

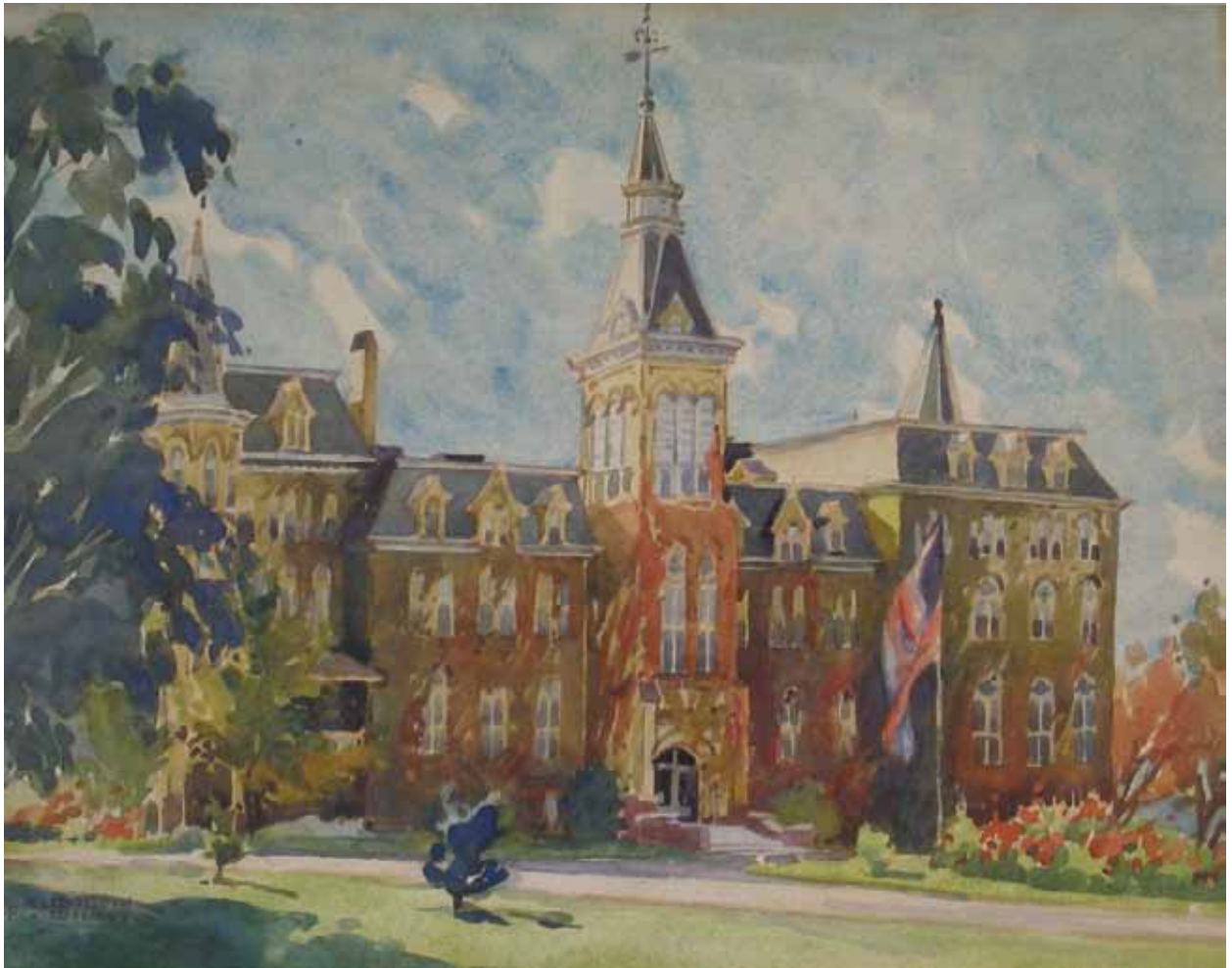


THE FULCRUM OF THE ARTS



CANADIAN CULTURE & ALMA COLLEGE, 1881-1939





Elizabeth Wilkes, *View of Alma College*, ca. 1940. Watercolour. St. Thomas Elgin Public Art Centre. Purchased from the Alma College Collection, 1990.

