, 9). The space would have been at the old Mechanics' Institute on the north east corner of Church and Adelaide St. West.

1910: The Art Museum of Toronto rents the School a portion of their premises at "The Grange." Gagen qualifies this move: "Here, on account of space, the classes were uncomfortably carried on until 1912." He reports the enrolment at 430 students although this is a significantly conflated number.[282]

1911: George A. Reid reports, in a 1912 funding appeal to the Ministry of Education, that 74 students were "crowded into two rooms" at the school during the academic year. The surviving draft letter was apparently used by the committee struck to advocate for funding for a newly reconfigured school.[283]

1912, February: A deputation committee representing "various art societies of the city" and individual stakeholders, including George A. Reid and Robert F. Gagen, meet with the Minister of Education and convey the message that,

> "Ontario had fallen far behind in the teaching and fostering of both fine and industrial art. One result was that manufacturers were finding it difficult to secure capable designers. The endowment of a school that would teach industrial art as well as what are generally known as the 'fine arts,' would mean a great deal to the industrial advancement of the Province" (*The Globe*, February 7, 1912, 9).

1912, September: *The Globe* reports:

> "The College of Art will open quarters on October 11 in the Normal School building, occupying the entire top floor and having an office on the ground floor...It is understood that the college is to have the quarters for two or three years despite the fact that the Normal School property is offered for sale. The college will open with a good attendance from present prospects. Besides taking over the work of the Ontario School of Art it will have pupils of a number of private teachers...There will be courses for painters, sculptors, illustrators and designers. Hon. Dr. Pyne, Minister of Education, has taken considerable interest in the progress of the college, and the Government has made a grant of $2,500 besides providing heat, light and janitor services in the Normal School building (September 5, 1912, 9).

1912 – 2016

Ontario College of Art (1912 – 1995)
Ontario College of Art and Design (1995 – 2002)
OCAD University (2002 to present)

- 1912 – 1920: Normal School, St James Square entire second floor occupied.
- 1920 – present: Grange Park Road, later 100 McCaul Street.
    - 1920: The "New" Ontario College of Art building (Grange Wing) is constructed by architects Horwood & White in consultation with George A. Reid.[284]
    - 1957: Main Building (100 McCaul Street) opens, designed by Govan, Ferguson, Lindsay, Kaminker, Langley & Keenlyside.
    - 1963: Nora E. Vaughan Auditorium added, designed by Govan, Ferguson, Lindsay, Kaminker, Langley & Keenlyside.
    - 1967: Two new floors and an atrium added; designed by Govan, Kaminker, Langley, Keenlyside, Melick, Devonshire, Wilson.[285]
    - 1998: Two new buildings acquired: 113 (the Annex Wing) and 115 McCaul Street.
    - 2004: Sharp Centre for Design is opened, Alsop Architects with Robbie Young + Wright.
    - 2007: 49 – 51 McCaul Street acquired.
    - 2007: 205 Richmond Street West (originally built as The New Textile Building) purchased.
    - 2010: 230, 240 Richmond Street West secured.

Ancillary Locations:

- 1923 – c. 1927 Craft House (Grange Park) Department of Applied Art and Design in Grange Park.
- 1923 – 1941: Port Hope Summer School at Molson's Mill, on the Ganaraska River.
- 1947 – 1950: 21 Nassau Street School.
- 1951 – 1957: E.R. Wood Property, Glendon Hall, 2275 Bayview Avenue.
- 1976 – 1996: Stewart Building, 149 College Street.

1912, October 1: The first session opens (*The Globe*, September 7, 1912, 22; September 14, 1912, 11; September 21, 1912, 4), although a potential change of locations appears ominously on the first day of classes:

> "The time for receiving tenders for the sale of the Normal School property and buildings expired...yesterday [30 Sept.]...The sale of the property raises the question of the disposition of the different branches of the Education Department now housed at the Normal School...The Archaeological museum might be housed with the new museum now being erected on Bloor street, near Avenue road, which is under the joint control of the University and the Government. The Ontario College of Art could quickly find other quarters, and the offices of the department could be accommodated in the new wing of the Parliament Buildings" (*The Globe*, October 1, 1912, 2).

1912: "More than fifty students" are listed as attending the first session (*The Globe,* October 5, 1912, 17)

1919: The Ontario College of Art Act is amended; the College is governed by a Council of 23 members, none of whom are faculty or students.[286]

1927/28: Student enrolment is listed at 446 in the *Ontario College of Art Prospectus* of 1928/29.

1928: George A. Reid is "nudged into retirement"; J.E.H. MacDonald is then named principal.

1932: Frederick Stanley Haines (Dorothy Haines Hoover's father) is named as principal of the Ontario College of Art.

1933-45: Haines arranges for Ontario College of Art faculty to study with members of the Bauhaus at the Black Mountain College, North Carolina, under Josef Albers.

1945: An influx of war veterans arrive at the Ontario College of Art; the design school expands to the 21 Nassau Street School.

1955: Sydney Hollinger Watson is appointed as Principal and successfully lobbies the government for funding to expand the College's infrastructure.[287]

1957: The first addition to the Grange Park building is opened with the new address of 100 McCaul; enrolment is listed at 500 students.

1965: The Ontario College of Art Faculty Association (OCADFA) is formed.

1968: The "sixties finally arrive at OCA": students strike to protest the firing of two faculty members, Aba Bayefsky and Eric Freifeld.[288] Enrolment for full time students is approximately 1,000.

1969: A new Ontario College of Art Act is passed; for the first-time students (3) and faculty (6) are represented on the 19 member council.

1972: The new council hires artist Roy Ascott as President; he radically alters the curriculum to abolish departments and even formal classes; the tumultuous period is short-lived and an "anti-Ascott" faction ousts him from his position. The earlier, Bauhaus-inspired curriculum is re-established, with the notable additions of Experimental Arts and Photo-Electric Arts programmes.

1974/75: 900 Full time students are enrolled as indicated in the *Ontario College of Art Prospectus* 1975/76.

1985/86: The Ontario College of Art *Course Calendar* lists enrolment at 1,200 full time and 3,000 part-time students.

1986: A new Memorandum of Agreement for the Faculty Association establishes formal hiring procedures; the Committee on the Status of Women at the Ontario College of Art is also created.

1989: A well-publicized employment equity battle takes place as the male faculty outnumbered female faculty by 4 to 1. The school declares itself "insolvent"; the Ministry of Colleges and Universities investigates.

1991-1995: The Minister of Education calls for external review of the Ontario College of Art's mission, programmes and operations; the resulting task force concludes that the school "can continue to play an important role in the university system," but the College requires a "Restructuring Team" to assist in this process; immediately before the process is completed in 1994/95 and the College

is placed on a firmer financial foundation, the Deputy Minister discusses “closing the Ontario College of Art or folding it into another post-secondary institution, possibly Sheridan College.”[289]

1995: The school is re-named Ontario College of Art and Design.

2000: The school expands with a $24-million investment from the Province of Ontario’s SuperBuild Programme; the IDEAS NEED SPACE capital campaign is launched to raise $14 million for eventual construction of the Sharp Centre for Design.

2002: After lengthy negotiations, the school is formally recognized as a degree granting education institution, begins conferring Bachelor of Fine Art (B.F.A.) and Bachelor of Design (B.Des.) degrees.[290]

2004/05: Approximately 3,300 full- and part-time students are registered.[291]

2007: The school founds graduate programmes in Criticism & Curatorial Practice, Design and Interdisciplinary Art, Media & Design; by 2014, seven programmes are offered.[292]

2010: The school formally changes from Ontario College of Art & Design to OCAD University.

2014: 4,117 full-time equivalent students are enrolled.[293]

Endnotes

[1] "School of Art and Design," *The Globe*, January 17, 1849, 2.
[2] Fern Bayer, *The Ontario Collection* (Markham, ON: Published for Ontario Heritage Foundation by Fitzhenry & Whiteside, 1984), 11. Art historian Fern Bayer describes the Normal School as seeking "to regularize education, as enacted through a bill passed one year earlier in 1846, by producing teachers fully immersed in the goals and outcomes of the new curriculum; Ryerson was thoroughly successful: the Ontario school system today is primarily a result of his efforts." The Normal School building was completed in 1852 and was to become the location where the Ontario School of Art resided between 1883 to 1886; then again between 1891 and 1910 as the Central Ontario School of Art and Industrial Design. Perhaps a humorous, posthumous anecdote might be conveyed regarding Ryerson's artistic legacy to the city as observed by a Scottish journalist who visited the city in 1900. One might also read a satirical lampooning of his excessive extension of control over the educational system through the description of his arms stretched at "abnormal college length":

> There are two things which strike the stranger in nearly every city in America or Canada--one is the splendid public buildings and business houses; the other is the wretched exhibition of public art. At Toronto, entering the grounds of the Normal School, one comes across a statue of a lady walking on the grass, carrying a dish of fruit—stone fruit, of course—and opposite to her are the other entrance is a sister in stone, carrying flowers. One looks for the Pygmalion, and finds instead a statue of a charming and clever-looking gentleman in the centre of the ground, facing these two Galateas—the statue of Dr Ryerson, the famous preacher and founder of Ontario's educational system. These ladies evidently affect the benevolent-looking doctor to such an extent that he has by long temptation endeavoured to accept the floral and fruity offerings, and in doing so has stretched his arm out to abnormal college length; the statue is therefore hardly in proportion, according to the consensus of correct art.

