



FOUNDATION
50 years
Selections from the Collection
St. Thomas-Elgin Public Art Centre



This publication documents the exhibition FOUNDATION, 50 Years, Selections from the Collection, presented at the St. Thomas-Elgin Public Art Centre, April 13 to August 31, 2019.

Curator: Laura Woermke
Essay: Andrés Villar

This exhibition and its associated programs and publications are supported by a generous donation by the late Barbara Anne Bridge, the Elgin Historical Society, the City of St. Thomas, County of Elgin, and our members and donors.

© 2019 No part of this publication may be reproduced without written permission from the St. Thomas-Elgin Public Art Centre.

© Images: St. Thomas-Elgin Public Art Centre



Forward

FOUNDATION, 50 Years, Selections from the Collection, presents a documentation of the history and legacy of the St. Thomas-Elgin Public Art Centre's permanent collection over the past fifty years. The legacy of giving began in 1969, when a group of women came together with a common goal of creating an Art Gallery for St. Thomas and Elgin County. This initiative has inspired our community and continues today with the support of many who are invested in the longevity of this important cultural institution.

The Public Art Centre's permanent collection is the largest and most significant in the St. Thomas and Elgin County region, made up of approximately 1700 artworks of local, regional, national and international origin, in a variety of media, with a special emphasis on the artists associated with St. Thomas and Elgin County. The historical component of the collection is based on approximately 400 works by local artists from the 19th and 20th century, with content that demonstrates our important history. We owe a debt of gratitude to the vision of Lois Farley and the University Women's Club. Without their foresight this collection would not exist.

The process of assembling this salon styled exhibition is physically, mentally and above all emotionally a very exacting one. Nevertheless, the rewards are great. Although this exhibition features hundreds of artworks, this publication will highlight the artists that have defined and contributed to our visual history. Thank you to Andrés Villar for his thoughtful essay and an immense debt of gratitude to Sherri Howard and Neil Hubert for bringing this exhibition to life. This exhibition was no small feat and I am grateful for their collaboration.

Our 50th Anniversary is as much about celebrating the past as it is the future. We are excited about the next

50 years as our collection continues to grow and we continue to provide a unique art and culture experience for all who live in our community, as well as our regional and national audiences.

We acknowledge the generosity of our exhibition sponsors, the Elgin Historical Society. I am delighted to congratulate everyone who has contributed to the 50 years success of the St. Thomas-Elgin Public Art Centre and its collection and wish them another 50 years of success.

Laura Woermke

Director / Curator

essay

The St. Thomas-Elgin Public Art Centre at Fifty: Navigating the Flow of Art and Culture in Southwestern Ontario

Andrés Villar

The first artwork acquired in 1969 for the nascent Art Gallery of St. Thomas and Elgin was Clark McDougall's painting entitled *Talbot Street* (1964), which was purchased by the University Women's Club.¹ At the time, the Art Gallery did not yet have a brick-and-mortar presence in the city, but *Talbot Street* seems to have been a good omen because less than a year later the Art Gallery of St. Thomas and Elgin would find a home in its current building, which is located only a short distance from the scene depicted in McDougall's painting. The establishment of a permanent locale culminated a process begun by the Creative Arts Committee of the University Women's Club and the various volunteers who had faith that such a project was possible in St. Thomas. One of the highlights from this early stage –part of its myth of origin, if you will– was the fundraising auction that took place at the Memorial Arena on April 21 and 22, 1969. This was the Art Gallery's public debut, which gave local audiences a glimpse of the variety of art being produced in St. Thomas and its surroundings. Other fundraising initiatives soon followed, so that by the beginning of 1970 the Art Gallery Foundation, established soon after the April auction, had obtained enough funds to purchase the former Canadian Imperial Bank of Commerce building at 301 Talbot Street. In the fifty years since those early, heady days, the Art Gallery's holdings have expanded substantially and its name has changed to the St. Thomas-Elgin Public Art Centre

¹ As stated in "Our History" on STEPAC's website, which offers a good account of events during the Art Centre's early years. http://www.stepac.ca/centre_history.html

(STEPAC), which more accurately describes how the institution was conceived and how it has functioned: the Art Centre is a public institution that exhibits and collects art, but it is also a community centre that works to establish a resonance between its audiences' creative potential and what the Art Centre owns and shows.

The brief narrative I have sketched above is derived from newspaper articles, documents, and personal stories collected by STEPAC throughout the years.² More detailed versions of this narrative give credit to the many people who made the Art Centre a reality: the University Women's Group; the Art Foundation committee; Jean Sutherland Boggs, who as the director of the National Gallery of Canada was present at the official opening of the Talbot Street building in June 1970; Clark McDougall, a local artist with a growing national reputation; and the list goes on. There are, of course, many other people who do not appear in newspaper clippings or oral histories but who have been just as important for keeping the Art Centre viable. The Art Centre itself is also the product of a particular cultural trajectory, one that extends beyond STEPAC's half-century existence and leads to the notion of "art" we have today. The artworks themselves are cultural agents, since the paintings in STEPAC's vaults acquire different meanings across time, and can suggest a variety of histories as they are exhibited in the context of other artworks and events.

The Art Centre has come to fulfill three important functions in the fifty years since it was established: building and maintaining a collection of local and regional art; presenting temporary exhibitions of contemporary art; and supporting other types of shows, as well as activities and workshops by community groups and individuals. This constellation of displays and activities exemplifies STEPAC's mission to present art as a changing, historical form of creative endeavour that anyone can engage with. Such an objective was already in the minds of the Art Gallery Foundation's members, as made clear in an early mission statement describing the future gallery as a public venue for art and other community events.³ At its creation, the Foundation envisioned a permanent collection, although perhaps modest in scale; since then, however, the Art Centre's collection has become a sizeable and important archive of regional art.⁴

² For example, see *The West End Art Mingle* (STEPAC exhibition catalogue, 2007).

³ "The Art Gallery of St. Thomas and Elgin," statement of purpose, 1969.

⁴ One of the Art Gallery Foundation's goals was to acquire artworks for the collection, which might have been envisioned as relatively modest in size, according to comments made by Don Anderson, the Foundation's president. See "Art Gallery Foundation Organizing, Elects 10-Member Executive Committee," *St. Thomas Times-Journal*, May 3, 1969, second section, page 1; "Art Foundation Purchases Bank for City's First Art Gallery," *St. Thomas Times-Journal*, December 19, 1969, second section, page 1.

So, what is in STEPAC's vaults? The Art Centre's first function is delineated in its mandate, which stipulates that the collection consist mostly of artworks by local artists, with the caveat that it can also acquire works by artists from other regions if they can be shown to have a connection with St. Thomas or Elgin County.⁵ The makeup of the current exhibition is therefore unsurprising: a large proportion of the works are by artists who worked in St. Thomas, but there are also examples by "canonical" figures in Canadian art such as Robert Reginald Whale, who produced some of the earliest works in the collection; Homer Watson, popular with Canadian collectors at the end of the nineteenth century; George Reid, perhaps known best as a genre painter; A.Y. Jackson and Arthur Lismer, members of the Group of Seven; and Jack Chambers and Greg Curnoe, both of whom lived and worked in London, Ontario.

Many artworks in the Art Centre's vaults are directly or indirectly connected with Alma College, a private school for girls that operated in St. Thomas from 1881 until 1988, and whose support for the arts established a notable precedent for STEPAC. Professional artists such as Frederic Marlett Bell-Smith, William "St. Thomas" Smith, and Lila McGillivray Knowles, among others, taught at Alma College. In turn, some of their students (for example, St. Thomas native Carolyn Curtis) became artists and teachers in their own right. Significantly, a quantity of works by these artists have made their way into STEPAC's collection, so that although Alma College no longer exists as such, its artistic legacy is firmly established in the Art Centre's collection.

A consequence of having an art collection with some historical breadth is that its objects embody changes in art practices through time. In STEPAC's case, these changes are experienced mostly through paintings, since these (and to a lesser degree prints and drawings) are the focus of the collection. This type of specialization is not uncommon, particularly in smaller institutions, such as STEPAC, that have limited storage space. Moreover, by choosing to concentrate on painting, the Art Centre has followed an "orthodox" trajectory in art history that emphasizes painting as the exemplar of Canadian art. One need only think of Tom Thomson, the Group of Seven, or Emily Carr, who are often used as signifiers of twentieth-century Canadian art, or of popular art histories such as J. Russell Harper's *Painting in Canada: A History*⁶, to see how strong this tendency has been.

5 St. Thomas-Elgin Public Art Centre's Mandate, n.d.

6 J. Russell Harper. *Painting in Canada: A History* (Toronto: University of Toronto Press, 1966).

The notion of “art,” however, was changing rapidly at the time the Art Gallery of St. Thomas and Elgin was being established. Artists in Canada, in particular, were contesting the long shadow cast by the Group of Seven, and questioning the linear trajectory of art history as presented in museums and books such as *Painting in Canada*. Furthermore, women were making important inroads into what had long been a field dominated by men: Joyce Wieland, Mary Pratt, and Lisa Steele, among many other professional women artists in the 1960s and 1970s, were following in the footsteps of Marion Long and Dorothy Stevens, both of whom are represented in STEPAC’s collection by superb examples of their work. Additionally, Indigenous artists such as Norval Morrisseau, whose works are also in the Art Centre’s collection, were showing how they had been excluded from Canadian art histories, a fact increasingly acknowledged by cultural institutions today, particularly after the recent Truth and Reconciliation Commission of Canada (and as can be seen in recent exhibitions and curatorial strategies at the National Gallery of Canada and the Art Gallery of Ontario). In the wake of Canada’s centennial celebrations and Expo 67, many artists began to examine complex social and cultural realities, questioning images of the nation that were overly utopian. Artists were also using diverse media such as photography, video, installation, and performance to explore the historically grounded and therefore changing boundaries of “art.” Today, contemporary art is practiced and encountered on a global scale, and STEPAC’s second function, as mentioned above, is to use temporary exhibitions to open a window onto the wide-ranging practices and issues encompassed by the rubric “contemporary art.”⁷

Art, however, also involves the playful use of the imagination, and this is where the Art Centre fulfills its third function of creating a space for community participation. The results of playful creativity can be surprising; sometimes this happens by design, and at other times by sheer happenstance. For example, Ross Reverdy Osgoode’s *Five-Dollar Bill* (n.d.), a *trompe l’oeil* (or “fool the eye”) reproduction of the bill in the title, is an exercise in illusionistic painting, a practice that goes at least as far back as antiquity.⁸ On the other hand, Dan Patterson’s *Carnation Milk Can Assemblage* is a sculptural object that, although now in the National Gallery of Canada, was not intended as a work of art.⁹ Patterson, a local farmer and Clark McDougall’s friend

7 For example, *Unidentified Feminist Objects* (1996) and *Present Tense* (2007) –to name just two of the many temporary exhibitions that have taken place at the Art Centre– included sculptural installations and performance as means to address issues that remain current in the culture at large (the representation of women and Indigenous peoples, respectively).