FOREWORD

The origins of this exhibition can be traced to the launch in the spring of 2011 of Susan Butlin's book *All the Girls Have Gone: Alma College, the Latter Years*, a book that brings the story of Alma College to a close. While covering the College's final years, it also documents the contributions that a number of graduates and teachers have made to various aspects of Canadian culture.

It seemed logical to bring Susan's knowledge and understanding of the Canadian art world in the 19th and early 20th centuries to bear on the role the College had in ensuring the cultural well-being of the region as well as to document the number of professional women artists the College produced over the years. *The Fulcrum of the Arts: Alma College and Canadian Culture, 1881-1939* is the result of this labour.

Susan has assembled an impressive number of works by former instructors and students while creating a sense of how the school's art program functioned in the years before WWII. Several of these works were kindly loaned by descendants of early graduates. Other works and documentary material have been located in a number of public and private collections and we thank those lenders for their contributions to the show, particularly Laura Woermke, Director of the St. Thomas-Elgin Public Art Centre, and Helen Bartens, Curator/Manager of the Eva Brook Donly Museum and Archives.

We are particularly grateful to the Elgin County Archives for providing access to the extensive Alma College fonds and allowing us to exhibit and reproduce material from them. Also, we wish to acknowledge the support of the Alma College International Alumnae Association, an organization which tends the memory of Alma College with devotion and passion. In addition to publishing *All the Girls Have Gone*, the Alumnae generously contributed to the restoration of Dr. Warner's portrait and to the remounting of the Alma Bell.

Finally, our thanks are due to Jan Row for designing the extensive number of interpretive panels in the exhibit; to Joanne Bagshaw for an excellent catalogue; and to Bob Ostoff for his installation work. Museum Assistant Georgia Sifton ably handled the loans along with a myriad of other administrative details.

**Mike Baker, Curator
Elgin County Museum**



Alma College for Young Women,
St. Thomas, Ontario, ca. 1890.
Lithograph. Alma College fonds,
Elgin County Archives.

Originally created to be used as an advertisement for Alma College, this lithograph depicts the college and many of the actual features of its surrounding grounds. While idealized somewhat by the artist, the college's actual setting in nature was undoubtedly beautiful. Set amid lush woodland, Mill Creek is depicted flowing through the picturesque ravine situated to the south of the college buildings. Bordering the college lands to the west was the London and Port Stanley rail line and a railway trestle bridge, the latter shown silhouetted by the setting sun.

THE FULCRUM OF THE ARTS

Canadian Culture and Alma College, 1881-1939

Cultural “progress has been made” the anonymous newspaper reviewer wrote in 1929, “mainly due to the influences radiating from Alma College as a sort of fulcrum upon which [the arts] have hinged.”¹ This local reviewer was writing about a touring art exhibition featuring paintings from the National Gallery of Canada, that was then on show at Alma College. The title of the present exhibition, *The Fulcrum of the Arts: Canadian Culture and Alma College, 1881-1939* was prompted by the words of this local journalist who clearly believed that Alma College in 1929 was a centre of cultural activity in the region.

From its opening in 1881 and throughout the early years of the twentieth century, Alma College was a small, yet significant focus for Canadian artistic and cultural development. In company with other private schools and ladies’ colleges, Alma College supported the emergence of Canadian culture through the education and employment of artists, writers, and musicians, and the presentation of cultural performances to the public and college. Thus, Alma College served as a locus for the arts in the years prior to 1939 and the Second World War, before the advent of the Massey Commission and its post-war support for the arts and artists in Canada. The exhibition *The Fulcrum of the Arts: Canadian Culture and Alma College, 1881-1939* tells the story of how Alma College became, in

essence, a ‘patron’ of the arts and artists, and how in the last quarter of the nineteenth century, it was a centre for women’s art education in the region.