"Art in Toronto," *The Dundee Evening Telegraph*, February 16, 1900, 6.
[3] John George Hodgins, ed. *Documentary History of Education in Upper Canada from the Passing of the Constitutional Act of 1791 to the Close of Rev. Dr. Ryerson's Administration of the Education Department in 1876* (Toronto, ON: Warwick Bros. & Rutter Printers, 1905), 12: 129. See also: George Reid, "The Ontario College of Art: A Historical Note by the Principal Mr. G.A. Reid, R.C.A.," *O.C.A. Students' Annual*, May 1927, 2-5, https://archive.org/details/ocastudentsann1927toro . The complexities of the suspension of the bill, which had passed through parliament, was based in serious economic and pedagogic concerns over the broad scope of the legislation; however, its failure was largely a result of the contentious Baldwin/LaFontaine coalition government's strife over the introduction of the Rebellion Losses Bill in 1849; the first serious threat to Responsible Government in Canada.
[4] Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis: The Seminars of Jacques Lacan* (London: W.W. Norton, 1978), 11:257.
[5] Photographs of the Ontario Society of Artists building are not immediately available; however, an image of the structure is depicted in a promotional pamphlet for a later tenant of 14 King Street West, circa 1898. It appears that a third floor was added. *The Trusts and Guaranty Company Limited, Toronto, Ontario*, 1898. *Internet Archive*, https://archive.org/details/trustsguarantyco00unse/page/2
[6] "Ontario School of Art," *The Globe*, November 6, 1876, 2.
[7] *The Toronto Daily Mail*, May 1, 1882, 5.
[8] Robert Ford Gagen, "Ontario Art Chronicles," 70. The Edward P. Taylor Library & Archives, Art Gallery of Ontario, owns an original bound typescript [ca. 1918-1926], annotated by both the author and an unknown hand. As well, a revised, re-typed version [ca. 1954] of the original typescript is housed in the library into which the annotations have been incorporated and the spelling errors corrected. Call number: R.B.F. 709.713 G12. Gagen (1847-1926) was born in London, England, then came to Canada in 1862, settling with his parents in Seaforth, Ontario. He later moved to Toronto to work in the art department of Notman and Fraser painting water colour portraits on photographic bases. John A. Fraser provided artistic instruction and, under his tutelage, Gagen developed his skills in painting to an extent that he was able to become a founding member of the Ontario Society of Artists, then assume the position of the organization's "permanent secretary." Colin S. Macdonald, "Gagen, Robert Ford," in *A Dictionary of Canadian Artists* (Ottawa: Canadian Paperbacks Publishing Ltd., 1982), 2.242.
[9] Ibid., 48.

[10] Graeme Chalmers, "Who is to do this Great Work for Canada? South Kensington in Ontario," in *Histories of Art and Design Education: Collected Essays*, ed. Mervyn Romans (Bristol, UK: Intellect, 2005), 214. S.P. May served as Superintendent of Ontario Art Schools, Mechanics' Institutes and Public Libraries from 1880 to 1905.

[11] Starting in 1830 with the establishment of the York Mechanics' Institute, these institutions assumed the role of public education in Victorian Canada. The movement waned in popularity in Ontario through the late 1880s, then finally ceased in 1895; at which time all existing buildings and collections were renamed public libraries. "History of Toronto Public Library," http://www.torontopubliclibrary.ca/about-the-library/library-history/.

[12] "Local Briefs," *The Globe*, January 4, 1887, 5. The article indicates that "The Minister of Education has encouraged the directors of the Art School to establish a west end school of drawing and designing for artisans. A fully equipped school will be opened at the Niagara-street School." This school building was constructed in 1874; "Niagara Street Public School: History," *Toronto District School Board*, http://schoolweb.tdsb.on.ca/niagara/AboutUs/History.aspx

[13] "Toronto Art School," *The Globe*, October 8, 1887, 16. An announcement is made that the art school directors had "secured suitable and commodious classrooms in the new Davis building, 20 Queen street west." The article also suggests that this "move in the right direction" was made during the "11th annual session," indicating a belief that the school was continuing in the trajectory of the original Ontario School of Art. A later reference announces the "public exhibition of students' work" at "the rooms of the Toronto Art School at 748 Queen street west." This latter article is one of the sole references extant as to the existence of this location. "Art and Industry: Toronto Art School Annual Exhibition – Certificate Presentation," *The Globe*, July 8, 1890, 3.

[14] "The Auger and the Gimlet," *The Globe*, May 14, 1889, 8. This designation is used to qualify Dr. White in comparison to the Ontario Society of Artists who had run the school previously.

[15] William Cruikshank immigrated to Canada from Scotland in 1864 and, based on his visits to the Toronto Normal School's Educational Museum, soon decided on becoming an artist. He studied in London at the Royal Academy and later in Paris at the École des Beaux-Arts. He began teaching at the Ontario School of Art soon after its inception, but abruptly resigned in 1882. After his aborted attempt to re-establish the school in 1887, he was appointed as an instructor at the newly inaugurated Central Ontario School of Art and [Industrial] Design where he taught until 1899. He returned to the school again in 1902 and become one of the founding instructors for the Ontario College of Art, where he taught until his death in 1919. Colin S. Macdonald, "Cruikshank, William," in *A Dictionary of Canadian Artists* (Ottawa: Canadian Paperbacks Publishing Ltd., 1982), 1.553a-554a.

[16] "The Auger and the Gimlet," *The Globe*, October 22, 1890, 8.

[17] Ibid.

[18] *The Globe*, November 19, 1890, 6.

[19] *The Globe*, November 8, 1895, 8.

[20] "Government Support for School of Art: Deputation Tells Ministers that Ontario Lags Behind in Fostering Art," *The Globe*, February 7, 1912, 9. The article indicates that the art school was "permitted to use the top floor of the Grange property." It advocates for the Grange building as "an ideal location" for the future Ontario College of Art because this is "where the Art Museum was being built up."

[21] *Toronto Daily Mail,* November 3, 1890, 4.

[22] *The Globe*, July 14, 1892, 8.

[23] *The Globe,* Saturday, July 12, 1902, 2.

[24] Ibid.

[25] *The Globe*, February 7, 1912, 9.

[26] *The Globe*, September 5, 1912, 9

[27] Reid likely had input into the design and interior layout of the building. Muriel Miller's biography of Reid, based largely on personal interviews with the artists, claims that he served a "chief architect." Muriel Miller, *George Reid: A Biography* (Toronto, ON: Summerhill Press, 1987), 113.

Another informal history of the Wychwood neighbourhood—where Reid lived between 1906 to his death in 1947— offers an insight into the design process.

> By 1920, the art college had run out of space at the Normal School Blg., and other locations were being investigated. Dr. C.T. Currelly found out through the Department of Education that a federal grant of $120,000 for the construction of technical schools had not been used and was about to expire. He was assured that it could be transferred to the O.C.A., provided an art school was built. The deadline to have all the plans prepared and accepted was one week hence, and M. Reid worked four days and nights, almost without food or sleep, to draw up the plans. Henry Sproatt backed his design as being both artistic and practical, then located in The Grange. The whole scheme was approved just under the deadline. Reid

designed a 16,000 sq. ft. Georgian building to conform with the architecture of the Grange, and he oversaw the construction of the building.

Keith M.O. Miller and Albert W.M. Fulton, *The Art of Wychwood: Catalogue of the Art on Display During 'The Joy of Wychwood' Centennial Exhibition, April 10-17, 1988* (Toronto, ON: Wychwood Park Archives, 1988), 199.

The two people listed as design consultants were fellow residents of the Wychwood neighbourhood; this historical analysis might be seen as somewhat suspect as there is no mention of the generally acknowledged architects of the structure, Horwood & White. "South Elevation of New Ontario College of Art," *The Globe*, July 15, 1920, 6. See also: Larry Wayne Richards, "Ontario College of Art and Design, 100McCaul St." *University of Toronto: The Campus Guide: An Architectural Tour* (New York: Princeton Architectural Press, 2009), 250.

[28] Richards, "Ontario College of Art and Design, 100McCaul St.," 250. Richards lists the architectural firms responsible for the 100 McCaul Street complex based on primary research using the OCAD University Archives collections.

[29] *The Globe*, October 1, 1912, 2.

[30] Morris Wolfe, "Appendix Two. OCAD A Brief Chronology," in *OCA 1967 – 1972: Five Turbulent Years* (Toronto, ON: Grub Street Books, 2001), 84.

[31] Ibid.

[32] Ibid, 85.

[33] Ibid.

[34] James Elkins, "Histories," in *Why Art Cannot be Taught* (Urbana, IL: University of Illinois Press, 200), 15.

[35] Charles E. Pascoe, "The South Kensington School of Art," *Appletons' Journal: A Magazine of General Literature* 9, no. 209 (1876), 396 – 397,
http://quod.lib.umich.edu/m/moajrnl/acw8433.1-09.209/400:4?rgn=full+text;view=image

[36] Christopher Frayling, "Design at the Royal College of Art: The Head, the Hand and the Heart," in *Design of the Times: One Hundred Years of the Royal College of Art*, ed. by Christopher Frayling and Claire Catterall (London: Richard Dennis; Royal College of Art, 1996), 9. Note that this connection with the ideological underpinnings of the Great Exhibition in 1851, as will be discussed later, coincides also with the founding of the Toronto Normal School in 1849 by Egerton Ryerson.

[37] "Ontario School of Art," *The Globe*, November 6, 1876, 2.

[38] Lucius Richard O'Brien (1832 – 1899) was born in Ontario in 1832 and trained as an architect in 1847. He practiced as a civil engineer, gaining enough proficiency as a draughtsman to be invited as a founding member of the Ontario Society of Artists in 1872. He was elected Vice-President the following year, holding the position until 1880 when his involvement in the Ontario School of Art likely preoccupied his concerns. In addition, he held office as President of the Royal Academy of Art from 1880 to 1890. *The Art Museum of Toronto Fourth Loan Exhibition Catalogue of Works by Deceased Canadian Artists, January – February 1911* (Toronto, ON: Art Museum of Toronto, 1911), 24.