8 For example, illusionistic representations in Roman frescoes and mosaics, and in Northern Renaissance art.

9 Dan Patterson, *Carnation Milk Can Assemblage*, <https://www.gallery.ca/collection/artwork/carnation-milk-can-assemblage>

(McDougall made various paintings of the Patterson homestead), created the piece somewhat spontaneously by wiring empty cans together over a period of several years.¹⁰ Even though the assemblage is not in STEPAC's collection, I mention it here because it exemplifies the curious journey objects can make to, and from, the category of art. Both of these works demonstrate how play can challenge the boundaries between art and craft, but the Patterson example, in particular, shows how the creative impulse can literally come from anywhere. This is one of the central insights that STEPAC seeks to convey to its audiences, and it does so by supporting school exhibitions –the first was one entitled *A World of Colour* (May 11-30, 1970)– and by providing a venue for a variety of performances, community events, and social functions.

Given that the conjunction of temporary exhibitions and the Art Centre's permanent collection helps foreground art's dynamism and sense of process, it is rather unfortunate that few artworks make it out of STEPAC's vaults in any given year, although this is inevitable in any institution whose holdings exceed the capacity of its exhibition spaces. To use a commonplace image, many museums and public galleries are like icebergs, and the Art Centre is no exception: we get to see only a fraction of a much larger collection stored in the vaults. With this in mind, and to show as large a quantity of artworks as is feasible, the fiftieth-anniversary exhibition alludes to an older curatorial model: the nineteenth-century art salon, where paintings by multiple artists filled the walls in a roughly grid-like pattern from eye level to ceiling. Until recently, the Art Gallery of Ontario had a room where one could experience this type of display. Such an arrangement of artworks, however, fell out of favour in the early twentieth century and gave way to an approach that isolates individual artworks so as to establish an intimate contemplative encounter between spectator and object. And although curating is a continually changing practice with as many strategies as there are curators, the modernist impulse to create breathing space around each artwork –which gave rise to the image of the gallery as a white cube–¹¹ continues to inform how art is exhibited, as is evident on visits to major galleries and museums.

10 "Carnation Milk Can Assemblage" was exhibited posthumously at the Triennial of Native Art in Czechoslovakia in 1969, where it received an honourable mention. "National Gallery Pays \$1,000 Dollars for Award Winning [sic] Milk-Can Collection," *St. Thomas Times-Journal*, [1970].

11 The clean, uncluttered displays that became ubiquitous in the second half of the twentieth century gave rise to the notion of the gallery as a white cube. The term itself was coined by Brian O'Doherty in 1976 and quickly became a popular way to describe what had become a common, if not the default, exhibition strategy. See Abigail Cain, "How the White Cube Came to Dominate the Art World," <https://www.artsy.net/article/artsy-editorial-white-cube-dominate-art>; Charlotte Klönk, *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (New Haven and London: Yale University Press, 2009).

The use of the salon model must therefore seem anachronistic; however, STEPAC's fiftieth-anniversary exhibition has two important objectives: to display the abundance and variety of artworks in the collection; and to demonstrate how the historical, ever-evolving nature of art has manifested itself in St. Thomas and the surrounding region. But perhaps more importantly, putting such a large quantity of objects on display highlights the Art Centre itself, rather than letting it recede as a mere backdrop for art exhibitions and other events.

The St. Thomas-Elgin Public Art Centre is more than a building in which to display and store paintings: it is a dynamic cultural centre, in all senses of the term. Art, like culture, is constantly changing to address current collective needs and desires, and in its fifty years the Art Centre has more than met the challenge of navigating the flow of art and culture in Southwestern Ontario. Much credit should be given to the staff, the donors, the volunteers, the members, and anyone else who has made it possible for STEPAC to celebrate its fiftieth birthday with as much energy and enthusiasm as it did during its first fundraising auction in April 1969. If such support can be sustained, there is no doubt that the St. Thomas-Elgin Public Art Centre will endure beyond the next half century.

images



William St. Thomas Smith, Detail: *Girl with Umbrella*, undated, watercolour, 43 x 30 cm Gift of Mrs. Carol Rolfe



William St. Thomas Smith, *Boy Reading*, undated, watercolour, 25 x 21 cm Gift of Mrs. Carol Rolfe



Clark McDougall, *Downtown Buffalo*, 1960, oil on masonite, 91.5 x 122 cm Gift of Mr. and Mrs. Brian Finlay



Ross Reverdy Osgood, *Untitled "Valley"*, 1819, oil on canvas, 46 x 72 cm Gift of Mr. and Mrs. Donald H. Anderson



John W. Beatty, *Baie St. Paul*, undated, oil on board 26.4 x 33 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation



Robert Reginald Whale, *Whale Cousin (Patience)*, 1830, 35.8 x 26.7 cm Gift of Mr. and Mrs. Donald H. Anderson



Robert Reginald Whale, *English View*, 1836, oil on canvas 23.5 x 30.5cm Gift of Mr. and Mrs. Donald H. Anderson



Carolyn Curtis, *Amasa Wood Hospital*, 1966, watercolour on paper, 18.7 x 22.8 cm Gift of the University Women's Club



William St. Thomas Smith, *Kettle Creek Valley*, c. 1900 oil on canvas 23.5 x 33.1 cm Gift of Mr. and Mrs. Donald Anderson



George Pepper, *Untitled "Winter Landscape"*, undated, oil on board From the estate of George Pepper and Kathleen Daily



Ethyl B. Stripp-Stevens, *Four Puppies*, 1890, watercolour, 21 x 34cm Gift of Dr. Elaine Keillor



Ross Reverdy Osgood, *Gates of Arras*, 1918, oil on canvas, 84.5 x 120 cm Gift of Mr. Garvey Dowler



Ross Reverdy Osgood, *Gates of Arras, (Sketch)*, March 1916, 22 x 30cm Gift of Ruby Copeman



Clark McDougall, *Still Life with Teapot*, 1949, oil on canvas, 38.1 x 50.8 cm Gift of the McDougall Group



Robert Heard Whale (Attrib), *View of Niagara Falls*, undated, oil on canvas, 60 x 101cm Purchased from Mr. George Thorman



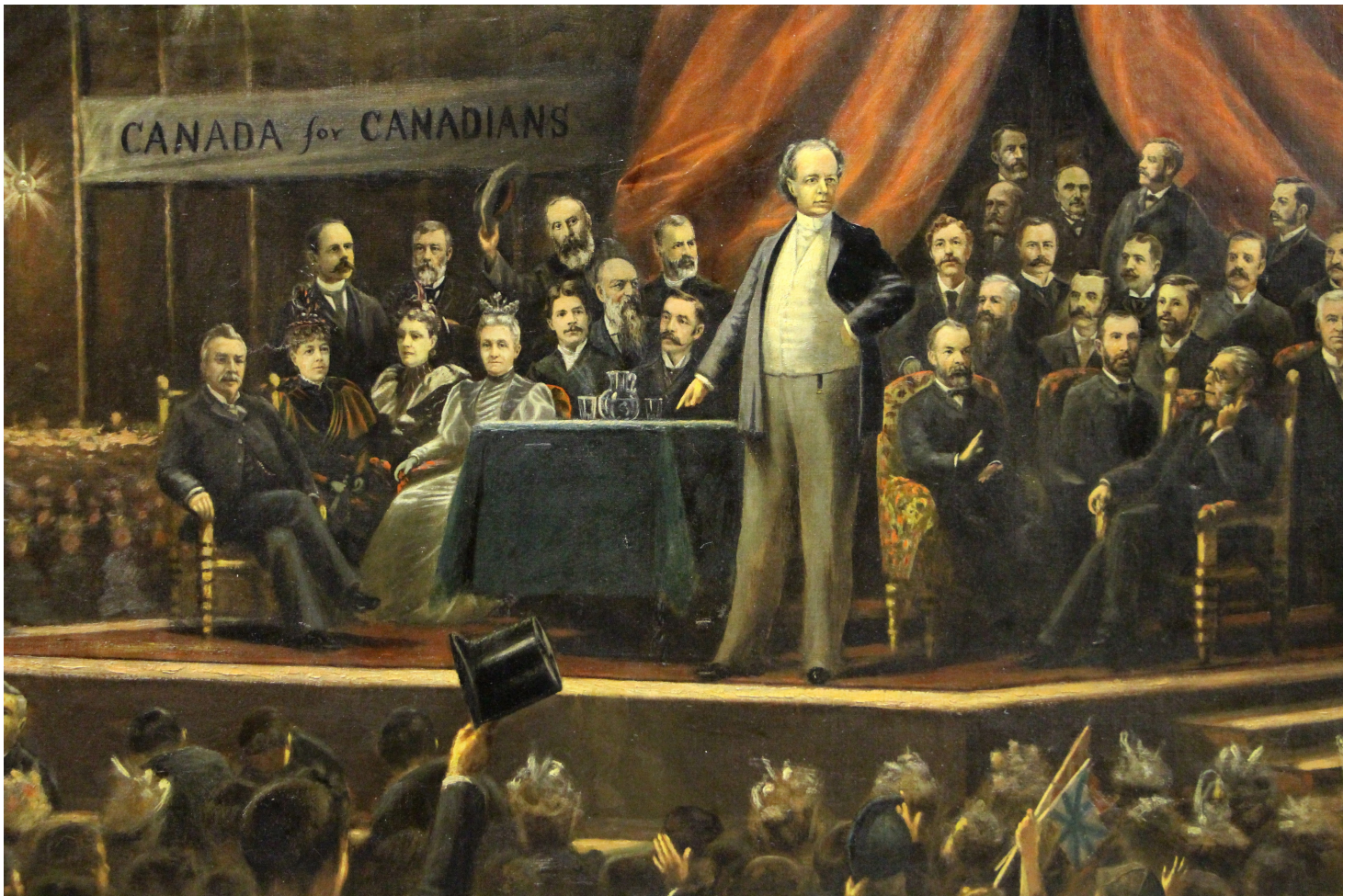
William St. Thomas Smith, *Untitled "Seascape"*, undated, oil on canvas 89 x 130 cm Gift of Ms. Barbara Veyvara