Canadian Culture Before the Massey Commission

This exhibition focuses on the years 1881 to 1939, a time when the Dominion of Canada’s artistic and cultural life was in its infancy. Although pockets of activity existed in Canada, principally in the urban centres, these were geographically scattered and relatively ill-funded, and the country relied on some foreign support for certain cultural institutions. However, the Canadian historian Maria Tippett in her book, *Making Culture: English-Canadian Institutions and the Arts before the Massey Commission*, draws our attention to the fact that this early cultural life had great significance for as she points out, the Massey Commission in the years following World War Two did not invent the arts and culture in Canada, but the importance given the Commission blinds us to early achievements and Canadian cultural activity.² The achievements of Canadians active in the arts prior to the 1940s, including professional artists and amateurs, arts activists, schools, teachers, and associations is an important part of the cultural history of this country.

The Methodist Church and Teaching Visual Arts

From the time it opened its doors to students in 1881 Alma College's policy on the inclusion of a wide range of the arts, including the visual arts, in its curriculum was the direct influence of its first Principal, the Reverend Benjamin Fish Austin. At the time of Alma's founding, attitudes among Methodist Church educators toward the fine arts, especially towards visual arts education, were conflicted or 'resistant,' however Principal Austin was resolute in his championing of the virtues of visual art education.³ As a direct result of Austin's beliefs nationally acclaimed Canadian artist Frederic Marlett Bell-Smith (1846-1923) was hired as Alma College's first Director of Fine Art.

Employment of Canadian Artists

Alma College's principals and teachers drew on and promoted their many professional and personal connections within the emerging and close-knit Canadian cultural world to bring artists and their work to Alma College. Prior to the present-day system of government grants to artists, Canadian visual, musical and literary artists supported themselves and their careers through sales, commissions, and through employment as teachers at educational institutions.

Frederic Marlett Bell-Smith was the most famous of the artists who taught at Alma College. Throughout his time at Alma Bell-Smith's increasing status as a leading Canadian artist and Academician with the Royal Canadian Academy lent prestige to Alma's Art Department and likely attracted serious women art students. The visual arts

flourished at Alma College in its first two decades, won recognition, and graduated women artists who went on to professional practice as artists and teachers.

Under Bell-Smith's leadership the Art Department and its students gained accolades for their work. In 1886 Alma College sent an exhibition of student art to London, England, as part of The Indian and Colonial Exhibition, and their exhibit "won the Exhibition medal and diploma." Along with other Canadian private schools, in 1893 Alma College exhibited art work by their students at the Chicago World's Fair, winning a "diploma, medal and half the awards given to the private schools of Canada."⁴

A number of Bell-Smith's students who graduated in the 1880s to 1890s were especially successful in achieving careers as artists and art teachers, and indeed during this time Alma College became a centre for training of women artists in the region, launching them directly into professional teaching careers or further art training. After teaching briefly at Alma College Marilla Adams and Eva Brook (Donly) traveled to the United States to teach and work. Jennie Teeple taught art in Manitoba and Cornelia Saleno taught art at a liberal arts college in the United States. They belonged to the first generation of professional Canadian women artists.

F.M. Bell-Smith may have supported the idea of women as professional artists. While Art Director at Alma, he painted three of his students, Marilla Adams, Eva Brook (Donly), and Cornelia Saleno in two group portraits. The first painting *Art Students* (1883) depicts them as students at work in the studio. In a later painting *Three Artists* (ca. 1884) he



Above

Photograph of Reverend Benjamin Fish Austin, ca. 1912. Alma College fonds, R6 S4 Sh6 B2 F3 1, Elgin County Archives.

Austin served as Principal of Alma College 1881-1897.

Right

Jennie Teeple, *Venus de Milo*, ca. 1885. Charcoal and graphite drawing, highlighted with white chalk, on paper. Aylmer-Malahide Museum and Archives. Gift of Eric Teeple, 1978.

Exhibited in The Indian and Colonial Exhibition, London, England, in 1886 as part of Alma College's exhibition of student work.





Opposite, top

Photograph of Frederic Marlett Bell-Smith (far right) with students, ca. 1885. Alma College fonds, R6 S3 Sh5 B1 35, Elgin County Archives.