Further insight into his relationship to the Ontario Society of Artists is profiled on the Centre for Contemporary Canadian Art (CCCA) portal:

> In 1868, John Arthur Fraser (1838-1898), co-founder of the Quebec-based Society of Canadian Artists, opened a Toronto branch of Notman & Fraser, a photography studio which hung paintings and engravings as well as photographs and sample frames. Four years later he called a meeting of local painters, illustrators, sculptors and engravers to create an Ontario Society of Artists, which promptly elected him to office.
>
> The following spring, the new society began to carry out its stated mandate of fostering Original Art in the province by opening its first juried show, at which more than 100 works were sold. From that inaugural show of 1873 the Ontario government bought its first picture for the nascent Provincial Collection, then housed in the Parliament Buildings on Front Street at Parliament. However, an autumn stock market crash and a wide-spread depression brought a flood of Quebec artists into the OSA after the collapse of all major artists' associations based in Montreal. The support of these artists enabled the well-connected Lucius O'Brian [sic] (1832-1899) to seize the leadership of the OSA from his rival, Fraser, who eventually left for the United States in disgust.
>
> O'Brian [sic] used his connections to convince the Ontario government that the province would benefit from a publicly supported school of art and design and a collection of contemporary Canadian paintings housed in a public museum.

Robert Stacey, "Ontario Society of Artists: A Brief Historical Outline," *Centre for Contemporary Canadian Art,* http://ccca.concordia.ca/history/osa/english/references/history.html?languagePref=en&o

[39] Lucius R. O'Brien, "Art Education—A Plea for the Artizan [sic]," *Rose-Belford's Canadian Monthly and National Review* 2, no.5 (May 1879), 585, http://www.forgottenbooks.com/readbook/Rose-Belfords_Canadian_Monthly_and_National_Review_July-December_v2_1000365043#589. O'Brien is listed as Vice-President of the Ontario Society of Artists; interestingly, the article was published in 1879 but does not specifically mention the Ontario School of Art, founded three years earlier, although he does mention the establishment of art courses in the Normal School curriculum in 1873 and also provides this concluding commentary: "In Canada, a little, but very little, has been attempted…Art schools on a small scale, started and carried on by a few persons, called enthusiasts, are doing what they can in the Provinces of Ontario and Quebec." As will be discussed, omitting mention of the Ontario School of Art is unusual, as he would figure prominently as Chair of the school in the 1880s. O'Brien, "Art Education—A Plea for the Artizan [sic]," 590-591.

[40] *Ontario School of Art: Prospectus*, 1879, n. pag., https://archive.org/stream/ontarioschoolofa00onta#page/n3/mode/2up

[41] "The Ontario School of Art," *Canadian Illustrated News* 21, no.20 (May 15, 1880), 311, *Early Canadiana Online*, http://eco.canadiana.ca/view/oocihm.8_06230_548/8?r=0&s=1,. The article lists the medalists:

> The gold medal for this year, for the best shaded drawing of a full length figure from the antique, was awarded to Miss Walker, of Belleville. The silver medal to Mr. George Reid, of Wingham, for the best shaded drawing of a head.

Reid was a seminal figure in the school's latter history; he began teaching at the school in 1890 and was instrumental in advocating for the institution to be recognized, through a provincial government act, as the Ontario College of Art in 1912. He would serve as this school's President until 1927.

[42] Ibid.

[43] "Art and Industry: Toronto Art School Annual Exhibition—Certificate Presentation," *The Globe*, July 8, 1890, 3.

[44] "Ontario School of Art: Annual report Presented—Shows a Satisfactory Advance on Previous Years," *Toronto Daily Mail*, May 27, 1893, 12.

[45] "The Ontario School of Art," *Canadian Illustrated News* 21, no.20 (May 15, 1880), 311, http://eco.canadiana.ca/view/oocihm.8_06230_548/8?r=0&s=1.

[46] Ontario Ministry of Education, *Report of the Minister of Education (Ontario) for the Years 1880 and 1881* (Toronto, ON: C. Blackett Robinson, 1882), 257-261, https://archive.org/stream/reportofministe188081onta#page/256/mode/2up

[47] "Ontario School of Art: The Classes in Industrial Drawing Over-Flowing With Applicants," *The Globe*, October 22, 1884, 6.

[48] *The Globe*, October 15, 1885, 6.

[49] In presenting the composition of students attending the Ontario School of Art in this early phase of the school's existence, mention should be made that, from the founding of the institution, women were actively engaged in coursework. Notification of one of the earliest student exhibitions published in *The Globe* indicates clearly that female students were well represented in the awards and certificates bestowed. A newspaper article from April 26, 1880, confirms that in this year the gold medal was awarded to Miss B. Walker with a runner up of Miss Windcat; the silver medal was "closely contested" by a Miss L. Cornor, but ultimately awarded to Mr. Geo. Reid (*The Globe*, April 26, 1880, 6). Adam Crooks's *Report of the Minister of Education (Ontario)* tabulates in detail the occupations and gender of students enrolled as of 1881 and reports the composition of Day Classes at 13 males, 70 females; while Evening Classes included 18 females, 63 males. Ontario Ministry of Education, *Report of the Minister of Education (Ontario)*, 260, https://archive.org/stream/reportofministe188081onta#page/260/mode/2up

[50] "History of Toronto Public Library," http://www.torontopubliclibrary.ca/about-the-library/library-history/.

[51] "Art School Examinations: List of Successful Candidates Ontario School of Art, Toronto," *The Globe*, January 24, 1885, 2.

[52] Chalmers, "Who is to do this Great Work for Canada?", 214-215, 218. Chalmers qualifies May as "a bureaucrat to the core" and that there was "no denying that May was stubborn and single-minded." The historian also quips that "the dispute with the Ontario Society of Artists…was perhaps more with the man than the mission."

[53] "Ontario School of Art: Proposal to Establish Free Industrial Drawing Classes in Connection [with] Curricular [sic] from the Education Department," *The Globe*, May 27, 1884, 6.

[54] "Ontario Art School: Brilliant Gathering at the Education Department," *The Globe*, May 14, 1885, 6.

[55] "Educational, Ontario School of Art," *The Globe*, January 3, 1887, 6. Of course, the practice of using capitalized letters to express dissatisfaction in communications akin to yelling is a modern convention; however, the strong emphasis conveyed by the font face does appear rather forcefully enunciated!

[56] Ibid.

[57] “Art Education,” *The Globe*, May 30, 1876, 2.
[58] *100 Years*, 11.
[59] “Art Education,” *The Globe*, May 30, 1876, 2.
[60] “The Ontario School of Art,” *The Globe*, November 6, 1876, 2.
[61] “Fine Art: Exhibition of the Ontario Society of Artists,” *Canadian Monthly and National Review* 10, no. 1 (July 1876), 91.
[62] “Sketches by the Pupils of the Ontario School of Art,” *Canadian Illustrated News* 21, no.20 (May 15, 1880), 309, Early Canadiana Online, http://eco.canadiana.ca/view/oocihm.8_06230_548/6?r=0&s=1
[63] *The Globe*, November 8, 1895, 8.
[64] “Painting Class,” *Central Ontario School of Art and Industrial Design, Annual Prospectus, 1903 – 1904*, 33, https://archive.org/stream/centralontariosc00cent#page/2/mode/2up
[65] “Ontario School of Art,” *The Globe*, November 6, 1876, 2.
[66] Also, it might be noted that the Toronto Art School re-located to the Davis building at 20 Queen Street West in 1887.
[67] Karen Stanworth, *Visibly Canadian: Imaging Collective Identities in the Canadas, 1820-1910* (Montréal, QC: McGill-Queen's University Press, 2014), 81.
[68] John George Hodgins, *The School House: Its architecture and internal arrangements, with elevations and plans for public an high school buildings: together with illustrated papers on the importance of school hygiene and ventilation; also with practical suggestions as to school grounds, school furniture, gymnastics, and the uses of value of school apparatus* (Toronto, Canada West: Printed for the Department of Public Instruction for Upper Canada by Lovell and Gibson, 1857), 8, http://static.torontopubliclibrary.ca/da/pdfs/37131055320634d.pdf . The book was re-issued in 1876; however, the floor plans for the Normal School were not included in the revised edition; see: John George Hodgins, *The School House* (Toronto, ON: Copp, Clarke & Co., Printers, 1876), https://archive.org/details/cihm_07233
[69] Hodgins, *The School House*, 9; also see Stanworth, *Visibly Canadian,* 77; Bayer, *The Ontario Collection,* 24.
[70] Bayer, *The Ontario Collection*, 8.
[71] Hodgins, *Documentary History of Education*, 12: 136
[72] Bayer, *The Ontario Collection*, 24.
[73] Hodgins, *Documentary History of Education*, 12:130. This designation is apparently quoted directly from Ryerson’s own testimonial on the topic. It might be noted that Fern Bayer cites the total number of paintings acquired at 236; however, the difference may be a factor of slight inaccuracies in tallies listed in Hodgins’s listings. Bayer, *The Ontario Collection,* 8.
[74] The full record of “old masters” represented in this collection are listed in Hodgins*’s Documentary History of Education* between pages 130 - 132.
[75] Hodgins, *Documentary History of Education*, 8: 249. Cameron was initially “bitterly alienated” from Ryerson as a result of the failure of the 1849 Cameron School Bill; an act that was in fact named after this early school administrator. Hostility between Cameron and Ryerson abated in the 1850s, as Cameron writes in his 1857 missive:

> You have passed through many trials, and, in most of them, I was with you. The period that presses on my mind in 1849…I do not want to remember. God grant that we may see, in all matters for the rest of our few days, eye to eye, as we do now on all subjects in which you are now engaged, publicly and privately.

[76] Bayer, *The Ontario Collection*, 8.
[77] Hodgins, *Documentary History of Education*, 12:129. The terms of the twenty-third section are as follows:

> A sum not exceeding Five Hundred Pounds (£500), per annum may be expended by the Chief Superintendent of Education in the purchase, from time to time, of Books, Publications, Specimens, Models and Objects, suitable for a Canadian Library and Museum, to be kept in the Normal School Buildings, and to consist of Books, Publications and Objects, relating to Education and to other departments of Science and Literature, and Specimens, Models and Objects illustrating the Physical Resources and Artificial Production of Canada, especially in reference to Mineralogy, Zoology, Agriculture and Manufactures.