Clark McDougall, *Talbot Street* 1964, oil on Masonite, 91.4 x 119 cm Purchased by the University Women's Club



Farquhar McGillivray Knowles, *Haying Time in Quebec*, undated, oil on board 29.5 x 39.2 cm Purchased from Alma College 1990



Ross Reverdy Osgood, (detail) *Sir Wilfrid Laurier, St. Thomas, Liberal Party Convention*, 1893, oil on canvas, 117.5 x 155.8 cm



Hurbert S. Palmer, *Untitled "Sheep Grazing"*, undated, oil on canvas, 42 x 50 cm Gift of Brian Ayer



Robert Reginald Whale, *Cows*, c. 1830, oil on canvas, 29.1 x 37.4 cm Gift of Dr. Cecil F. Webb



Arthur Lismer, *The Big Freighter and Little Drifter*, 1919, Lithograph, 32 x 43.4 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation



Farquhar McGillivray Knowles, *Portrait of Lila C. Knowles*, undated, graphite on linen, 60.96 x 35.56 cm
Gift of Ms. Shirley Mikelic



Baillie T. Stevenson, *Wingaersheek Sandcastles*, undated, oil on canvas, 49.6 x 59.7 cm From the estate of Baillie T. Stevenson



Elizabeth Wilkes, *View of Alma College*, 1940, watercolour on paper, 27 x 34.5 cm Purchased from Alma College 1990



Lila Taylor Knowles, *Autumn Days*, c. 1910 oil on board, 22.86 x 31.75 cm Gift of Mr. Ralph Counsell



Marion Long, *Eighty Years*, undated, oil on canvas, 106.68 x 91.44 cm Purchased through Walter and Duncan Gordon Charitable Foundation



Robert Reginald Whale, *Rev H. Denny*, 1861, oil on canvas, 75.5 x 64 cm Purchased with the assistance of the Province of Ontario

Fredric Marlatt Bell Smith
William Nicol Cresswell
Carolyn Curtis
Evelyn Knight
Farquhar McGillivray Knowles
Lila Caroline Taylor Knowles
Clark McDougall
Arthur Roy Morris
Ross Reverdy Osgood
George A. Reid
William St. Thomas Smith
Ballie Stephenson
Ethyl Blanche Stripp-Stevens
Homer Watson

Biographies

The following is a selection of biographies of the artists represented in the exhibition, FOUNDATION, 50 years, Selections from the Collection. Some of the information is presented in the first person narrative, taken from the archives of the St. Thomas-Elgin Public Art Centre.

Frederic Marlett Bell Smith

Frederic Marlett Bell-Smith was born in London, England. He trained at the South Kensington School of Art, and with his father John Bell-Smith, a portrait painter. F. M. Bell-Smith immigrated to Montreal, Canada in 1867, following his father who had settled there the year prior.

In Montreal, Bell-Smith found work as a photo re-toucher. In 1871 he married and relocated to Hamilton, Ontario, where he again worked in a photographer's studio and as a freelance illustrator. Bell-Smith and his wife would briefly relocate to Toronto, where he taught at the Ontario School of Art, after which they returned to Hamilton. At this time, he exhibited mostly watercolours. After 1877, he also painted in oil.

In 1881, Bell-Smith moved to London, Ontario, where he was an art instructor in public schools and at Alma College. From 1887, with free passes from the Canadian Pacific Railway, Bell-Smith painted in the Canadian Rockies. He was awestruck by the mountains and would return to Western Canada throughout his remaining years to paint works like *Stream in the Rockies*, undated, oil on canvas, 59.9 x 44.6 cm (purchased through the Walter and Gordon Duncan Foundation).

Bell-Smith was elected to the Royal Canadian Academy of Arts in 1886.

William Nicol Cresswell

William Nicol Cresswell was historically important as the pioneering artist in the Huron Tract. He was the sole artist there and influenced the early careers of Robert Gagen, George Reid and others. His landscape work was widely exhibited and he was a member of the early art community in the province of Ontario.

Carolyn Curtis

Carolyn was born in 1903 in St. Thomas, Ontario and attended Wellington Street School.

"I always liked to draw as a child - when around 12 years old did a few watercolours and pastels, mostly from imagination - had no training except what was taught in school in those days. A neighbour woman took me one day to show my efforts to Mr. Ross Osgood. I don't recall what he said of my work but I remember him as a kindly man.

I attended St. Thomas Collegiate, graduating in Jr. Matriculation in 1922 - graduated in Household Science at Alma College in 1924 with the intentions of going on to McDonald Hall in Guelph to study to be a dietitian. Because of a hearing problem, was advised not to take up this line of work. My mother then suggested that I go to the Ontario College of Art in Toronto. I was not at all enthusiastic, but agreed to try it out for a year, enrolling in September 1924. The year stretched out to four, at the end of which I graduated in Commercial Art under Mr. J. E. H. McDonald.

This was an interesting period as several of the teaching staff were members of the famed Group of Seven, namely Arthur Lismer, J. E. H. McDonald, Frederick H. Varley. Others were J. W. Beatty, Emanuel Hahn who taught sculpture, George A. Reid who was the principal of the school then, Robert Holmes, noted for his paintings of Ontario wild flowers and others.

I had taken up Commercial Art with the idea of earning my living in that line, but at that time there were few openings for women and also the Great Depression came along about 1931. I taught handicrafts (which I

had learned while at Alma College) in Y.W.C.A. and Girl Guide camps in the summer and also for a short period at Alma College. When the second war came on, there arose a demand for honour roles for churches and schools and I did a great deal of lettering on forms supplied by the government. In the following years, I also did illuminated addresses and certificates for the City of St. Thomas, local organizations and individuals, where the careful training received under Mr. J. E. H. McDonald came in useful. There were also several Books of Remembrance executed.

In the meantime, I did some outdoor sketching in pencil and studied composition under Mrs. Lila Knowles at Alma College, using that medium. I also studied lino cuts under Mr. Harry Tallman at Alma. This was about 1934. Because I was interested in black and white work, Mrs. Knowles suggested that etching might be a good medium for me to follow so in February 1977 I went to Toronto and studied under Mr. Harry Wallace for a few weeks.

In 1939, I studied etching by correspondence under Mr. Harry Sternberg on the staff of the Art Student's League in New York. He proved to be an excellent teacher as I was also taught the rudiments of composition. Later, because of the war, there was a shortage of metal so I went back to lino cuts, working on my own, in my spare time. I began to send work to the Society of Canadian Painters Etchers and Engravers. On the strength of the linocuts I was accepted as a member in 1944. In 1945, I studied aquatint etching under Mr. Sternberg again. Because I had a tendency to be rather "tight" in my work, he suggested doing studies in black and white wash in order to correct this. This proved to be a turning point as I became interested in watercolour painting, and made my first attempts at outdoor painting in that medium while on a holiday in North Bay in August 1945.

In 1947, I had the opportunity to study for a week under Mr. Nicholas Hornyansky, noted for his very fine aquatint etchings. He was a kindly, conscientious teacher, but his methods were the opposite of Mr. Sternberg and I found myself in difficulties. However, I was becoming more and more interested in watercolours and finally dropped the printmaking line. I remained however as a member of the S.C.P.E. & E. until 1958.

While the early training received during the four years at the O.C.A. was a great help, when I finally took up the watercolour medium in 1945, I learned mostly from books on the subject in the local library and elsewhere, and sent paintings to the group shows held each year also in the library.

Early in 1966, my sister-in-law, Mrs. John F. Curtis had some interior decorating done in her home. I was commissioned to do six small watercolours of local landmarks for her. They created much interest to friends who came to the house which in turn led to more commissions.

At the October meeting in 1966, The Women's Art Association had a combined showing of Mrs. Lila Knowles' and my paintings in the parlour of the Y.W.C.A. In April 1969, the University Women's Club had an art auction at the Memorial Arena with proceeds being used to form a nucleus of the work of Elgin County artists. I put in the *Old Church in October* and several lino cuts as my contribution. Later, two paintings, the *Cedarhurst House* and *Amasa Wood Hospital* were purchased for the permanent collection at the Art Gallery which was opened in 1970. Several paintings were sent to the regional show held in the 20/20 Gallery in London, in December 1971. In April 1972, I won third prize for watercolour *Lilacs* at the second Annual Juried Show at the local Art Gallery. I took part in a four man show in the local gallery in January 1973." ~ Carolyn Curtis 1973

Carolyn Curtis died March 8, 1995 in St. Thomas. *Written by Miss Carolyn Curtis, 1973 (from the files of the St. Thomas-Elgin Public Art Centre)*

Doris Falls

Born in Haysville in Waterloo County (1900), Doris came to St. Thomas from Chatham in 1942. Desiring a new pastime, she began tinting photographs and then sketching in the 1950s. She took private lessons from Lila McGillivray Knowles and Albert Templar of London. Carolyn Curtis often accompanied her on sketching trips, some being of commissioned paintings of private homes. Still life and landscape from nature, where favourite subjects culled from the St. Thomas area, as well as Nova Scotia and Europe. The St. Thomas Library held an exhibition of her paintings in June of 1963. *(taken from A Tribute of St. Thomas, conversations with Mr. H. Falls, London, Ontario and Miss Carolyn Curtis)*

Evelyn Knight (née Smith)

Evelyn Knight was born in St. Thomas in 1925. She grew up on College Street and attended Arthur Voaden Secondary School and at the age of 19, enrolled at Alma College from 1946 to 1948.