Opposite, bottom

Frederic Marlett Bell-Smith, *Art Students*, 1883. Oil on board. St. Thomas Elgin Public Art Centre. Purchased from the Alma College Collection with assistance of the Walter and Duncan Gordon Foundation, 1991.

Depicts Alma College art students (L to R), Marilla Adams, Eva Brook (Donly), and Cornelia Saleno, working in the art studio. These students are also depicted in F.M. Bell-Smith's Three Artists (ca. 1884).

Right

Frederic Marlett Bell-Smith, *Three Artists*, ca. 1884. Oil on canvas. St. Thomas Elgin Public Art Centre. Purchased from the Alma College Collection, 1990.

Alma College Art Department Director F. M. Bell-Smith depicted three of his students at work in the studio (L to R) Eva Brook (Donly), Marilla Adams, and Cornelia Saleno.

again portrays the three women, but this time places Marilla Adams centrally and she paints as the other two look on. Marilla graduated in 1884 and the following year was hired to teach art at Alma; she left in 1887 to teach art at Simpson College, Indianola, Iowa. Her classmate Cornelia Saleno also graduated in 1884 and left to teach at Simpson College in company with Marilla Adams. Graduating in 1886 Eva Brook (Donly) returned the following year to teach at Alma, taking the place of Marilla who had left to work in the United States. *Three Artists* may have been painted by Bell-Smith in recognition of his former students' new status as professional working artists; the title inscribed on the verso pays them the compliment of the distinctive appellation 'artist.'

The Fine Art Curriculum

During the 1880s and 1890s Alma's Art Department offered a Diploma in Fine Arts with a curriculum modeled on that available to women attending art schools in France and England, which focused on drawing, watercolour, oil painting, and sculpture. Senior classes were run on the lines of a French *atelier* with independent study complemented by instruction by Director F. M. Bell-Smith. Copying of "Old Masters" was the foundation of instruction. Referred to







Photograph of Jennie Teeple, ca. 1887. Collection of Carol Teeple Player, Aylmer, Ont.

Opposite

Jennie Teeple, *Woman Painting in the Art Room, Alma College*, ca. 1886. Oil on canvas. Collection of Carol Teeple Player, Aylmer, Ont.

as “shading from the Antique,” Alma students drew the college’s collection of plaster casts of European and classical sculpture, and copied etchings of canonical paintings.⁵ Students also drew or painted from nature, often still-life arrangements of fruit or flowers as depicted in Jenny Teeple’s *Woman Painting in the Art Room, Alma College* (ca. 1886).

Two Artists from the First Generation of Women Art Graduates

Jennie Teeple

Born in Malahide Township, Elgin County, Jennie Teeple (1863-1930) attended Alma College graduating in 1887 with a Diploma in Fine Arts and thirteen Ontario Department of Education certificates. While at Alma College students could study and qualify for their teaching certificates from the Ontario Department of Education, and Teeple and many of her colleagues attained this professional distinction.⁶ In 1886, when Teeple was a senior student, her painting *Venus de Milo* (ca. 1885) was exhibited in London, England, along with work by other Alma students at The Indian and Colonial Exhibition.⁷

Another of Teeple’s paintings completed while she was a student at Alma, *Woman Painting in the Art Room, Alma College* (ca. 1886) depicts the art studio, a space of great importance to aspiring women artists. We know that the setting is Alma College from family history and the distinctive windows depicted in the painting. Teeple’s painting evokes the artist’s own lived experience; she has made visible a narrative of a woman artist at work, quietly concentrating on her still-life of flowers with her paints and tools set out ready to be picked up.

In the late nineteenth century the concept of the amateur artist was strongly linked with femininity and constituted a barrier to women in attaining professional status. In Canada, while women had access to professional training and membership in many art societies, which awarded professional validation and distinction, there were some limitations.⁸ Reflecting the prevailing belief systems of the day, within the professions the socialized construct

'masculinity' was the norm; the professional artist was assumed to be a man. It is significant that in *Woman Painting in the Art Room*, Alma College Teeple has represented the woman as a practicing artist; there is nothing in the painting that specifically identifies the subject as a student. Family tradition claims that it is a self-portrait of the artist, and whether or not this is so, the painting redefines professional identity as feminine, with all the visual signs constituting an image of a serious, practicing woman artist.