Although the initial legislation stipulated British pound sterling, all mention of the funding in contemporary reports used Canadian dollars.
[78] Bayer, *The Ontario Collection*, 44-45. Bayer found that the Ontario Society of Artists overspent in 1877 by $20; this tradition that may have occurred regularly in the 1880s and 1890s, but records of receipts for acquisitions were kept haphazardly. This led to some uncertainty as to which artworks were officially listed in this art collection’s inventory. For example, in 1878, the Ontario Society of Artists held an auction of works from the

Ontario collection without full public consultation. This funding continued until 1907, when it apparently was reassigned to the Civic Art Guild. In defense of the Ontario Society of Artists, member John A. Radford offered the following explanation in his essay "Canadian Art and Its Critics"; although a lengthy perhaps even petulant diatribe, it does help illuminate the Ontario Society of Artists' viewpoint. It should be noted that his recitation of historical facts, especially in the creation of the "Provincial Art Gallery" (the Normal School Educational Museum) are suspect:

> The first exhibition of the O.S.A. was held in Toronto in April, 1873...They receive a Provincial grant of five hundred dollars a year, two hundred dollars of which is expended on pictures for the Provincial Art Gallery, in which hang one hundred works of Ontario artists, and it may be said that they are not the great efforts of these artists, but the best the present Government can apparently afford.
>
> The Provincial Gallery began in a peculiar way. When the Ontario Government built the new wing to the Normal School they had not enough ethnological, etymological, geological or archaeological specimens to make a fair exhibit, or at least to fill so large a space. The Minister of Education suggested to the members of the Ontario Society of Artists that they fill the gallery with works of the members of the society, to aid in the education of the public in art, and he intimated that in all likelihood the Government would give them a substantial grant. This was the basis on which the O.S.A. began to meet the views and expressed wishes of the Minister. They toiled under extreme difficulties, but were enabled to accomplish the arduous task imposed upon them. The following year the grant was given, and, like most grants, it had a string tied to it. The artists were obliged to leave their works hanging in the gallery for a year at their own risk before they could be removed or replaced, even if during that time an artist had been fortunate enough to have found a patron for his work.
>
> Since that time the O.S.A. has carefully expended this grant in the purchase of pictures, until this year [1907], when it was taken out of its hands and given to a committee appointed by the Guild of Civic Art, who selected the pictures knowing full well the requirements appertaining thereto, and chose one entirely ineligible and at a prohibitive price. The committee overruled the Government and railroaded the constitution of a chartered society wittingly.
>
> The Guild of Civic Art has been in existence many years, and has done absolutely nothing tangible for art in Toronto, except the so-called mural decorations on the walls of the City Hall by the President of the Canadian Royal Academy [George A. Reid]. The committee of this Guild was hybrid in character, not one artist being upon it. It was composed of two newspaper writers, a picture dealer, a manufacturing chemist, an ethnologist and a lawyer. As the grant is given to the Ontario Society of Artists, surely they are responsible to the Government and the people for its proper disbursement.

John A. Radford, "Canadian Art and Its Critics," *The Canadian Magazine of Politics, Science, Art and Literature* 23, no.6 (October 1907), 514-515, https://archive.org/stream/canadianmagazine29torouoft#page/514/mode/1up

79 Stanworth, *Visibly Canadian,* 81.

80 Hodgins, *Documentary History of Education*, 12:134.

81 Stanworth, *Visibly Canadian,* 72.

82 Hodgins, *Documentary History of Education*, 12:134.

83 Ibid., 12:136.

84 "Toronto School of Art," *The Cornishman*, August 6, 1914, 6.

85 "Normal School Buildings," *The Globe*, November 18, 1852, 554 (page 2 of the edition).

86 "Public Libraries: The Available Resources of the City for Reading Purposes," *The Globe*, January 29, 1881, 3.

87 Hodgins, *Documentary History of Education*, 12: 137, 138.

88 Ibid., 12: 135.

89 "The Bookselling Establishment at the Normal School (to the Editor of the Globe)." March 25, 1858, 2. All original text formatting is transcribed, including italics, capitalization, and use of parentheses.

90 Claude W. Doucet, "Egerton Ryerson, 1803-1882." *Ryerson University Library Archives and Special Collections*, June 2002, https://library.ryerson.ca/asc/archives/ryerson-history/ryerson-bio/

91 Also worthy of note is that S.P. May, who served as President of the Ontario School of Art from 1884 to 1886, began his work with the Education Department under Ryerson as a clerk in "charge of the educational depository and library." Chalmers, "Who is to do this Great Work for Canada?,"214.

92 Hodgins, *Documentary History of Education*, 12:137. This description occurs in the twelfth volume of the series published in 1905.

[93] This allegation over Ryerson's use of public funds for his book depository program does perhaps contradict historian Fern Bayer's assertions that, during the 1870s, the Ontario Society of Artists were using these governmental funds for their own purposes. Overall, it is unclear as to who was managing these monies and how they were disbursed; but what does seem evident is that there were suspect uses of funding throughout the early years of the Normal School's development coupled with a questionable lack of oversight in its expenditure!
[94] Hodgins, *Documentary History of Education*, 12:137. The date for the initial acquisition of the titles may be reported incorrectly, as Ryerson made his most significant secondary buying excursion to London in 1867.
[95] Stanworth, *Visibly Canadian*, 65.
[96] Bayer, *The Ontario Collection*, 9.
[97] "Public Libraries: The Available Resources of the City for Reading Purposes. Our Leading Literary Collections, and Who are Entitled to Use Them," *The Globe*, January 29, 1881, 3.
[98] One might compare these amounts with the cost of attending an academic term at the Ontario School of Art during the same year which were $3.00 for evening classes; $5.00 for day classes.
[99] Ontario Ministry of Education, *Report of the Minister of Education (Ontario),* https://archive.org/stream/reportofministe188081onta#page/n5/mode/2up
[100] "Ontario's Education: Hon. Adam Crooks' Report for 1880 and 1881," *The Globe*, February 15, 1882, 7.
[101] Gagen, "Ontario Art Chronicles," 14.
[102] Hodgins, *Documentary History of Education*, 12: 133.
[103] "Ontario School of Art: The Classes in Industrial Drawing Over-Flowing With Applicants," *The Globe*, October 22, 1884, 6.
[104] "Ontario School of Art," *The Globe*, October 13, 1885, 6.
[105] Mary F. Williamson, "The Art Museum and the Public Library under a single Roof," *Ontario History* 98, no.2 (2006), 135 – 160. O'Brien's letter is transcribed by Williamson; the original can be found in "Letters concerning the founding and administration of a public library in Toronto, 1861 – 1884," vol. 2, last item. Toronto Public Library fonds.
[106] The Public Free Libraries were legislated provincially in 1882, then in 1883 the Free Library By-Law was approved by a large majority of Toronto voters; these functioned in tandem with Mechanics' Institutes until 1895. "Toronto Public Library History," http://www.torontopubliclibrary.ca/about-the-library/library-history/ .
[107] "Toronto Art School: Annual Meeting of the Directors--The Academy Scheme Falls Through," *The Globe*, May 14, 1889, 8.
[108] "Libraries and Art Schools: Proposed Scheme of Amalgamation for Evening Classes," *The Globe*, June 5, 1889, 10.
[109] Ibid.
[110] John Physick, "The Government School of Design: Foundation, Rebellion, Investigation, and the Triumph of Henry Cole," in *Design of the Times: One Hundred Years of the Royal College of Art*, ed. by Christopher Frayling and Claire Catterall (London: Richard Dennis; Royal College of Art, 1996), 16.
[111] Frayling, "Design at the Royal College of Art," 9.
[112] Arthur Lismer, "The Beginning of Art Education," in *The Tangent: An Annual, 1930* (Toronto, ON: Ontario College of Art Students' Club, 1930), 26, https://archive.org/details/tangentannu1930onta.
[113] James Elkins, "Histories," 28.
[114] Ibid., 16, 18.
[115] Pascoe, "The South Kensington School of Art," 397. See also Plates 18 to 20 for an example of the how "the old ways of teaching remained in place" at the Ontario College of Art; the photographs perfectly depict the stages of education using the South Kensington/Academic model.
[116] Adriano Aymonio, "'Natured Perfected': The Theory & Practice of Drawing from the Antique," in *Drawn from the Antique: Artists & the Classical Ideal*, ed. by Adriano Aymonio and Anne Varick Lauder (London: Sir John Soane's Museum, 2015), 16 – 17. The author quotes from Battista Alberti's treatise *De Pictura* (1435-36).
[117] Aymonio, "'Natured Perfected,'" 30.
[118] A compelling definition of this Kantian concept is provided by "the editors" from an early edition of the quintessential philosophy journal *The Monist*: "Kant means that space and time are immediately given in experience and not inferences drawn from the data of experience; they are not thoughts, but objects of direct perception." "What Does Anschauung Mean?" *The Monist* 2, no. 4 (1892), 527.
[119] Stanworth, *Visibly Canadian,* 92.
[120] Gagen, "Ontario Art Chronicles," 69.
[121] Ibid., 70.