"I was nineteen when I started- Certainly older than the girls, but that didn't seem to matter. The staff were so respectful, and the classes were smaller, with maybe 14 girls in a class.

I spent a lot of time up in the art room. Our art teacher, Mrs. Lila Knowles, had all these antique busts. She would sit you down in front of the bust, and then you would draw, and she would correct. That might go on for weeks. Everything that came out of there had to be done perfectly. You graduated through these antique busts, and then finally graduated to landscapes. And Miss Lang, who taught interior decorating, taught you to draw buildings. She instructed in a practical way.

I really loved going to school in the cottage, where Miss Elizabeth Lamb presided. She always had a lot of crafts going on. She was a therapist at a hospital in Toronto, and so she was well trained. You felt like you were getting a lot of expertise from her. I applied at a summer camp for girls, as the craft instructor, after one or two years, and she helped me order supplies. They were so thrilled that they had made a profit! And it was fun for me being away from home, and being a leader and instructor." - Memories of an Art Student and Teacher at Alma by Evelyn Knight - The Alma College Memory Project

After graduation, Evelyn Knight married Dr. Ray Knight and had 4 children. Once the children were older, Evelyn began painting full-time. This led to a position teaching at Fanshawe School of Continuing Education, painting and drawing, for 10 years.

Evelyn travelled to many scenic areas throughout North America to paint. "Having spent some forty summers at our cottage on Georgian Bay I developed a great admiration for rocks, leaning pines, clear waters. Taking off in our boat, looking for a view to be painted." (taken from Memories of an Art Student and teacher at Alma by Evelyn knight - the Alma College Memory Project)

She was involved as President of Alma College Alumnae and a founding member of the St. Thomas-Elgin Public Art Centre Women's Committee.

Evelyn Knight has exhibited in group and solo exhibitions in Southwestern Ontario with her watercolour paintings of local landscapes and architecture.

Eva Smith Macgillivray

Being the daughter of St. Thomas Smith no doubt led to Mrs. Macgillivray's interest in art. She attended Alma College in 1915, studied in New York, and returned to teach at Alma College c. 1920. Her marriage to the Rev. J.M. Macgillivray took her from St. Thomas to Toronto, Vancouver (1929-1935), and Sarnia where the couple remained until Rev. Macgillivray died. Mrs. Macgillivray painted floral arrangements and still lifes, but was most noted for her portraits, (*Alma College Archives and conversations with Miss Carolyn Curtis; Mrs. R. Luxton; Mr. D. McGillivray, Lindsay, Ontario*) - from "A tribute of St. Thomas, 1981"

Farquhar McGillivray Knowles

Farquhar McGillivray Knowles was born in Elora Village, Nichol Township in Wellington County, Ontario, on May 22, 1859 to parents of Scottish origin. In 1863 Knowles began his education in Guelph, Ontario. Due to the influence of his grandfather Thomas Knowles (Royal Hibernian Marine) Farquhar enrolled in the artillery at the military academy in West Point around 1877. He suffered a serious accident in his fourth year which ruled out a military career.

Knowles found work in New York City retouching photographs, and took some art courses there. He returned to Canada where he found employment with the William Notman and John Fraser photographic studios in Toronto. He added color to their portrait photographs of wealthy customers. The studio's co-owner was John A. Fraser, R.C.A., an accomplished watercolor artist, who instructed him in painting miniatures and watercolours. In 1885 McGillivray Knowles went to Europe, where he studied painting in England and France. Knowles married Ada Cullen, who died in 1887.

Knowles was elected an Associate of the Royal Canadian Academy of Arts in 1889 based on his reputation as a watercolor artist. He married his former student Elizabeth Annie Beach (1866–1928) in 1890. She was a niece of the well-known Canadian painter Frederic Marlett Bell-Smith. They went to Europe in 1891. Knowles studied in England for two years under Sir Hubert von Herkomer, R.A., and then in Paris for four years under Benjamin Constant, Jean-Paul Laurens, Henri Gervais and Veir Schmidt.

The couple returned to Canada and opened a school of painting, design, ceramics and life classes. Their studio in Toronto became a meeting place for artists. Knowles became renowned for his harbor scenes and seascapes, and also painted decorative murals in the houses of wealthy patrons. In 1911 Knowles installed eleven mural panels in the music room of the wealthy Eaton family of Toronto.

The couple spent 1916 living on their yacht in New York Harbor, where Knowles painted the harbor. At this time he was aged fifty-seven. They returned to Toronto, but in 1920 moved to New York.

Farquhar and Elizabeth Knowles had a studio at their summer residence in Riverton, New Hampshire. Elizabeth McGillivray Knowles died on 4 October 1928 in Lancaster, New Hampshire. In 1931 Farquhar Knowles married Lila Taylor, an artist and former student.

Farquhar McGillivray Knowles died in Toronto on 9 April 1932.

Lila Caroline Taylor Knowles

From her birthplace in Zim, Usborne, Ontario, Lila Knowles at the age of 20, went to Toronto and studied at Moulton College with Farquhar McGillivray Knowles. Dr. Dobson, then Principal of Alma College, viewed her

work in Granto and immediately hired her to teach art in September, 1926. This appointment lasted 28 years, interrupted briefly when her husband of one year Farquhar McGillivray Knowles, died in 1932. Thereafter, she spent summers sketching on the Atlantic Coast and at Colpoy's Bay near Owen Sound, exhibiting her work there in 1937. Other exhibitions have included : The Robert Simpson Company Ltd., Toronto (1944), Alma College, St. Thomas (1946), The Little Gallery, Toronto (1951) and the Ontario Loan and Debenture Company, St. Thomas (1967). When William St. Thomas Smith died in 1947, she purchased his home at 97 Stanley Street and lived there until 1971 when she entered a nursing home. Many area artists have benefited from Mrs. Knowles instruction, both professionally and privately. *(From the files of the St. Thomas-Elgin Public Art Centre)*

Clark McDougall

"I was born in St. Thomas, Ontario on November 21, 1921, and outside of the period from 1939-1945, have lived here in St. Thomas. My interest is primarily in landscape painting, and to this has been added an interest in the city with cityscapes becoming more a part of output, from 1963 on.

At age 11, I met the two St. Thomas artists, William St. Thomas Smith and Ross Osgood, and from them on had these two men as friends to criticize my paintings. I began to paint from nature around the age of 12. My first attempts were in watercolour, and in order to teach myself, I pored over books such as "The History of British Watercolour Painting" by Cundall, and the "Technique of Landscape Painting in Oils", by Sir Alfred East, in the old St. Thomas Library on Mondamin Street. I selected an area of landscape north of St. Thomas, and have always been able to find stimulation and renewal in this section.

At age 16, I read about Charles Burchfield, the American painter, in an article in one of the first Life magazines. Subsequently I journeyed to Buffalo to meet him, and have him criticize my work. Burchfield advised me to avoid art school, and to keep on painting and working directly from nature. I quit school at age 16, to paint full time, and from 1939 until 1945, my painting was checked by five years of war. From 1945, I resumed full time painting.

My first exhibition was with the late Robert Mellors in Toronto in 1944. After Mellor's death, I exhibited with E. Luscombe Carroll, and finally David Garfield in 1952. In 1945 and 1947 I had one man shows of watercolour landscapes with Mrs. Leonora Morton in New York. In 1946 I was commissioned by E.I. Cockshutt, the Brantford industrialist, to paint the Cockshutt Memorial Shield for Zion United Church in Brantford, Ontario. In 1950, my works and ideas went through a change after a visit to Quebec. I became influenced by Matisse and the "French concept" in painting. From 1950 on, I seemed to need a more exciting approach to my oils which had taken over as my chief medium in 1950, and this eventually developed into the black enamel oil technique in 1963.

In 1955, I was commissioned by the late Monsignor Morrison to paint a set of fourteen "Stations of the Cross", for the Holy Angels Church in St. Thomas. From 1952 up until 1968, I was absent from the exhibition scene. Then in 1968, the 20-20 Gallery in London, Ontario invited me to exhibit. In 1971 the Art Gallery St. Thomas-Elgin held an exhibition of eighteen of my black enamel paintings at the new St. Thomas Public Library for the Library's official opening. In 1975, I was included in the Time magazine show called the Canadian Canvas with two works, both in black enamel and oil. These paintings were titled *Yonge and Dundas No. 1*, and *Interior Port Burwell Anglican Church*. These paintings are now in the collection of Henry Luce III, the chairman of the Corporate Board of Time magazine. In 1969, "Talbot Street 1964", an oil and black enamel was purchased for the permanent collection of the Art Gallery St. Thomas-Elgin, and included in the Art Gallery of Ontario

travelling show organized by William Forsey, called "The Ontario Community Collects", 1976-77.

In August 1976, two black enamel oils were included in the exhibitions titled "The Artist and the Olympic Idea", held in the Art Gallery St. Thomas-Elgin. These two paintings were both portraits of the late Oneida Indian name David Summers. In autumn of 1976 I was commissioned by the Women's Committee of the new London Art Gallery to paint "The Site Painting". This painting was reproduced in a series of 60 serigraph prints by Editions Canada. The original painting was purchased by the Women's Committee for the new London Art Gallery. From April 2 to May 1, 1977, the Vancouver Art Gallery held a show of forty-seven of my works entitled, "Clark McDougall, Paintings Since 1953". In August 1977, the second serigraph print in the series of 110 has been printed by Editions Canada, of my 1954 "fauve painting", East Broadway Buffalo.