Following graduation Jennie Teeple obtained a teaching position in the town of Portage la Prairie, Manitoba, possibly at the newly opened Lansdowne College, a private co-educational college founded in 1887 which had a Fine Art Department offering advanced instruction in art.⁹ Lansdowne College closed in 1892. It is not known how long Jennie lived in Manitoba, however, the 1901 Census of Canada reveals that by that year Jennie had returned to live with her parents at their large and gracious home at the corner of Pine and Centre Streets, in Aylmer, Ontario.¹⁰ Jennie Teeple opened an art studio in Aylmer where she continued to paint and teach private students, one of whom was Miss Edna Young (Johnson) of Port Bruce, Ontario, mother of Canadian architect Philip Carter Johnson.¹¹

Eva Brook (Donly)

While Jennie Teeple taught and later continued her art practice and teaching in Manitoba and her home town of Aylmer, Ontario, her classmate Eva Brook (Donly) took a different path to professional practice. Eva Brook from Simcoe, Ontario, enrolled in Alma College and took classes in the areas of Domestic Science, English Literature, and

Fine Art. In 1885 she participated in the art exhibition which annually accompanied the Alma College Closing Exercises, exhibiting twenty watercolours, oil paintings, and drawings. Her progress was recognized by the five Ontario Society of Artists (OSA) certificates awarded to her that month. As noted previously, she graduated in 1886 and in the 1887 autumn term began teaching in the Art Department at Alma where she remained until about 1889.

In 1890 twenty-three-year-old Eva Brook moved to New York City to study at the New York Institute of Artist-Artisans headed by John Ward Stimson, former Superintendent of the Metropolitan Museum of Art School. In about 1891 she journeyed to Mexico City, Mexico, where she opened a book shop and pursued her painting. While in Mexico she met Augustine W. Donly, a fellow Simcoe, Ontario, resident, who was learning Spanish. After marrying in Simcoe in 1896, the couple lived abroad because of Augustine Donly's diplomatic career. In 1905, with her husband appointed Canadian Trade Commissioner to Mexico, Eva continued her studies at the San Carlos Academy of Art, Mexico City. In 1919 she was living in New York City and exhibiting with American art associations including the New York Water Colour Club, and the Pen and Brush Club. She also exhibited with more avant-garde associations such as the Society of Independent Artists, and the Gamut Club, in New York City. She was also a member of two prestigious professional clubs, the National Arts Club, in New York, and the Arts Club, in Washington, D.C.

Painting in oil and watercolour, she became known for her landscape paintings and portraits. In Canada, she exhibited with



Photograph of the Alma College Class of 1886 with Eva Brook (Only) (middle row, far left), 1886. Alma College fonds, R6 S3 Sh3 B3 37, Elgin County Archives.

the Royal Canadian Academy and the Art Association of Montreal, and in 1916 she had a solo exhibition at Frank Jarman's Art Gallery in Ottawa. Her paintings were described by one Canadian art critic in circa 1920 as modern and "of the advanced school...in conflict with the old convention."¹² Her painting *Arrival of U-boat Deutschland at Norfolk, Virginia*, showing a German submarine, had been commissioned by the United States Victory Loan Campaign, and in 1923 was in the collection of the United States Government.

In 1923 Alma College hosted a lecture and exhibition of thirty paintings by Eva Brook Only, and she was welcomed as "one of Alma College's most distinguished graduates."¹³ In 1924 she retired to Simcoe, Ontario. Her work is in the collection of the National Gallery of Canada, Ottawa, and the Eva Brook Only Museum located at her former home in Simcoe. Her career is discussed in *Ars Longa* (1925) and *The Fine Arts in*





Photograph of Principal Perry Dobson, ca. 1925. Alma College fonds, R6 S3 Sh3 B410, Elgin County Archives.