[122] "School of Art and Design," *The Globe*, January 17, 1849, 2.
[123] "Industrial Art Education: The Toronto Art School Decides to Give Up Its Commission," *The Globe*, November 19, 1890, 6.
[124] "Technical Education: Mr. D.J. O'Donoghue Criticizes the Attitude of Mr. McEvoy. Reflection on Toronto Technical School: No Justification for it. Position Taken by Trade Unionist on the Subject of Technical Education: What the Artisan Needs to Know," *The Globe*, December 30, 1899, 12 News.
[125] "An Art School Merger: Will be Amalgamated with Technical High School and Form a Department of Art and Design New; High School For Eastern Part of City to be Organized Management Committee Meeting," *The Globe*, December 15, 1905, 12.
[126] Frayling, "Design at the Royal College of Art," 9, 10.
[127] *Central Ontario School of Art and Industrial Design, Annual Prospectus, 1902 – 1903*, 7-9. George A. Reid began working at the art school in 1890 with the establishment of the Central Ontario School of Art and Design.
[128] Ibid., 12.
[129] John A. Radford (1860 – 1940) was born in Devonport, England, and studies at a Mechanics' Institute branch of the South Kensington School of Art. He worked variously as architect, set designer, art critic, and painter. Colin S. Macdonald, "Radford, John A.," in *A Dictionary of Canadian Artists* (Ottawa: Canadian Paperbacks Publishing Ltd., 1982), 6.1910.
[130] Radford, "Canadian Art and Its Critics," 519.
[131] It is not immediately clear, but Radford appears to be speaking of the Toronto Art School which from 1887 to 1890 was as run by the Ministry of Education. Earlier in the essay Radford qualifies this period: "it was evidently more than they were capable of superintending, for it proved a distinct failure." Radford, "Canadian Art and Its Critics," 518.
[132] Ibid., 519.
[133] "Library Board Meets," *The Globe*, September 17, 1910, 9. The "new" reference library was built in 1909 at the northwest corner of College and St. George Streets with a collection of 97,788 books. Funds for the structure were partially secured from a 1903 Carnegie grant. "Toronto's Carnegie Libraries," http://www.torontopubliclibrary.ca/about-the-library/library-history/carnegie.jsp
[134] The Grange was built in 1817 as the estate for the powerful Boulton family; the architect of the original edifice is unknown. Descendants of the family bequeathed The Grange to the city in 1902 and George A. Reid, who spearheaded a campaign to raise money for the creation of a formal civic art gallery, was as able to secure the building as first location of the Art Museum of Toronto. The gallery's first exhibition was not held until 1913, likely due to the Central Ontario School of Art and Industrial Design's residency in the building between 1910 and 1912. "The Grange as Art Museum," *History of the Grange, Art Gallery of Ontario*, http://www.ago.net/history-of-the-grange
[135] "Government Support for School of Art," *The Globe*, February 7, 1912, 9.
[136] Ontario Society of Artists fonds, Archives of Ontario, F 1140 – 12, Box 1. The draft letter includes penciled in amendments and deletions. It is unclear whether this represents the exact wording of the letter sent to the Ministry of Education; however, it does offer insight into the thought processes for Reid and the deputation in planning for the new school and its curricular goals.
[137] Ibid.
[138] "An Act Respecting The Ontario College of Art," No. 197, 1st Session, 13th Legislature (Toronto, ON: L.K. Cameron, 1912), frontispiece. The act was passed on the following dates: 1st Reading, March 21st, 1912; 2nd Reading, March 28th 1912; 3rd Reading, April 10th 1912.
[139] "College of Art to be in the Normal School: Government Gives up Entire Top-Floor to the New Institution," *The Globe*, September 5, 1912, 9.
[140] As mentioned in the introductory timeline, a potential change of locations appeared ominously on the day of the opening of the new school: "The time for receiving tenders for the sale of the Normal School property and buildings expired...yesterday [30 Sept.]...The sale of the property raises the question of the disposition of the different branches of the Education Department now housed at the Normal School...The Archaeological museum might be housed with the new museum now being erected on Bloor street, near Avenue road, which is under the joint control of the University and the Government. The Ontario College of Art could quickly find other quarters, and the offices of the department could be accommodated in the new wing of the Parliament Buildings." *The Globe*, October 1, 1912, 2.
[141] "The Ontario College of Art," *The Globe*, September 19, 1912, 6. This history of the OCAD University Library does not specifically focus on the teacher's training curriculum at the Ontario College of Art, which was an

important facet of the school's mandate throughout the twentieth century. For a description of the formulation of standards for teaching art in Ontario grade schools, and the Ontario College of Art's role in this initiative; see: B. Anne Wood, "The Hidden Curriculum of Ontario School Art, 1904-1940," *Ontario History* 78, no. 4 (1986), 351-369.

[142] Charles MacDonald Manly, "The Ontario College of Art," in *The Yearbook of Canadian art 1913: Literature, Architecture, Music, Painting, Sculpture, Compiled by the Arts & Letters Club of Toronto* (Toronto, ON: J.M.Dent & Sons 1913), 176-177. Manly (1855-1924) was born in Surrey, England and studied art variously in London and Dublin. He became a member of the Ontario Society of Artists in 1876 and assumed the presidency in 1903. In the next year, he joined the staff at the Central Ontario School of Art and Industrial Design and became a founding faculty member of the Ontario College or Art where he worked until his death in 1924. Colin S. Macdonald, "Manly, Charles MacDonald," in *A Dictionary of Canadian Artists* (Ottawa: Canadian Paperbacks Publishing Ltd., 1982), 4.1097.

[143] Frayling, "Design at the Royal College of Art," 8.

[144] Neil Sharp, "Rothenstein's Success? The Royal College of Art in the Inter-War Years," in *Design of the Times: One Hundred Years of the Royal College of Art*, ed. by Christopher Frayling and Claire Catterall (London: Richard Dennis; Royal College of Art, 1996), 25.

[145] Elkins, "Histories," 21. The *conférences*, or *discourses* in England, were a feature instituted in the Baroque Academies; modelled after Italian Renaissance lectures (*discorsi*), these were "the most important addition to the student's education" at the time. Topics covered issues such as perspective, anatomy, and geometry.

[146] *Prospectus of The Ontario College of Art, Toronto, For Session 1912-1913, Department of Education Building, St. James's Square* (Toronto, ON: University Press, 1912), 18.

[147] Ibid. Capitalizations for subject areas are transcribed directly verbatim from the *Prospectus*.

[148] Reid's directorship was not universally appreciated, especially towards the end of his term at the art school. Arthur Lismer's tirade against the "tightly bound system" of the Academic tradition where students "breathless with anxiety and admiration" demonstrate "amazing uselessness" and skill in "walking off with the academic medals and his position as pet pupil of the instructor" might be seen as a veiled critique of Reid himself. The rivalry led to Lismer resigning as Vice-President of the Ontario College of Art in 1927. Historian Morris Wolfe does comment on the irony that, when Reid first appeared in the Canadian art scene, he was "dismissed by members of the Canadian establishment as an 'eliminator', a derisive term used to describe experimentalists." Wolfe, "Appendix One: Echoes from the Past," 79.

But such cycles are inevitable: Lismer and the Group of Seven eventually became the "establishment" for students at the Ontario College of Art. Artist William Ronald, at student at OCA in the 1940s, complained that the Group of Seven's influences was a "curse on the scene." Wolfe, "Appendix Two. OCAD: A Brief Chronology," 84.

[149] Christine Boyanoski, *Sympathetic Realism: George A. Reid and the Academic Tradition* (Toronto, ON: Art Gallery of Ontario, 1986), 16.

[150] Ibid, 17.

[151] Ibid., 19; also Miller, *George Reid: A Biography*, 32-34. Miller describes Reid's first experience with anatomy lectures that involved using demonstrations from cadavers: she chronicles a procession of student "demonstrators," who prepared dissected specimens, then transported these to the studio in procession singing "John Brown's Body" and the "Death March in Saul." Miller, 33.

[152] "OCA Summer School in Port Hope, circa 1924," *Critical Mass: A Centre for Contemporary Art*, August 7, 2012, http://criticalmassart.blogspot.ca/2012/08/oca-summer-school-in-port-hope-circa.html

[153] Ontario Society of Artists fonds, Archives of Ontario, F 1140 – 12, Box 1.

[154] Ibid.

[155] Note the two typographical errors in the bibliographic list were corrected in calendar for the next academic year: *Prospectus of the Ontario College of Art: Department of Education Building, St. James's Square: For Session 1913-1914*, 28-29, https://archive.org/stream/prospectusofont1314onta#page/28/mode/2up

[156] *Prospectus of The Ontario College of Art: Department of Education Building, St. James's Square: For Session 1912-1913*, 19-20, https://archive.org/stream/prospectusofont1213onta#page/18/mode/2up

[157] As described in "Public Libraries: The Available Resources of the City for Reading Purposes," *The Globe*, January 29, 1881, 3.

[158] Hodgins, *Documentary History of Education*, 12: 137.

[159] *The Globe*, October 5, 1912, 17. The article reports that The Grange had been bequeathed to the city by "the later Mr. Goldwin Smith" for "the creation of an art gallery," but by 1912 it had remained unopened. This dispersal of the collection appears to have begun even earlier: in the twelfth volume of Hodgins's *Documentary History of Education in Upper Canada*, the author includes a footnote citing a letter published in Toronto's *Mail and Empir*e

newspaper from January 5th 1905. The correspondent describes a visit to the Normal School's museum in December 1904 where, to his "surprise," the "choicest" copies of "Paintings of the 'Old Masters,'…had been removed!" On inquiry, he found that the "Honourable Richard Harcourt, the Minister of Education, had given permission to have these Pictures removed to decorate the walls of the Normal School Class Rooms." The author laments: "Thus one of the finest typical collections of its kind in America was scattered, and lost sight of by the people, who own them." Hodgins, *Documentary History of Education*, 12: 133.

[160] "South Elevation of New Ontario College of Art," *The Globe*, July 15, 1920, 6.

[161] Dorothy H. Hoover, "My Years at OCA." type written manuscript of interview conducted by Library Director Jill Patrick, OCAD U Archives, Dorothy Hoover fonds, n.d.