My work is in the permanent collection of the Art Gallery St. Thomas-Elgin, the London Art Museum, the Alumnae Collection of the University of Western Ontario, and the Canada Council Art bank. A 1955 mural hangs in the foyer of Central Elgin Collegiate in St. Thomas.

In 1977 I was represented in the Queen's Silver Jubilee Art Collection by "Fowler's Kitchen", a 24" x 32", oil and black enamel. This painting will be presented to the permanent collection of the Art Gallery St. Thomas-Elgin after a two year exhibition tour.

In 1978 Michael Kompf printed an edition of four black and white, and four colour serigraph prints made by Editions Canada. The Business Quarterly is using my latest painting, "Pinball Palace", for a cover." (written by Clark McDougall for his 1978 retrospective at the Public Art Centre)

Clark McDougall passed away of a brain tumor in 1980 at the age of 59. Since his death, the Public Art Centre has received a very generous donation from the McDougall Group, of over 420 drawing and paintings by Clark McDougall.

Arthur Roy Morris

Arthur Roy Morris was born on March 28, 1914 in Helen Mine, (Wawa), Ontario. He attended North Bay Collegiate and Vocational in North Bay, Ontario. Once graduating he trained with John W. Beatty, R.C.A. for three seasons between 1932 to 1934 and summer school at the Ontario College of Art. He continue learning through artist workshops in life drawing in Toronto and evening studio classes at the Ontario College of Art in Toronto.

Arthur was an art therapist in the Occupational Therapy Department, St. Thomas Psychiatric Hospital from 1970 to 1979. He was a supply teacher for the Toronto Board of Education from 1967 to 1970, an instructor for the Don Valley Art Club, East York from 1965-1967 and instructor at the David and Mary Thomson High School in Scarborough, Ontario for five years. He was an industrial designer from 1946 to 1967.

Arthur Roy Morris has exhibited in solo, two person and group exhibitions throughout Southwestern Ontario.

Ross Reverdy Osgood

"He could recite Latin poetry even under the influence of alcohol". (conversation with Mrs. Dorothy Ayearst, May 1981)

Ross Reverdy Osgood was born in Oxford County on June 17, 1867. He was the son of Horatio and Annie (Williams) Osgood. The Osgood family moved to St. Thomas and took up residence at 12 Jessie Street c.

1880. Prior to this time, they lived in Durham County and London, Ontario.

Untrained as an artist, Osgood was educated at local schools in Ingersoll, London, and St. Thomas, Ontario. He said "There is only one teacher, Nature", although he ran away to Europe on a cattle boat with the intention of studying art.

By 1887, he was back in St. Thomas and had a studio. For the next 29 years, Osgood lived and painted in St. Thomas. He did not have any one-man shows of his work, nor was he ever represented by a dealer, but he did show at the Western Fair, in the Toronto Industrial Exhibitions, and with the Ontario Society of Artists.

During this period, he was remarkably versatile in his work, painting both in watercolours and oils. He created portraits, figure subjects, landscapes, seascapes, religious subjects, and still lifes. He completed large canvases of incidents in the election campaigns of Sir John A. MacDonald and Sir Wilfrid Laurier, executed illuminated manuscripts and painted miniatures. He taught painting at his studio and from 1913 to 1915, he taught at Belmont, Ontario.

On July 17, 1916, Osgood joined the Canadian Expeditionary Force and went to France to serve as a sapper with the Canadian Engineers. Because of his artistic ability, he was given a letter of authority to sketch on the Western Front. A large number of sketches and bistre wash drawings were made "in many instances rapidly and under the most adverse conditions with such materials as he happened to have on hand."

Ross Reverdy Osgood was discharged from the army in 1919 with a fifty percent disability from being blown up by a German shell while out in the centre of pontoon bridge, across the Canal Du Nord.

Returning to St. Thomas, he devoted his time to working up paintings from the sketches done at the front and in rural England. Although he drank very heavily during this period, he refused to touch a painting while under the influence of alcohol.

In his later years, Osgood could no longer paint because of failing eyesight, but he could still entertain his guests for hours reciting Shakespeare, Latin and Greek verse.

"There is a divinity that shapes our ends" was a quote often used by Osgood.

Ross Reverdy Osgood died on July 16, 1946. (taken from the archives of the St. Thomas-Elgin Public Art Centre)

George A. Reid

Reid was both artistically and historically important in the Canadian art scene. Originally, he rose to artistic fame through genre, historical and mural painting. Later, as a teacher and director of the Ontario Collage of Art, he was able to influence thousands of young artists and to push crucial art causes. His determined efforts have enriched the lives of many Canadians.

William St. Thomas Smith (1862-1947)

William Smith was born in Belfast, Ireland to Scottish parents William and Anne (Hoig) Smith, on March 29, 1862. At the age of seven, his family came to Canada and settled in Beaverton, Lake Simcoe where his father opened an iron foundry. In public school Alexander Muir, a teacher and composer of "The Maple Leaf Forever," recognized his artistic ability and gave him encouragement. In 1873 at the age of 11, he was given his first set of watercolours, allowing him to add the dimension of colour to his constant sketching. His early

experiences on the shore of Lake Simcoe and with the Canadian landscape were to remain a constant influence on his painting. At the age of 19 or 20, Smith enrolled at the Ontario School of Art, studying with fellow students George A. Reid and Robert Holmes.

In 1886, Smith married Julia Anne Payne, daughter of Frederick Payne of Payne's Mills (a small community outside of St. Thomas), and moved to St. Thomas. Smith painted for several years in oils as a portrait painter. After his schooling, he was in the studio of J.W.L. Forester, whose motto was: "Always to nature." and because of his association with Forester, he successfully painted portraits on commission. However, Smith thought his earlier works too commercial and turned to painting nature and using watercolours. (among his earliest works were Amasa Wood and John Farley, K.C.)

During 1888, Smith began to teach painting at Alma College and enjoyed taking sketching trips to the Maritimes. He spent more than 20 years painting seascapes in the Orkney Islands, on the coast of Scotland, and in England, Ireland and France. He later was considered one of Canada's foremost marine painters.

Smith's early work from 1885-1895 could be described as tight, conventional and in a traditional watercolour style of that time period. However, from then on Smith's work seemed to continually show more freedom of expression. At first he simply used the dry paper technique, but later he adopted the wet paper technique. In 1890 he was a member of the short-lived Canadian Art Club, whose motto was, "Never a day without a line."

Between 1915-1930, Smith was having exhibitions of his work in Toronto; his catalogues suggest that his impressionist watercolours were selling for up to \$1500.

In his eighties, St. Thomas Smith suffered a stroke which paralyzed his right hand. Not to be defeated, he began painting with his left hand. Smith was a diligent painter, painting nearly every day to leave a heritage of paintings from coast to coast in private and public collections. (taken from the archives of the St. Thomas-Elgin Public Art Centre)

By 1895, he had sold enough paintings to embark on his first sketching trip to Scotland and Europe. Here he came in contact with the Scottish school of art, especially William McTaggart (1835-1910), who greatly influence him. This marked a turning away from detailed naturalism to expressionism, a path that he followed and developed the rest of his life.

European impressionism dates back to Manet, Monet, and Pissarro in the 1860's, but due to a cultural time lag, the influence is not apparent in Canadian artist's work until just prior to 1900, in the work of Suzor-Cote and Maurice Cullen. If William Smith is not the first impressionist, he is certainly in the very vanguard.

The St. Thomas Directory of 1901 lists: William Smith, 84 Metcalfe Street with a studio at the same address.

The F.S. Challenger notes on F.M. Bell Smith state emphatically that he suggested the name W. St. Thomas Smith in 1902. The reason for the addition of St. Thomas to his name is that there were two Williams Smiths painting in Ontario.

The St. Thomas directory of 1905 lists: W. St. Thomas Smith, 73 Wellington Street with a studio at the same address. Later, he made his home on Stanley Street at the corner of Gladstone Avenue.

In 1907, Homer Watson, in collaboration with Edmund Morris, formed the Canadian Art Club. One stated purpose for this formation was: "to replace Dutch imports with native canvasses."

From 1907 to 1915 they showed the avant-guard of Canadian painting: James Wilson Morrice, Curtis

Williamson, Maurice Cullen, William Brymer, Suzor-Cote, and William St. Thomas Smith. This club marks the break with traditional European painting approaches and made it possible for the formation of the Group of Seven, two years later.

Although he painted in watercolours and oils, early in his career, he was apparently allergic to turpentine, and his doctor advised him to stop using oil paints.

During the period beginning in 1895, William St. Thomas Smith adopted the wet paper technique of watercolour painting. Colours, prepared in liberal qualities were applied in broad masses to a damp paper. This permitted the artist to make areas without hard, dry outlines. The paper was allowed to dry, then dampened again and the procedure was repeated until the desired result was obtained. Often, St. Thomas Smith would apply brilliant opaque colour, but these were never allowed to remain raw, but are muted with subsequent glazes of transparent colour. The paintings during this period were more somber than the work which was to come in later years, and in Mr. Smith's own words, "he had become painter of moods."

From 1915 to 1930, the artist gradually expanded his use of colour and became freer in his paint application.

Julia Payne Smith died, December 7, 1928. She was a painter and sculptor in her own right and her competent criticism and encouragement were a constant and valuable source of help to her husband in his professions.

In 1930 William St. Thomas Smith married Mrs. Buntain (nee Minnie May Cotton) sister of John W. Cotton. Smith went with his bride and John Cotton for a painting trip to Europe.

The period from 1930-1940 marks a jump in the brightness and freedom of his painting; also noteworthy is the large quantities of opaque paint used in his large painting, part of a watercolour technique he evolved, allowing him to get more strength in his painting than is normally possible with the weaker watercolour medium.

In 1940, he was given an Honorary Doctor of Law degree by the University of Western Ontario.