Opposite, top

Eva Brook Donly, *Port Ryerse Beach*, ca. 1923. Oil on canvas. Norfolk Historical Society, Eva Brook Donly Museum and Archives. Gift of the artist.

Opposite, bottom

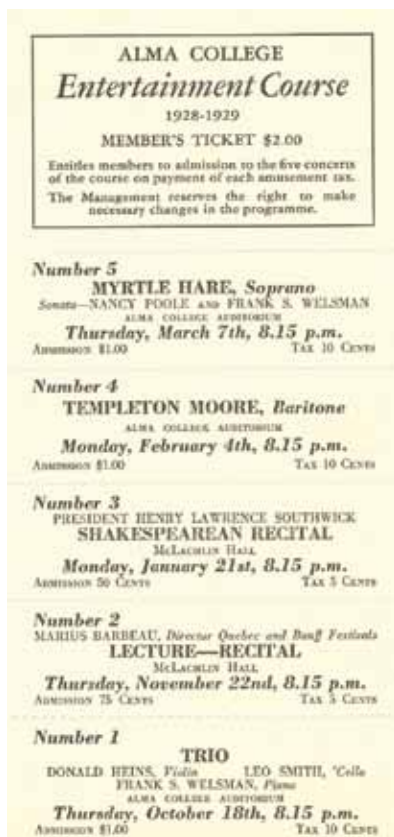
William “St. Thomas” Smith, *Old Church, Ireland*, n.d. Watercolour. Elgin County Museum. Gift of Gertrude Fowler, 1972.

Canada (1925) by editor/author Newton MacTavish, husband of Alma graduate, Kate Johnson MacTavish.

Carrying the Torch for the Arts: Principal Perry Dobson

Alma’s first Principal, the Reverend Benjamin Fish Austin, set the standard and policy giving importance to the teaching of the arts, and these were continued by his successor Reverend Robert Ironside Warner who hired the successful artist William ‘St. Thomas’ Smith as Director of Fine Art in 1906. However it was the Reverend Perry Dobson who became principal in 1919, who carried these ideas further, increasing the number of culturally-related exhibitions and performances. One of the things that emerged during the research for this exhibition was the extent to which, in addition to international performances and speakers, Alma brought leading contemporary Canadian cultural ideas to the college. The 1920s and ‘30s saw Alma College host the work of contemporary Canadian artists in several important art exhibitions from national and provincial collections. These exhibitions were complemented with lectures on Canadian art and culture by leading figures such as artist George A. Reid, and the eminent anthropologist/folklorist Marius Barbeau.

Principal Dobson also hired a number of established and emerging Canadian artists and musicians to staff the College which continued its status as a Junior College during the 1920s and ‘30s. Concert pianist Gertrude Huntley Green headed the Music Department during the 1930s, and in 1938 eminent Anglo-Canadian composer Healey Willan was a lead instructor at Alma College’s summer music school. Canadian painter Lila McGillivray Knowles began painting the Canadian landscape in the 1920s, prior to her marriage to the well-known artist Farquhar McGillivray Knowles, at a time when women artists were attempting to gain recognition in an area that was overwhelmingly dominated by male artists such as the Group of Seven. Two other young women artists hired by Principal Dobson, who taught at Alma College only briefly during their long and successful professional artistic careers, were the St. Thomas artist Carolyn Curtis, and Elizabeth Wilkes (Hoey).



Member's Ticket, Entertainment course, 1928-29. Alma College fonds, R6 S4 Sh5 B2 F1a 2, Elgin County Archives.

The print *Alma College with Students* (1931) was completed while Carolyn Curtis (1903-1995) was an Instructor of art at the college. Carolyn had graduated from Alma College in Fine Art in 1924 prior to attending the Ontario College of Art and thus had experience as both student and teacher at Alma. Here she depicts the young women of Alma as colour and movement, superimposed on a wintry, monochrome landscape of college buildings and bare trees. The static background of the ghost-like college buildings effectively contrasts with the purposeful activity of the students.