[162] "Ontario School of Art: Successful Candidates at the later Examinations," *The Globe*, February 5, 1884, 6. Holmes is, not surprisingly, listed as specializing in "flower drawing": a subject matter which he pursued throughout his career. It is perhaps worth noting that this subject formed a part of his final words before a tragic death at the Arts and Letter Club in 1930. A report from *The Globe* chronicles his poignant last moments:

> Tragedy and poetry were strangely mingled in the sudden death last evening of Robert Holmes, RCA, one of the most distinguished and popular of Canadian artists – tragedy because of its unexpectedness and poetry because of the setting and final words of the artist. Death came to him at the Arts and Letters Club as he closed the address at the annual dinner of the third and fourth years students of the Ontario College of Art...He was surrounded by students and fellow-artists, and had been in the height of good-humour all evening.
>
> George A. Reid, R.C.A., former Principal of the College of Art, had toasted "The Future of the College", and Mr. Holmes replied [to the toast].....He said, ironically, that he must have been assigned to that toast because he was something of a "futurist". "More likely, however," he said, "it was the affinity between my love of flowers and the flowers about me—the boys and girls in the graduating classes—who are the real flowers of life...." With the word "flowers" upon his lips, Mr. Holmes sank into his chair, and his chin dropped on his chest–his heart had given out, in one of the great moments of his life..

"Artist Falters, the Drops Dead During Speech – Robert Homes, Talking of His Love for Flowers, Collapses Suddenly – AUDIENCE IS HORRIFIED – Dramatic and Sad Event at Arts and Letters Club. *The Globe*, May 15, 1930, 1.

[163] *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1930-1931*, 6, https://archive.org/stream/prospectusofont3031onta#page/6/mode/2up. This is the first appearance of the donation in the course calendars: "The college library...contains a valuable collection of art books and periodicals available for study and reference, and has recently been greatly increased by a donation of books from the library of the later Robert Holmes, R.C.A." The surviving library ledger book from 1922 – 1930 also confirms 1930 as the date of receipt of the approximately 373 titles from Holmes's estate.

[164] *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1923-1924*, 2, https://archive.org/stream/prospectusofont2324onta#page/2/mode/2up

[165] Hoover, "My Years at OCA."

[166] *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1923-1924*, 4, https://archive.org/stream/prospectusofont2324onta#page/4/mode/2up

[167] Hoover, "My Years at OCA."

[168] Owen Jones, *The Grammar of Ornament* (London: Bernard Quaritch, 1868). Note the book was recently scanned for *Internet Archive*: www.archive.org/details/grammarofornamen00joneuoft

[169] Ontario College of Art Library Accession Book 1922 – 1930 (ledger book, OCAD U Archives, Box O -2).

[170] Note that a cursory evaluation of classification was made for the 915 titles secured between 1922 and 1930; this list should not be taken as an official cataloguing analysis, but a general approximation of subject headings that might apply to the collection during this early period.

[171] George Lansing Raymond, *Professor Raymond's System of Comparative Aesthetics* (New York And London: G.P. Putnam's Sons, 1909).

[172] George Lansing Raymond, *Ethics and Natural Law* (New York: G.P. Putnam & Sons, 1920), 385-386, http://www.forgottenbooks.com/readbook/Ethics_and_Natural_Law_1000061608#385 . An advertisement in the final pages of this book indicates the cost for Professor Raymond's works as well as providing contemporary book reviews.

[173] *The Ontario College of Art: Prospectus*, *1938-1939*, 7, https://archive.org/stream/prospectusofont3839onta#page/6/mode/2up

[174] "Toronto School of Art," *The Cornishman*, August 6, 1914, 6. Despite the deceptive title, this "foreign correspondence" report from a British newspaper describes the early formulation of the Ontario College of Art. The article is complimentary towards the school and, as mentioned previously, its supporting visual resources: "Temporary quarters were secured on the upper story of the Normal School in Toronto provided with spacious and well-lighted studios and class rooms. A feature of the equipment is an antique gallery of plaster casts of world-famed sculptures which were acquired for the old School of Art more than fifty years ago. There is also a splendid range of photographs and prints of the world's masterpieces in painting."
[175] *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1922-1923*, 8 https://archive.org/stream/prospectusofont2223onta#page/8/mode/2up
[176] Victoria Baker, *Emanuel Hahn and Elizabeth Wyn Wood: Tradition and Innovation in Canadian Sculpture* (Ottawa: National Gallery of Canada, 1997), 40. Elizabeth Winnifred Wood was born in 1903 in Orillia, Ontario. During her studies at OCA with sculpture instructor Emanuel Hahn, they formed a relationship that moved beyond creative mentorship. It was only after completion of her post-graduate year at the school that she and Hahn announced their personal relationship publicly and were married in September 1927. Wood would pursue a professional career marked by experimentation with a variety of subject matter and unconventional materials. Primarily known for her modernist landscape sculptures, she also created portraits, figure studies, and monuments in pewter, aluminum, bronze, granite, and limestone. "Elizabeth Wynn Wood," *National Gallery of Canada*, https://www.gallery.ca/collection/artist/elizabeth-wyn-wood
[177] *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1924-1925*, 5, https://archive.org/stream/prospectusofont2425onta#page/6/mode/2up
[178] *Prospectus of the Ontario College of Art: 1943-1944*, 22, https://archive.org/stream/prospectusofont4344onta#page/22/mode/2up
[179] For information on Roselin Hammond at OCA see: "Scholarships and Certificates of Ontario College of Art," *The Globe*, 16 May 1921, 7; "List of Awards Presented at Ontario College of Art," *The Globe*, 14 May 1923, 11; "Diploma Winners Are Announced Among College of Art Students," *The Globe*, 16 May 1925, 13. The first occurrence of her working as assistant librarian as Roslyn Hammond is found in: *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1923-1924*, 2, https://archive.org/stream/prospectusofont2324onta#page/2/mode/2up Her reversion to Roslin Hammond is available at: *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1925-1926*, 5, https://archive.org/details/prospectusofont2526onta.The Final listing of Hammond as library assistant can be found at: *The Ontario College of Art: Grange Park, Toronto: Prospectus for Session 1926-1927*, 5, https://archive.org/details/prospectusofont2627onta
[180] *O.C.A. Students' Annual,* May 1927, 27, https://archive.org/stream/ocastudentsann1927toro#page/26/mode/2up
[181] Rody Kenny Courtice (1891 – 1973, née Roselyn Kenny, known as Roselin Hammond or Roselyn Hammond after her first marriage) studied with Arthur Lismer at the Ontario College of Art and would later serve as an Assistant Instructor for ten years in his remarkable Children's Classes. She was also Assistant Instructor to J.W. Beatty at Port Hope Summer School. She exhibited widely, participating in two or more exhibitions per year from 1925 through to 1967. "COURTICE, Rody Kenny," *Canadian Women Artists History Initiative*, Concordia University, 15 December 2015, http://cwahi.concordia.ca/ ; Linda Jansma, *Rody Kenny Courtice: The Pattern of her Times*. Oshawa, ON: The Robert McLaughlin Gallery, 2006.
[182] Associate of the Ontario College of Art; the degree conferred on graduates until 2002.
[183] *Prospectus of the Ontario College of Art: 1949-1950*, frontispiece, https://archive.org/stream/prospectusofont4950onta#page/n1/mode/2up
[184] Marian MacRae, "Portrait: Dorothy Hoover," *Ontario College of Art Alumni Association Alumnus*, Spring 1984, n.pag.
[185] Francesca, "Sh – Sh—the Staff!!!" *The Tangent: An Annual* , May 1929, 30, https://archive.org/stream/tangentannual00onta#page/30/mode/2up
[186] Mary Howell, "The Library," *The Tangent: An Annual* , March 1932, 4-5, https://archive.org/stream/tangentannu1932onta#page/4/mode/2up
[187] The Ontario College of Art*, Prospectus for Session 1922-1923*, 20, https://archive.org/stream/prospectusofont2223onta#page/20/mode/2up
[188] Howell, "The Library," 5.
[189] Hoover, "My Years at OCA."
[190] Elkins, "Histories," 32.
[191] Ibid., 32-33.

[192] *Prospectus of the Ontario College of Art: 1949-1950,* 3, https://archive.org/stream/prospectusofont4950onta#page/2/mode/2up
[193] Gabriele Diana Grawe,"Teaching at the Black Mountain College and the New Bauhaus: The Separation of Art and Design" in *Bauhaus: A Conceptual Model* (Ostfildern: Hatje Kantz, 2009), 347.
[194] *Prospectus of the Ontario College of Art: 1958-1959*, 26.
[195] *Prospectus of the Ontario College of Art: 1951-52*, 8.
[196] Wolfe, "Treasures."
[197] Pearl McCarthy, "All Ontario Forwards Students to Capacity Enrollment at OCA," *The Globe and Mail*, August 3, 1957, 18.
[198] "Doubts if Originality in Art Can Be Taught," *The Globe and Mail*, September 30, 1958, 14. Watson was speaking to the Canadian Handicrafts Guild on the "lack of original design in Canadian crafts."
[199] For example, in 1958 the "General Course" changed to "Material Art; Interior Design and Decoration."
[200] Morris Wolfe, *OCA 1967-1972: Five Turbulent Years* (Toronto, ON: Grub Street Books, 2002).
[201] *Ontario College of Art Calendar 73/74*, 47.
[202] Ibid., 48.
[203] One might note here that one of OCAD University's M.Des. degrees is in "Strategic Foresight and Innovation," http://www.ocadu.ca/academics/graduate-studies/strategic-foresight-and-innovation.htm
[204] *Ontario College of Art Calendar 73/74*, 59.
[205] Wolfe, *OCA 1967-1972*, 64. Presumably the concept to be conveyed through this gesture was that a student would draw courses by chance much as a psychic medium would draw tarot cards for a person seeking divinatory guidance or advice.
[206] Ibid., 67.
[207] Ibid., 68.
[208] Ibid., 71, 74.
[209] Grawe, "Teaching at the Black Mountain College," 348-349. Grawe quotes from Mary Emma Harris, *The Arts of Black Mountain College* (Cambridge, MA: MIT Press, 1987).
[210] Michael Siebebrodt, "The Bauhaus in Weimar a School of Creativity and Invention," in *Bauhaus: Art as Life* (London: Koenig Books; Barbican Art Gallery, 2012), 36.
[211] MacRae, "Portrait," n.pag.
[212] *Prospectus of the Ontario College of Art, 1947-1948,* 32, https://archive.org/stream/prospectusofont4748onta#page/32/mode/2up
[213] *Prospectus of the Ontario College of Art, 1965 -1966,* 8.
[214] Hoover, "My Years at OCA."
[215] Ibid.
[216] One might note here that Hoover was not aware of any earlier visual resource collections, claiming that the Timothy Eaton donation was the "first visual aid" available to students at the College.
[217] *Prospectus of the Ontario College of Art, 1950 - 1951,* 8.
[218] Hoover, "My Years at OCA."
[219] Ibid.
[220] Archives Accession Book 1949 – 1960. OCAD University Archives, Box O-2.
[221] Hoover, "My Years at OCA."
[222] A survey was conducted among librarians from 45 United States art museums on their rating of reference resources, evaluating them as vital, recommended, or peripheral. *Thieme-Becker* is listed as the fourth most "vital" reference resource for art libraries behind *Art Index, Bénézit, Who's Who in American Art.* See: John C. Larson, "The Use of Art Reference Sources in Museum Libraries," *Special Libraries 62* (November 1971), 483.
[223] Hoover, "My Years at OCA."
[224] MacRae, "Portrait," n.pag.
[225] *Annual Report of the Ontario College of Art, Year ending May 31st 1961*, 10-11.
[226] *Prospectus of the Ontario College of Art: 1965-1966,* 8.
[227] Ian Carr-Harris, "OCA Library History," personal email communication, 23 July 2015.
[228] Ibid.
[229] "Library's 10,000th" *Ontario College of Art Quarterly* 1, no. 3 (1967), n.pag.
[230] Carr-Harris, "OCA Library History."
[231] Carr-Harris hints in his informal history of the Ontario College of Art Library that McLaren was unhappy working under Roy Ascott's new curricular regime.