Although he had a stroke which paralyzed his right side, he continued to paint using his left hand.

His second wife, Minnie May died February 9, 1944.

On February 18, 1947, William St. Thomas Smith died at the age of 84. Until his death, he painted with enthusiasm. *(taken from the archives of the St. Thomas-Elgin Public Art Centre)*

Baillie Stephenson

Baillie Stephenson was born in Markham, Ontario in 1899. He attended Toronto public schools and the University of Toronto. During World War I, he was a Warrant Officer in the Canadian Navy (1917-19). As a branch manager of the General Motors Acceptance Corporation, he has lived in Toronto, Vancouver, Montreal, Cleveland, and New York City.

His training as a chartered accountant served him in the operation of The Municipal World for which he moved to St. Thomas. He ran his own accounting firm as well as a printing company.

His artist career started relatively late in his life. When he was fifty years of age he took lessons at various art schools in Canada and the United States. As a painter he was known for his landscapes and figurative scenes and his sculptural works include portraits and bust of local people.

“Baillie Stephenson believed that art was an important component of the good life and he received great enjoyment from painting because of the challenge it offered him.” *(taken from the archives of the St. Thomas-Elgin Public Art Centre)*

Concerned that Elgin County have an art gallery for exhibitions and a place where local artists could meet and work together, Baillie was a driving force and founding member of the Public Art Centre. He dedicated a decade to the Board of Directors, serving as its President in 1977-78, Treasurer for four years, and worked on numerous committees, including the Acquisitions, Building and Art Council Committees.

After his death, the remaining artwork by Baillie Stephenson was donated to support the Public Art Centre and to start the St. Thomas-Elgin Art Gallery Foundation Endowment Fund.

Ethyl Blanche Stripp-Stevens

Ethyl Blanche Stripp was born in 1873 in Kingsmill, daughter of Thomas H. Stripp and Ida Maria Teeple. Ethel studied at Alma College from 1884 to 1890 and received certificates from the Provincial School of Art.

In 1892 she received a Diploma in Fine Art and certificates in Advanced Drawing Courses: Shading from Flat, Outline from Round, Descriptive Geometry, Industrial Design, Advanced Perspective, Painting – oil colours, Painting –watercolours.

She married Henry Joseph Stevens in 1893 at Alma Chapel and had three children: Howard, Grace and Gordon. She won first prize in watercolours at the Chicago International Exposition (1892). She taught art at Alma College, in Westmount, and then later in Chatham where she frequently spoke on art topics for the 20th Century Club.

She died in Chatham in 1927 and was buried in the Stripp plot at Mapleton Cemetery.

Homer Watson

Homer Watson achieved great artistic and historical importance in Canadian art. He chose to remain in southwestern Ontario and to build artistic and financial success on painting local pioneer landscapes. His hardy individualism was responsible for developing a native Canadian art style.

List of works

Herb Ariss, *High Park, Toronto*, 1941, oil on canvas, 20 x 25.5 cm Gift of Mr. Jens Thielsen

William Edwin Atkinson, *Dusk Along River*, 1901, oil on board, 17 x 25.8 cm Gift of Mr. and Mrs. Donald H. Anderson

John W. Beatty, *Two Trees*, 1910, oil on canvas, 75 x 46.6 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

John W. Beatty, *Birch Woods*, undated, oil on panel, 21 x 26 cm Gift of Mr. and Mrs. Donald H. Anderson

John W. Beatty, *Parlor Scene*, 1910, oil on board, 44 x 27.8 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

John W. Beatty, *Baie St. Paul*, undated, oil on board, 26.4 x 33 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Frederic Marlett Bell Smith, *Path (Jardin du Luxembourg)*, undated, watercolour, 27 x 18 cm Purchased from Alma College 1990

Frederic Marlett Bell-Smith, *Three Artists*, undated, oil on board, 22 x 26 cm Purchased from Alma College 1990

Frederic Marlett Bell Smith, *Stream in the Rockies*, undated, oil on canvas, 59.9 x 44.6 cm purchased through the Walter and Gordon Duncan Foundation

Frederic Marlett Bell Smith, *Untitled Seascape and Sail Boats*, 1885, oil on canvas, 91 x 56 cm Gift of Brian Ayer

Clare Bice, *Perce Rock, Quebec*, undated, oil on canvas, 39.8 x 49.5 cm Gift of Mr. Jens Thielsen

Edward Blackmore, *View of Niagara Falls*, 1883, oil on canvas, 69.5 x 100.2 Gift of Mr. and Mrs. Glenn Phibbs

John Broadbent, *Untitled*, undated, oil on canvas, 40 x 51 cm From the estate of John Broadbent

Frank Caruana, *Grand Central Hotel*, acrylic on board, undated, 53 x 77 cm Gift of the artist

Louise Chapman, *Untitled Catalogue Men*, undated, drawing on paper, Gift of Carol Stuart-Lyon

Louise Chapman, *Untitled Woman Sitting*, undated, drawing on paper, Gift of Carol Stuart-Lyon

George Chavignaud, *Old Mill, Belgium*, 1899, watercolour on paper, 26.4 x 36.4 cm Gift of Mr. and Mrs. Donald H. Anderson

William Nicol Cresswell, *Mountain Landscape*, 1866, watercolour on paper, 31.7 x 50.8 cm Purchased 1990

Mackie Cryderman, *Duncan*, undated, oil on canvas, 61 x 50.8 cm Gift of Mr. and Mrs. Karl Bergen

Carolyn Curtis, *Port Stanley Marina*, 1957, watercolour on paper, 24 x 30 cm Gift of Friends of the Public Art Centre

Carolyn Curtis, *Old Homestead*, 1942, wood block print, 14 x 21.5 cm From the estate of Carolyn Curtis

Carolyn Curtis, *Oat Stacks*, Etched in 1947, printed in 1981, 12.7 x 17.78 cm From the estate of Carolyn Curtis

Carolyn Curtis, *Amasa Wood Hospital*, 1966, watercolour on paper, 18.7 x 22.8 cm Gift of the University Women's Club

Carolyn Curtis, *Untitled, Age 10-12, Wellington Street Public School*, undated, watercolour on paper, 13 x 18cm From the estate of Carolyn Curtis

Marion Dickson, *Self Portrait at a Campfire*, undated, oil on board, 40 x 29.5 cm Gift of Barry Fry

Mary E. Digman, *Roses*, undated, watercolour on paper, 23.2 x 35.5 cm Gift of the Women's Art Association and Lyceum Club

Mary E. Digman, *Sheep in Shade*, undated, oil on canvas, 34.7 x 60.3 cm Gift of the Women's Art Association and Lyceum Club

Annie Ermatinger, *Kingston*, c. 1870, watercolour on paper, 20.5 x 30.5 cm Gift of Mr. and Mrs. Donald Anderson

Doris Falls, *Port Bruce*, undated, oil on board, 29 x 39 cm Purchased 1974

Kerry Ferris, *Old Man and Dog Whip Grise Fiord*, 1982, acrylic on paper Gift of Purchase Award 1982

Clarence A. Gagnon, *Untitled Man's Back*, charcoal on paper, undated, 16.8 x 10.7 Gift of Brian Ayer

David James, *Untitled Coastal*, 1882, oil on canvas, 34 x 44 cm Gift of Mrs. Sine Herald

Franz Johnson, *Black Spruce County*, undated, oil on board, 39.7 x 49.8 cm Mr. and Mrs. Gordon Wimbush

Evelyn Knight, *Tomato Basket*, undated, watercolour on paper, 35 x 51 cm Gift of Purchased from Alma College 1990

Evelyn Knight (nee Smith), *Untitled Haystacks*, undated, oil on board, 24 x 29 cm Gift of the artist

Evelyn Knight (nee Smith), *Untitled Laundry*, undated, oil on board, 30.5 x 35 cm Gift of the artist

George Kulmala, *Northern Lake*, undated, oil on board, 34.7 x 39.7 cm Gift of Purchased from Alma College 1990

George Kulmala, *Sturgeon Lake*, undated, oil on canvas 74.9 x 87.5 cm Purchased from Alma College 1990

Elizabeth Lambe, *Port Stanley*, undated, watercolour on paper, 17.2 x 25.4 cm Gift of Dr. Cecil F. Webb

Murray T. Lawson, *Northern Shingle Beach*, 1886, oil on canvas, 11.7 x 16.6 cm Gift of Mr. and Mrs. Donald H. Anderson

Murray T. Lawson, *Choppy Weather - Great Lakes*, 1884, oil on canvas, 39.3 x 27.3 cm Gift of Mr. and Mrs. Donald H. Anderson

Murray T. Lawson, *Canadian Scene*, 1861, oil on canvas, 55.2 x 89.8 cm Gift of Mr. and Mrs. Donald H. Anderson

Arthur Lismer, *The Refinery In Wartime*, c. 1930, Charcoal and Gouache on paper, 45.1 x 56.2 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Arthur Lismer, *Riverdale Zoo*, 1926, pencil on paper, 27.5 x 21 cm Gift of Brian Ayer

Arthur Lismer, *The Big Freighter and Little Drifter*, 1919, Lithograph, 32 x 43.4 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Marion Long, *Eighty Years*, undated, oil on canvas, 106.68 x 91.44 cm Gift of Purchase through the Walter and Duncan Gordon Charitable Foundation

Marion Long, *Portrait of a Lady*, undated, oil on board, 27 x 21.2 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Elizabeth McGillivray Knowles, *Untitled Chicken*, 1925, oil on canvas, 12.7 x 17.78 cm Gift of Nicolas Corrie

Farquhar McGillivray Knowles, *Portrait of Lila C. Knowles*, undated, graphite on linen, 60.96 x 35.56 cm Gift of Ms. Shirley Mikelic

Farquhar McGillivray Knowles, *Untitled Old Man*, undated, oil on canvas, 42.6 x 34.6 cm Gift of Mrs. Eleanor Poole

Farquhar McGillivray Knowles, *Haying Time in Quebec*, undated, oil on board, 29.5 x 39.2 cm Purchased from Alma College 1990