Elizabeth Wilkes (Hoey) (1915-2012) taught art at Alma College from 1940 to 1941 and later won national acclaim as a pioneering Canadian designer and maker of silkscreen fabrics. It is not known how her watercolour *View of Alma College* (ca. 1940, shown on page 2) came to be part of the Alma College art collection, but one might assume that it was a gift, or was purchased directly from the artist.

Canada in Miniature

In the course of the research for this exhibition I discovered a miniature pen and ink drawing by the eminent Canadian artist George Reid in a college guest book, titled in the artist's handwriting, "Lake Temagami, Jan. 6, 1930." It had been drawn by Reid in the guest book in thanks for the college's hospitality after he had delivered a lecture on Canadian art at the college. The spontaneity of the drawing, a small gift that reveals the artist's fascination at the time with the wilderness landscape of the Temagami region in Ontario's northland, has much in common with one other miniature painting in the present exhibition.¹⁴ Founding Alma College Art Director F.M. Bell-Smith penned an inscription and painted an accompanying miniature watercolour, a maritime landscape with a sailing ship, in an autograph book sometime in the 1880s. The autograph book, which is signed by many Alma College students from the early 1880s, eventually came into the keeping of Ethel House (Troyer), a 1906 graduate of Alma. Her descendants donated it to the Elgin County Museum and so it became part of the present exhibition.



Top

Carolyn Curtis, *Alma College with Students*, ca. 1931. Lithograph on laid paper. Elgin County Museum. Gift of the artist, 1977.

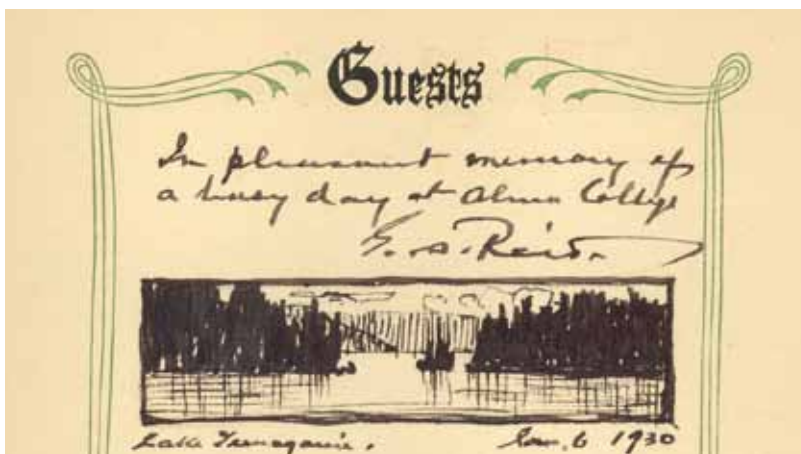
Middle

George A. Reid, *Lake Temagami*, January 6, 1930 (1930). Pen and ink on paper. Alma College fonds, "House Book to the Hostess 1925-1947," Elgin County Archives.

Bottom

Frederic Marlett Bell-Smith, *Marine Landscape with Ship*, ca. 1882. Watercolour on paper. Elgin County Museum. Gift of Mary Davis, 1994.

This miniature painting and inscription is in an autograph book, previously in the collection of Ethel House Troyer (Alma College Class of 1906).



These two diminutive works of art by F.M. Bell-Smith and George A. Reid were previously unknown to the Canadian art world, and are exhibited in public for the first time in *The Fulcrum of the Arts: Canadian Culture and Alma College, 1881-1939*. While any newly discovered work by these artists is important for the canon of Canadian art, for the present exhibition part of their significance lies in what they represent. These small works of art by two of Canada's foremost painters, with close connections

to Alma College, highlight the network of cultural activity that connected a ladies' college in a small Canadian city with people in the arts and emerging national cultural ideas. These cultural connections enabled Alma College to play a small, yet significant role, becoming in essence a 'patron,' a locus or 'fulcrum' of the arts, especially of Canadian arts, in the region of southwestern Ontario in the years from 1881 to 1939.