[232] "Art Libraries Committee, CASLIS, CLA, Round Table Discussion on Exhibition Catalogues, June 14, 1975," *Art Libraries Committee Newsletter* 2, no. 1 (1975), 4, https://archive.org/stream/newslettercaslis201cana#page/4/mode/2up
[233] Hoover, "My Years at OCA."
[234] Beckman Associates Library Consultants Inc., "Ontario College of Art and Design Library renovation Project: Interior Space Program," February 15, 1999, 6.
[235] *The Ontario College of Art Calendar 74/75*, 18.
[236] Ian Carr-Harris, "From the Library," *Ontario College of Art Alumni Association Alumnus*, Winter 1982-1983, n. pag.
[237] This latter collection has been disbanded; most of the artists' files were transferred to the Edward P. Taylor Library & Archives at the Art Gallery of Ontario.
[238] Ian Carr-Harris, "From the Library."
[239] Ibid.
[240] Thierry de Duve, "When Form has Become Attitude – and Beyond," in *Theory in Contemporary Art Since 1985*" (Malden, MA: Blackwell, 20012), 22-23.
[241] Carr-Harris,"OCA Library History."
[242] Ibid.
[243] Chris Bailey, "Introduction: Making Knowledge Visual," in *Revisualizing Visual Culture*, ed. Chris Bailey and Hazel Gardiner (Burlington, VT: Ashgate Publishing Group, 2010), 5-6.
[244] Irit Rogoff, "Studying Visual Culture," in *Visual Culture Reader, 2nd ed*, edited by Nicholas Mirzoeff (London: Routledge, 1998), 25.
[245] Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visuality* (Durham, NC: Duke University Press, 201), 25.
[246] Ibid.
[247] Ibid., 26.
[248] Ai Weiwei and Larry Warsh, *Weiwei-Isms* (Princteon, NJ: Princeton University Press, 2012), 24.
[249] *Ontario College of Art: 1988/89 Academic Calendar* (Toronto, ON: Delta Web Graphics, 1988), 4.
[250] "Facts & Figures," *About, OCAD University,* http://www.ocadu.ca/about/facts-and-figures.htm ; "OCAD University: Institutional Quality Assurance Process (IQAP)," ratified July 27, 2012, www.ocadu.ca/Assets/documents/ocad-university-iqap-policy.pdf
[251] *OCAD University Academic Plan, 2011 – 2016*, 2 http://www.ocadu.ca/Assets/documents/academic-plan.pdf
[252] "Ryan Rice to Chair OCADU Indigenous Program," *News, Canadian Art*, July 22, 2014, https://canadianart.ca/news/ryan-rice-to-chair-ocadu-indigenous-program/ . The programme was initially titled Aboriginal Visual Culture, but changed to Indigenous Visual Culture in 2012 to reflect more contemporary, inclusive understanding of First Nations, Inuit and Métis populations.
[253] "Indigenous Visual Culture," *Programs and Facilities*, *OCAD University,* http://www.ocadu.ca/academics/undergraduate/indigenous-visual-culture.htm
[254] Carmen Lamanna was an art dealer in Toronto who "dealt some of the most important Canadian art of this century." His gallery at 840 Yonge Street opened in 1966 and represented iconic Canadian artists such as David and Royden Rabinowitch, Ron Martin, Murray Favro, Paterson Ewen, Robin Collyer, General Idea, Robert Fones, Carole Condé and Karl Beveridge, and Joanne Tod among others. His untimely death in 1991 led to much reflection on his status in defining contemporary Canadian art; Ian Carr-Harris—who showed at the gallery for twenty years—gave the eulogy at Lamanna's funeral offering a summation of his almost mythic presence: "He had a mystic attachment to the Intellect. He was mesmerized by ideas as opposed to the physicality of the world. He wouldn't let anyone stop him." Adele Friedman, "Carmen Lamanna: The Legend, The Ledgers, The Legacy," *Canadian Art* 12, no. 1 (1995), 39 – 40, https://canadianart.ca/features/carmen-lamanna/
[255] "About the OCAD U Library," www.ocadu.ca/library/about.htm
[256] *The Globe and Mail*, June 30, 1978, B2.
[257] Ibid.
[258] Beckman Associates, "Ontario College of Art and Design Library renovation Project," 7.
[259] Diana Myers was a long-serving library technical services staff member who died unexpectedly in the late 1990s. The artist's book award is given to a work that demonstrates excellence in design, construction and conceptual message.
[260] For more information see: Melva J. Dwyer, "A History of the Canadian Art Libraries Section (CARLIS)," *History of Art Libraries in Canada: Essays in the History of Art Librarianship in Canada*, ARLIS/NA Canada, 2006, 10-12, http://www.arliscanada.ca/hal/arlis-hal.pdf; Melva J. Dwyer, "History of the CARLIS Newsletter," *Canadian Art*

Libraries Newsletter 24 (June 2000; final issue), 1-2, https://archive.org/stream/canadianartlibra2400cana#page/n1/mode/2up
[261] Jill Patrick served variously in key organizational roles for the 7th (1979) and 40th (2012) annual conferences held in Toronto and also the 34th (2006) held in Banff, Alberta.
[262] OCAD University Library, as a member of the Ontario Council of University Libraries, has been actively digitizing public domain materials and posting them on the *Internet Archive*. Seventy-three issues of the CARLIS newsletter were digitized from vol. 3, no.1 (1976) through to vol. 24, final issue (2000). See: https://archive.org/advancedsearch.php ; search "Canadian Association of Special Libraries and Information Services, Art Section" using the "Creator" field.
[263] In the years leading up to this change in library reporting structures, various significant workflow-related situations occurred externally: the library catalogue was virtualized and no longer housed at servers on campus; AV loans was subsumed by IT Services; in-house video production of OCAD U exhibitions, events, and speakers was taken over by the Marketing and Communications Department; most of the management of the library's computer hardware and software packages had been outsourced to the campus' IT Services; the majority of the library's e-resources were now web-based and negotiated through consortia agreements; new accessibility standards for text-based and audio-visual materials were required to meet the needs of students enrolled with the Centre for Students with Disabilities; and it was immediately clear from feedback from student and faculty researchers that OCAD University's expanding collections necessitated access through a discovery layer, thus consolidating access to electronic as well as print-based media through one centralized search portal.
[264] Xpace is a "membership driven artist-run centre supported by the OCAD Student Union and dedicated to providing emerging and student artists and designers with the opportunity to showcase their work in a professional setting." "Xpace Cultural Centre," 2013, http://www.xpace.info/
[265] Perry Dean Rogers and Scott Bennett, "Enacting a Leaning Mission, A Consulting Report for the Ontario College of Art & Design," June 27, 2008, 7, http://www.ocadu.ca/Assets/content/library/library-consultant-report.pdf
[266] Ibid., 34-35.
[267] Ibid., 8.
[268] Ibid., 17.
[269] Shiyali Ramamrita Ranganathan, *The Five Laws of Library Science, by S. R. Ranganathan, with a foreword by Sir P. S. Sivaswami Aiyer and an introduction by W. C. Berwick Sayers* (Madras, The Madras Library Association; 1931), 382-416 http://babel.hathitrust.org/cgi/pt?id=uc1.$b99721;view=2up;seq=12
[270] "Ontario School of Art," *The Globe*, November 6, 1876, 2.
[271] "OCAD University Strategic Mandate Agreement Proposal," *Accountability, OCAD University*, May 1, 2014, http://www.ocadu.ca/Assets/documents/sma-2014.pdf
[272] The "Ideas Need Space" campaign was launched in the year 2000 and within two years had raised 14 million dollars; the incredibly generous support of 5 million dollars offered from alumna Rosalie Sharp and her husband, Isadore Sharp, helped the school in opening the iconic Sharp Centre for Design "table top" building in 2004.
[273] "Fine Art: Exhibition of the Ontario Society of Artists," *Canadian Monthly and National Review* 10, no. 1 (July 1876), 91.
[274] Gagen, "Ontario Art Chronicles," 48.
[275] Ibid.
[276] Ibid., 69. O'Brien's resignation letter is transcribed.
[277] Frederic Marlett Bell-Smith (1846-1923) was born in London, England, and studied at the South Kensington School of Art. He arrived in Canada in 1867 and became a founding member of the Ontario Society of Artists, teaching at the Ontario School of Art (1877-1878), then became principal of the western branch of the Toronto Art School from 1888 to 1890. Colin S. Macdonald, "Bell-Smith, F.M.," in *A Dictionary of Canadian Artists* (Ottawa: Canadian Paperbacks Publishing Ltd., 1982), 1.234.