Lila Caroline Knowles, *Summer in the Mountains*, undated, oil on board, 44.6 x 59.8 cm Gift of the Family

Lila Caroline McGillivray Knowles, *Farm Nestled in the Foothills*, undated, 39.8 x 49.7cm, Purchased through the Walter and Duncan Gordon Foundation

Lila Caroline McGillivray, *Maytime*, c. 1930-50, oil on board, 29.1 x 39.2 cm Gift of the artist

Lila Caroline Taylor Knowles, *Winter on the Country Home*, pre. 1948, oil on board, 35 x 40.7 cm Gift of Mrs. Helen Pincombe

Lila Caroline McGillivray Knowles, *Scarlet and Gold*, undated, oil on board, 39.2 x 49.5 cm Gift of the Women's Art Association and Lyceum Club

Lila Caroline McGillivray Knowles, *Stream and Hills*, undated, oil on canvas, 62 x 75 cm Purchased from Alma College 1990

Lila C. T. Knowles, *Untitled Trees by the Road*, undated, oil on board, 20 x 25 cm Gift of Mr. and Mrs Swann

Clark McDougall, *Talbot Street* 1964, oil on panel, 91.4 x 119 cm Purchased by the University Women's Club

Clark McDougall, *Portrait of George Thorman*, 1953, oil on panel, 79 x 59 cm Gift of Mr. George Thorman

Clark McDougall, *Buffalo Newsstand*, 1960 serigraph, 48 x 60 cm Gift of Mr. Jens Thielsen

Clark McDougall, *Still Life with Teapot*, 1949, oil on canvas, 38.1 x 50.8 cm Gift of the McDougall Group

Clark McDougall, *Drayton Street*, c. 1950, oil on masonite, 48.26 x 58.42 cm Gift of the McDougall Group

Clark McDougall, *Waterworks Park*, c. 1960, watercolour on paper, 38.1 x 48.26 cm Gift of Mr. and Mrs. Allan Williams

Clark McDougall, *Turning Colours*, 1947, oil on panel, 50.8 x 60.96 cm Gift of Mr. Jens Thielsen

Clark McDougall, *Untitled, Drawing #1*, 1972, felt marker on paper, 39 x 52 cm Gift of Donald and Marion McDougall

Clark McDougall, *Untitled, Drawing #3*, 1972, felt marker on paper, 39 x 52 cm Gift of Donald and Marion McDougall

Clark McDougall, *Portrait of Horse Now*, 1966, oil on board, 56 x 61 cm Gift of Dorothy Bowlby

Clark McDougall, *Downtown Buffalo*, 1960, oil on masonite, 91.5 x 122 cm Gift of Mr. and Mrs. Brian Finlay

Clark McDougall, *Portrait of Vincent Barrie*, undated, oil on masonite, 81.5 x 60 cm From the estate of Mary Ann Barrie

Clark McDougall, *Dan Patterson's House*, 1946, watercolour on paper, 42.1 x 47.1 cm Gift of Don and Marion McDougall

Clark McDougall, *Hawk's Cliff*, 1956, oil on board, 59 x 79 cm Gift of the McDougall Group

Clark McDougall, *Living Room Drayton Ontario*, undated, 61.5 x 81 cm Gift of The McDougall Group

Clark McDougall, *Untitled Woman with Corsage*, c. 1950, oil on masonite, 76.2 x 60.96 cm Gift of the McDougall Group

Clark McDougall, *By Radio Road*, 1973, Charcoal and Graphite on paper, 58 x 78.4 cm Gift of Jim and Eva Fishbach

Clark McDougall, *Untitled Horse Sparta*, c. 1950, oil on board, 40 x 50 cm Gift of Eleanor Smith in memory of Harry Smith

Clark McDougall, *Untitled Green Door*, undated, watercolour and pencil on paper, 73 x 57 Gift of the McDougall Group

Clark McDougall, *Untitled John and Talbot Street*, undated, watercolour and pencil on paper, 57 x 73 cm Gift of the McDougall Group

Eva Smith MacGillivray, *Untitled Portrait of Dr. Coyne*, undated, oil on canvas, 85 x 65 cm On loan from the collection of Mr. Steve Peters

Henry Nesbitt McEvoy, *Northern Shingle Beach*, c. 1885, oil on canvas, 30.6 x 25.5 cm Mr. and Mrs. Donald H. Anderson

Henry Nesbitt McEvoy, *A Wander in the Park*, 1865, oil on canvas, 35 x 50.5 cm Mr. and Mrs. Donald H. Anderson

Arthur Roy Morris, *Near Bruce's Mill*, 1962, oil on board, 28 x 35 cm Gift of Mr. Edwin Procnier

Arthur Roy Morris, *Willow, Catfish Creek*, 1985, oil on canvas 50 x 60 cm Gift of the Artist

Stanley Gordon Moyer, *Untitled Lovely Lady*, 1973, oil on canvas, 87 x 61 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Stanley Gordon Moyer, *Workers at Sunset*, 1953, oil on canvas, 45 x 61 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Ross Reverdy Osgoode, *Kettle Creek*, undated, oil on canvas, 44.6 x 68.65 cm Gift of Mr. Lawrence Ball

Ross Reverdy Osgood, *My Dream Garden*, 1929, oil on canvas 29.4 x 46.2 cm Gift of W. U. Lumley

Ross Reverdy Osgood, *Five Dollar Bill*, undated, oil on board, 21.7 x 29.3 cm Gift of Maude Spurr

Ross Reverdy Osgood, *Old English Church*, undated, oil on canvas, 25.5 x 30 cm Gift of Mr. and Mrs. Donald H. Anderson

Ross Reverdy Osgood, *Port Talbot Creek*, 1920, oil on canvas, 33.7 x 48.6 Gift of Mr. Lawrence Ball

Ross Reverdy Osgood, *Sir Wilfrid Laurier, St. Thomas, Liberal Party Convention*, 1893, oil on canvas, 117.5 x 155.8 cm

Ross Reverdy Osgood, *Gates of Arras*, 1918, oil on canvas, 84.5 x 120 cm Gift of Mr. Garvey Dowler

Ross Reverdy Osgood, *Untitled English Scene*, undated, oil on canvas, 41.1 x 66 cm Purchased from Alma College 1990

Ross Reverdy Osgood, *Gates of Arras, (Sketch)*, March 1916, 22 x 30 cm Gift of Miss Ruby Copeman

Ross Reverdy Osgood, *Untitled Valley*, 1819, oil on canvas, 46 x 72 cm Gift of Mr. and Mrs. Donald H. Anderson

Unknown Artist, Photographic Key for Ross Reverdy Osgood, *Sir Wilfrid Laurier, St. Thomas, Liberal Party Convention*, c. 1893

Hurbert S. Palmer, *Untitled Sheep Grazing*, undated, oil on canvas, 42 x 50 cm Gift of Brian Ayer

Hurbert S. Palmer, *Northern Ontario Pasture*, undated, oil on board, 26 x 33 cm Gift of Brian Ayer

Gordon E. Payne, *A Colonial Church*, undated, oil on board, 29.4 x 23.6 cm Gift of Mr. Gordon E. Payne

George Pepper, *Untitled Winter Landscape*, undated, oil on board From the estate of George Pepper and Kathleen Daily

Robert Wakeham Pilot, *La Gouette, Quebec*, undated, oil on canvas, 46 x 61 cm Gift of Brian Ayer

Gary Radford, *Funhouse*, 1982, graphite on paper, 20.32 x 25.4 cm Purchase Award 1982

George A. Reid, *Mountains Agawa Canyon*, 1929, oil on canvas 64 x 77 cm Purchased from Alma College 1990

William St. Thomas Smith, *Boy Reading*, undated, watercolour, 25 x 21 cm Gift of Mrs. Carol Rolfe

William St. Thomas Smith, *Frederick Payne*, c. 1890, watercolour on paper, 36 x 31.8 cm Gift of Eva McGillivray

William St. Thomas Smith, *An Artist Table*, c. 1880 watercolour, 23 x 43 cm Gift of Mr. and Mrs. Donald H. Anderson

William St. Thomas Smith, *Near Belfountain, Caledon Hills*, undated, watercolour on paper, 63 x 98 cm From the estate of Mary Ann Barry

William St. Thomas Smith, *Untitled Trees in the Valley*, undated, watercolour on paper 94 x 61 cm From the estate of Mary Ann Barry

William St. Thomas Smith, *Girl with Umbrella*, undated, watercolour, 43 x 30 cm Gift of Mrs. Carol Rolfe

William St. Thomas Smith, *Band Practice*, 1895, watercolour, 34 x 24 cm Gift of Mr. and Mrs. Donald H. Anderson

William St. Thomas Smith, *Untitled Two Figures*, undated, watercolour on paper, 33.02 x 50.8 cm Gift of In Mr. Ralph Counsell in memory of Noreen Counsell

William St. Thomas Smith, *Old English Church*, undated, watercolour on paper, 19 x 25 cm In Memory of W. C. Brooks

William St. Thomas Smith, *East Coast Breakers*, undated, watercolour on paper, 29.1 x 43.2 cm Gift of Mr. and Mrs. Donald Anderson

William St. Thomas, *Klingentor Rothernburg*, undated, watercolour on paper, 17 x 14.5 cm Gift of Charles Herr

William St. Thomas Smith, *Boy with Basket*, undated, watercolour on paper, 46 x 29 cm Gift of Mrs. Carole Rolfe

William St. Thomas Smith, *Old English Church*, 1890, watercolour on paper, 19.8 x 43.6cm Gift of Lt. Col. and Mrs. J.H. Rourke

William St. Thomas Smith, *Boathouse*, undated, watercolour on paper, 27.94 x 43.18 cm From the estate of Peter Ramsey

William St. Thomas Smith, *Glimpse of the Mountains, North Ireland*, undated, watercolour on paper, 22.86 x 27.94 cm Gift of In Mr. Ralph Counsell in memory of Noreen Counsell