Dr. Susan Butlin, Ph.D., Guest Curator

Notes

- ¹ "Fine Canadian Works of Art Displayed at Alma College." Unidentified newspaper clipping ca. 1929. Alma College 1928 Scrapbook, p. 8. Alma College fonds, Elgin County Archives.
- ² Maria Tippet, *Making Culture: English-Canadian Institutions and the Arts before the Massey Commission* (Toronto: University of Toronto Press, 1990), Chapt. 1, and pp. 7-9.
- ³ Karen A. Finlay, *The Force of Culture: Vincent Massey and Canadian Sovereignty* (Toronto, Buffalo, London: University of Toronto Press, 2004), 39.
- ⁴ Reverend E. Edwards, *The History of Alma College* (Alma College, St. Thomas, Ont., 1927), 26.
- ⁵ "Art Exhibits, Graduates," *Alma College, Closing Exercises, June 1887*, Elgin County Archives.
- ⁶ Ontario Department of Education, *Report of the Minister of Education* (1886), 223
- ⁷ Edwards, *History of Alma*, 26; and "Art Exhibit Graduates, Jennie Teeple," *Alma College Closing Exercises 1887*, p.8. Alma College fonds, Elgin County Archives.
- ⁸ Susan Butlin, "A New Matrix of the Arts: A History of the Professionalization of Canadian Women Artists, 1880-1914." (Ph.D. Diss., Carleton University, 2008), 73-75; and, Susan Butlin, *The Practice of Her Profession: Florence Carlyle, Canadian Painter in the Age of Impressionism* (McGill-Queen's University Press: Kingston & Montreal, London, Ithaca, 2009), Intro. xv-xx.
- ⁹ Ontario Department of Education, "III - Art Schools, and Provincial Drawing Examinations," *Report of the Minister of Education* (1890), 302.
- ¹⁰ *1901 Census of Canada*.
- ¹¹ Bruce Johnson of RR#2 Aylmer, Ontario, states that Jennie Teeple taught art to his grandmother, Edna Young Johnson "of Port Bruce." Elgin County Genealogical Society, 1.3 Jennie Teeple, p. 3.
- ¹² Ramsay Traquair, "The Royal Canadian Academy," *Canadian Forum* 1, 3 (Dec. 1920), 84.
- ¹³ "Fine Exhibit of Art made at Alma College, Mrs. A.W. Donly," and "Familiar Scene at Willow Beach, Port Ryerse," unidentified clippings, ca. 1923; Alma College 1923 Scrapbook. Alma College fonds, Elgin County Archives.
- ¹⁴ In 1930 George Reid painted another image of Temagami, *Lowell Lake, Temagami* (1930) presently in the collection of the National Gallery of Canada.



Lila Taylor (McGillivray Knowles), *Haying*, before 1931. Oil on canvas.
Elgin County Museum. Purchase, 2011.

Painted prior to the artist's marriage.

THE FULCRUM OF THE ARTS

Canadian Culture and Alma College, 1881-1939

Elgin County Museum, St. Thomas, Ontario

September 8 - December 20, 2013

**Norfolk Historical Society, Eva Brook Donly Museum and Archives,
Simcoe, Ontario**

January 18 - June 14, 2014

Guest Curator: Dr. Susan Butlin, Ph.D.

Installation: Bob Osthoff

Photography: Jan Row, Roland Schubert

Lenders to the Exhibition:

Aylmer-Malahide Museum and Archives, Elizabeth Boston

Elgin County Archives, Pamela Jacobs, Carolyn Mendham

Norfolk Historical Society, Eva Brook Donly Museum and Archives

Steve Peters, Carol Teeple Player, Port Stanley Library

Private lender, St. Thomas-Elgin Public Art Centre

© 2013 Elgin County Museum and the author

Front cover: *Alma College for Young Women, St. Thomas, Ontario, ca. 1890.*

Lithograph. Alma College fonds, Elgin County Archives.

The Elgin County Museum acknowledges the on-going support
of the Ontario Ministry of Tourism, Culture & Sport and
the Don and Hazel Williams Charitable Foundation.



Elgin County Administration Building, 4th Floor,
450 Sunset Drive (Hwy 4), St. Thomas, Ontario
519.631.1460 ext. 160, www.elgincounty.ca