William Albert Sherwood (1855-1919) was born in Omemee, Ontario and studied in the first class of the Ontario School of Art from 1876 to 1880. Anthony R. Westbridge and Diana L. Bodnar, "Sherwood, William Albert ARCA, OSA (1855-1919)," in *The Collector's Dictionary of Canadian Artists at Auction* (Vancouver, BC: Westbridge Publications, 2003), 4.21.
[278] Gagen, "Ontario Art Chronicles," 71.
[279] *Central Ontario School of Art and Industrial Design: Annual Prospectus, 1902-1903* (Toronto, ON: Press of The Mail Job Printing Co., Limited, 1902), 10, https://archive.org/stream/centralontariosc00onta#page/10/mode/2up
[280] *100 Years: Evolution of the Ontario College of Art* (Toronto, ON: Art Gallery of Ontario, 1976), 15.
[281] Ibid.

[282] Gagen, "Ontario Art Chronicles," 72.
[283] Ontario Society of Artists fonds, Archives of Ontario, F 1140 – 12, Box 1 (container B287363).
[284] "South Elevation of New Ontario College of Art," *The Globe*, July 15, 1920, 6. See also: Larry Wayne Richards, "Ontario College of Art and Design, 100McCaul St." *University of Toronto: The Campus Guide: An Architectural Tour* (New York: Princeton Architectural Press, 2009), 250.
[285] Richards, "Ontario College of Art and Design, 100McCaul St.," 250.
[286] Morris Wolfe, "Appendix Two. OCAD: A Brief Chronology," in *OCA 1967 – 1972: Five Turbulent Years* (Toronto, ON: Grub Street Books, 2001), 83-86.
Unless otherwise noted, items from this chronology from 1912 onwards are from Wolfe's history of OCA.
[287] Sydney Hollinger Watson (1911 – 1981) was born in Toronto and essentially became a self-taught artist and authority on typography. He worked as a commercial artist before joining OCA as an instructor. His characteristic use of "flat" perspective in landscapes, streetscapes, and still lifes allowed him to achieve renown as a painter, but these works were also easily translated to "decorative" purposes, including mosaic murals for public buildings, liturgical tapestries, or polychrome sculptures. Anthony R. Westbridge and Diana L. Bodnar, "Watson, Sydney Hollinger RCA, CSPWC, CGP, OSA (1911-1981)," in *The Collector's Dictionary of Canadian Artists at Auction* (Vancouver, BC: Westbridge Publications, 2003), 4.95-96.
[288] Wolfe, "Appendix Two," 85.
[289] Ibid., 86.
[290] OCAD University, "History: Established in 1876, OCAD U is Canada's Largest and Oldest Educational Institution for Art and Design," http://www.ocadu.ca/about/history.htm
[291] *OCAD U Course Calendar2004/05,* http://coursecatalogue.ocadu.ca/historical_calendar/undergraduate/2014-2015/web/pdf/intro.pdf
[292] OCAD University, "History," http://www.ocadu.ca/about/history.htm
[293] Ontario Council of University Libraries. "Student Population Statistics by Institution" (updated August 2015), http://www.ocul.on.ca/node/21.

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Plate 1 *King Street West, Toronto,* between 1885 and 1895, albumen print, 14 x 20 cm, F.W. Micklethwaite photographs, fonds: 1478, Item 25, *City of Toronto Archives*, https://www.toronto.ca/wp-content/uploads/2017/09/8fbf-f1478_it0025.jpg

Plate 2 *Company's Offices, 14 King Street West*, "The Trusts and Guaranty Company Limited, Toronto, Ontario," 1898, 6, Thomas Fisher Rare Book Library - University of Toronto, *Internet Archives*, https://archive.org/stream/trustsguarantyco00unse/trustsguarantyco00unse#page/n6/mode/1up

Plate 3 Josiah Bruce, *Education Department building and the Normal and Model Schools for Upper Canada, Toronto,* ca. 1890, black and white print, Andrew Merrilees collection, fonds: 1125-1-0-0-178, Archives of Ontario.

Plate 4 *The Old Niagara Street School and Beginnings of the New School*, Niagara Street Junior Public School, *Toronto District School Board*, https://schoolweb.tdsb.on.ca/niagara/About-Us/History

Plate 5 *Queen St. W., Yonge To Simcoe Sts., looking w. from Yonge St.,* 1888, ½ plate glass copy negative, Call Number: E 2-45d, T 12751, TEC 557, *Toronto Public Libraries*. https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-PICTURES-R-1064&R=DC-PICTURES-R-1064

Plate 6 *King St. W., south side, between York & Simcoe Sts., showing Princess Theatre. Toronto, Ont.,* 1900, Call Number: B 5-30b, *Toronto Public Libraries,* https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-B5-30B&R=DC-B5-30B

Plate 7 William James, *Boulton, D'Arcy, "The Grange" Grange Road, head of John St.,* 1909, Gelatin-silver print, 11.2 x 15.9 cm, *Toronto Public Libraries*, https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-PICTURES-R-246&R=DC-PICTURES-R-246

Plate 8 *Ontario College of Art Building (Grange Wing)*, c. 1930, OCAD University Archives, *Sketch: OCAD University at 135 Years, A Glimpse into our Past, Present, and Future* (Fall 2011), https://www.ocadu.ca/Assets/documents/20110908-sketch-135th-anniversary-edition.pdf

Plate 9 *Ontario College of Art, 1957*, OCAD University Archives, *Sketch: OCAD University at 135 Years, A Glimpse into our Past, Present, and Future* (Fall 2011), https://www.ocadu.ca/Assets/documents/20110908-sketch-135th-anniversary-edition.pdf

Plate 10 *Sharp Centre for Design, OCAD University*, 2004, OCAD University.

Plate 11 *Critics*, "Sketches by the Pupils of the Ontario School of Art," *Canadian Illustrated News*, 21, no. 20 (15 May 1880), 309, *Canadiana Online,* www.canadiana.ca/view/oocihm.8_06230_548/6?r=0&s=1

Plate 12 *Ontario Society of Artists Gallery, King Street West,* ca. 1900, black and white print, Ontario Society of Artists collection, fonds: F 1140-7-0-3-8, *Archives of Ontario*, http://ao.minisisinc.com/scripts/mwimain.dll/1569388832/1/0?SEARCH&ERRMSG=[IMG_WEB]includes\errors\img_simNo.htm

Plate 13 *The Charcoal Class,* "Sketches by the Pupils of the Ontario School of Art," *Canadian Illustrated News*, 21, no. 20 (15 May 1880), 309, *Canadiana Online,* www.canadiana.ca/view/oocihm.8_06230_548/6?r=0&s=1

Plate 14 *Painting Class, "*Central Ontario School of Art and Industrial Design, 165 King Street West – Toronto, Canada, Annual Prospectus 1903 - 1904," 33, OCAD University Archives, *Internet Archives*, https://archive.org/details/centralontariosc00cent/page/32

Plate 15 *Toronto Normal and Model School, The Egyptian Artists' Room,* ca 1890, stereograph, Ralph Greenhill collection, fonds: F4425.ST 266, Archives of Ontario

Plate 16 *Normal School, Gould St., n. side, between Victoria & Church Sts.; Model*, ½ plate glass copy negative, call number: E 5-58e, *Toronto Public Libraries*, https://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMDC-PICTURES-R-3992&R=DC-PICTURES-R-3992

Plate 17 *Central Ontario School of Art interior, William Cruikshank instructor,* between 1889 and 1900, Ontario Society of Artists collection, fonds: F 1140-7-0-3-1, *Archives of Ontario,* www.archives.gov.on.ca/en/explore/online/osa/big/big_26_school_interior.aspx

Plate 18 *Elementary Class,* "Prospectus of the Ontario College of Art: Department of Education Building, St. James's Square: For Session 1913-1914," 14, *Internet Archives*, https://archive.org/details/prospectusofont1314onta/page/14

Plate 19 *Antique Class,* "Prospectus of the Ontario College of Art: Department of Education Building, St. James's Square: For Session 1913-1914," 16, *Internet Archives*, https://archive.org/details/prospectusofont1314onta/page/16

Plate 20 *Life Class,* "Prospectus of the Ontario College of Art: Department of Education Building, St. James's Square: For Session 1913-1914," 16, *Internet Archives*, https://archive.org/details/prospectusofont1314onta/page/16

Plate 21 *Dorothy Haines Hoover, Glendon Hall*, c.1951, OCAD University Archives.

Plate 22 *Library, Ontario College of Art*, c.1970, OCAD University Archives.

Plate 23 Lindsay Gibb, *Panoramic View of Dorothy H. Hoover Reference Desk, Collections, and Periodicals Reading Area*, 2018.

Plate 24 Heather Evelyn, *Learning Zone*, 2016, *OCAD University Library, Learning Zone,* www.ocadu.ca/services/Library/about-the-library/learning-zone.htm

Plate 25 Marta Chudolinska, *Creative Process & Research: Wearable Art, site installation and performance*, 2012, *OCAD University Student Exhibitions, Exhibitions in the Learning Zone,* www.ocadu.ca/services/Library/services/student-exhibitions.htm

Plate 26 Diego Franzoni, *Underlining Research*, 2006, Masking Tape, Mixed Media Installation, *Site Interventions, OCAD University Library*, http://ocad.libguides.com/LibraryInterventions/Franzoni