William St. Thomas Smith, *Untitled Seascape*, undated, oil on canvas, 89 x 130 cm Gift of Ms. Barbara Veyvara

William St. Thomas Smith, *Canadian Autumn*, undated, watercolour on paper, 22 x 51 cm Gift from Alma College

William St. Thomas Smith, *Home From the Sea*, undated, watercolour on paper, 49.8 x 62.6 cm Gift from the Women's Art Association

William St. Thomas Smith, *Untitled Sailing at Sunset*, undated, watercolour on paper, 55 x 86 cm From the estate of Peter Ramsey

William St. Thomas Smith, *Cornish Scene*, 1927, watercolour on paper, 32.7 x 49.6 cm Gift of Mrs. F. J. Lapp in memory of Frederic Lapp

William St. Thomas Smith, *European Man with a Pipe*, undated, watercolour on paper, 25 x 19.5 cm Gift of E. T. Lamont

William St. Thomas Smith, *Untitled Break in the Clouds*, undated, watercolour on paper, 45 x 30 cm Gift of The Peter Ramsey Estate

William St. Thomas Smith, *Portrait of Mrs. Smith*, 1887, oil on canvas, 71 x 56 cm Gift of Mr. and Mrs. McLeod

William St. Thomas Smith, *Winter Scene*, undated, watercolour on paper, 67 x 90.2 cm Purchased with Acquisition Fund 1992

William St. Thomas Smith, *Untitled*, undated, watercolour on paper, 61 x 91 cm From the estate of Peter Ramsey

William St. Thomas Smith, *Ship in Estuary*, undated, watercolour on paper, 61 x 19 cm From the estate of Peter Ramsey

William St. Thomas Smith, *Iceberg - Gulf of the St. Lawrence*, c. 1930-35, watercolour on paper, 63.5 x 96 cm Gift Mrs. Carole Rolfe

Portrait of William St. Thomas Smith, Artist Unknown, undated, Gelatin Silver Print on paper, 25 x 32 cm Gift of Alma College

William St. Thomas Smith, *Untitled*, 1896, watercolour on paper, 37.5 x 53 cm Gift of Joel Ross Huber

Dr. Joseph Szabolcs, *Fishing Boat in Kettle Creek*, undated, watercolour on paper, 44 x 59 cm Gift of Ria Mann

William Sawyer, *Portrait of Mark Burham, Mayor of St. Thomas*, undated, oil on canvas, 75 x 63 cm On Indefinite Loan from the City of St. Thomas

Baillie T. Stephenson, *Old Mill*, undated, oil on masonite, 60.8 x 91 cm From the estate of Baillie T. Stephenson

Baillie T. Stephenson, *Wingaeersheek Sandcastles*, undated, oil on canvas, 49.6 x 59.7 cm From the estate of Baillie T. Stephenson

Ethyl B. Stripp-Stevens, *Bananas*, c. 1890, watercolour, 21 x 34 cm Gift of Dr. Elaine Keillor

Ethyl B. Stripp-Stevens, *Four Puppies*, 1890, watercolour, 21 x 34 cm Gift of Dr. Elaine Keillor

J. G. Walton, *Lake Erie*, 1914, watercolour on paper, 24 x 34 cm Gift of Mr. Jens Thielsen

Horatio Walker, *Cow In Pasture*, undated, watercolour on paper, 27.7 x 39.1 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Homer Watson, *Along the Grand River*, undated, oil on canvas, 30.48 x 38.1 cm Purchased 1990

John Claude Whale, *On the Grand River*, undated, oil on canvas, 29 x 39.6 cm Gift of Mr. and Mrs. Donald H. Anderson

John Claude Whale, *Mohawk Chapel*, undated, oil on canvas, 29 x 39.6 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Heard Whale, *Athletic Park, St. Thomas*, undated, oil on canvas, 50.8 x 71.12 cm Gift of Lt. Col and Mrs. J. H. Rourke

Robert Heard Whale (Attrib.), *View of the Grand*, undated, oil on canvas, 54 x 90 cm Gift of Mr. and Mrs. Glenn Phibbs

Robert Heard Whale (Attrib.), *View of Niagara Falls*, undated, oil on canvas, 60 x 101 cm Purchased from Mr. George Thorman

Robert Reginald Whale, *Original Massey Plant, Brantford*, c. 1870 Graphite on paper, 18.3 x 24.6 cm Gift of Dr. Cecil F. Webb

Robert Reginald Whale, *English View*, 1836, oil on canvas, 23.5 x 30.5 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Reginald Whale, *Woman on Rural Road*, 1865, oil on canvas, 44.2 x 59.4 cm Gift of George Whale (descendant)

Robert Reginald Whale, *St. Winnan's*, c. 1835, oil on canvas, 22.8 x 29.3 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Reginald Whale, *Picnic and Sheep*, undated, oil on board, 41 x 30.5 cm Gift of Dr. Cecil F. Webb

Robert Reginald Whale, *Cows*, c. 1830, oil on canvas, 29.1 x 37.4 cm Gift of Dr. Cecil F. Webb

Robert Reginald Whale, *Portrait (Whale Family)*, undated, oil on canvas, 30.4 x 20.7 cm Gift of Dr. Cecil F. Webb

Robert Reginald Whale, *Sheep*, undated, oil on board, 33 x 47.5 cm Gift of Dr. Cecil F. Webb

Robert Reginald Whale, *Whale Cousin (Patience)*, 1830, 35.8 x 26.7 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Reginald Whale, *John Claude Whale (age 8)*, 1860, oil on canvas, 32.5 x 30 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Reginald Whale, *Fish*, undated, oil on paper, 22.2 x 32.1 cm Gift of Mr. Cecil Webb

Robert Reginald Whale, *Rev. H. Denny*, 1861, oil on canvas, 75.5 x 64 cm Purchased with the Assistance of the Province of Ontario

Robert Reginald Whale, *Ontario Rural Valley*, 1860, oil on canvas, 72.2 x 58.5 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Reginald Whale, *John Claude Age 35*, 1887, oil on canvas, 71.2 x 61 cm Gift of Mr. and Mrs. Donald H. Anderson

Robert Heard Whale (Attribute), *Autumn Scene*, undated, watercolour on paper, 54.1 x 44 cm Gift of the Women's Art Association

Robert Heard Whale, *Cattle and Woodland Stream*, c. 1880, 44.8 x 65.8 cm Mr. and Mrs. Donald H. Anderson

Robert Reginald Whale, *Captain Wm. Best*, c. 1836, oil on canvas, 67.6 x 47.8 cm Gift of Mr. and Mrs. Donald Anderson

Curtis Williamson, *Mending the Creel*, undated, oil on canvas, 53 x 44.5 cm Purchased from Alma College 1990

Feature Wall

John W. Beatty, *Credit River Meadowvale*, undated, oil on panel, 11.7 x 35.5 cm Gift of Mr. and Mrs. Donald H. Anderson

George Chavignaud, *Pastoral Cottage*, 1915, watercolour on paper, 8.3 x 15.2 cm Gift of Fred Schaeffer through the Ontario Heritage Foundation

Davidson S. Kelso, *The Boardwalk - Port Stanley*, 1915, oil on board, 18.8 x 29.2 cm Gift of Dr. Cecil Webb

Edgar Lee Laur, *Untitled*, 1918, Mezzotint on paper, 11.3 x 16.4 cm Gift of Mr. and Mrs. William Haight

Clark McDougall, *October on Patterson Farm*, undated, watercolour on paper, 11 x 16.5 cm Gift of Dr. Cecil Webb

David Milne, *Untitled*, undated, etching on paper, 12 x 17 cm Gift of Brian Ayer

Lila Taylor Knowles, *Autumn Days*, c. 1910 oil on board, 22.86 x 31.75 cm Gift of Mr. Ralph Counsell

Lila C. T. Knowles, *Untitled Cows*, undated, oil on board, 23 x 30 cm Gift of Mr. and Mrs. Swann

Ross Reverdy Osgood, *Untitled Landscape*, undated, watercolour on paper, 8.5 x 14.5 cm Gift of Mr. and Mrs. Donald Anderson

Ross Reverdy Osgood, *Untitled Study of Man's Head*, undated, oil on canvas, 24.6 x 20.3 cm Gift of Mr. and Mrs. Donald Anderson

Gordon Payne, *Lighthouse Port Burwell*, undated, oil on board, 12 x 8.8 cm Gift of Dr. Cecil Webb

William St. Thomas Smith, *Kettle Creek Valley*, c. 1900, oil on canvas, 23.5 x 33.1 cm Gift of Mr. and Mrs. Donald Anderson

William St. Thomas Smith, *The Old Sailor*, undated, watercolour on paper, 30 x 21.5 cm Purchased in 1990

William St. Thomas Smith, *Untitled Portrait of a Man*, undated, 22.86 x 12.7 cm Gift of Mr. Peter Ramsey Estate

William St. Thomas Smith, *Untitled Waves*, undated, watercolour on paper, 19.5 x 29.5 cm Gift of the Mr. Peter Ramsey Estate

William St. Thomas Smith, *Untitled Seascape*, undated, watercolour on paper, 13 x 23 cm Gift of the Mr. Peter Ramsey Estate

William St. Thomas Smith, *Untitled Portrait of Old Man with Blue Collar*, undated watercolour on paper, 29.21 x 24.13 cm Gift of Mr. Peter Ramsey Estate

William St. Thomas Smith, *Fishing Boat on Kettle Creek*, undated, watercolour on paper, 29 x 22 cm Gift of Mr. Charles Herr

Ethel Stripp-Steven, *Erie Lodge - Port Burwell*, undated,
watercolour on paper, 21.5 x 17 cm Gift of D. Elaine
Keilor

Elizabeth Wilkes, *View of Alma College*, 1940, water-
colour on paper, 27 x 34.5 cm Purchase Alma College
1990

Walter Yarwood, *Henvey Inlet*, 1989, oil on canvas,
25.4 x 30.48 cm gift of Mr. Edwin Procunier

