

Treasures of the Art Collection at Library and Archives Canada: a story about collectors

Kaleidoscope presentation by Jim Burant,
October 22, 2008

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On April 8, 2002, the Minister of Canadian Heritage, the Hon. Sheila Copps, and Ian Wilson, our current Librarian and Archivist, announced the acquisition of the Peter Winkworth Collection of Canadiana, one of the latest in a long line of major acquisitions of artistic treasures held by LAC!



This is a story about great collectors and their passion for collecting.....

Announcement of the 2002 Winkworth acquisition. Seated l. to r.: Jim Burant, Ian Wilson, Hon. Laurier Lapierre, Roy Heenan (family representative), with Ian Gillespie, chair of EDC seated behind, and conservator Wanda McWilliams (standing). Photo copyright: Dale Cameron.

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Public Archives of Canada was created in 1872 through an order-in-council which appointed an officer in the Department of Agriculture (Douglas Brymner, at left) to be responsible for historical documents of national significance. In 1903, the head of the Archives was given the additional responsibility of selecting and preserving valuable records of the federal government. An Act of Parliament (1912) transformed the Archives into a separate department, the Public Archives.

One of the first works of art ever acquired, in 1888, was Robert Rutherford's painting of *The Surrender of Poundmaker to General Middleton, 1885* (right).

Brymner also started collecting numismatics, stamps, and photographs as part of his efforts to preserve Canadian history.



In 1904, when Arthur Doughty became the second Dominion Archivist one of the first priorities was a new Archives building, which opened in 1905, and which he saw as a “museum” of Canadian history.



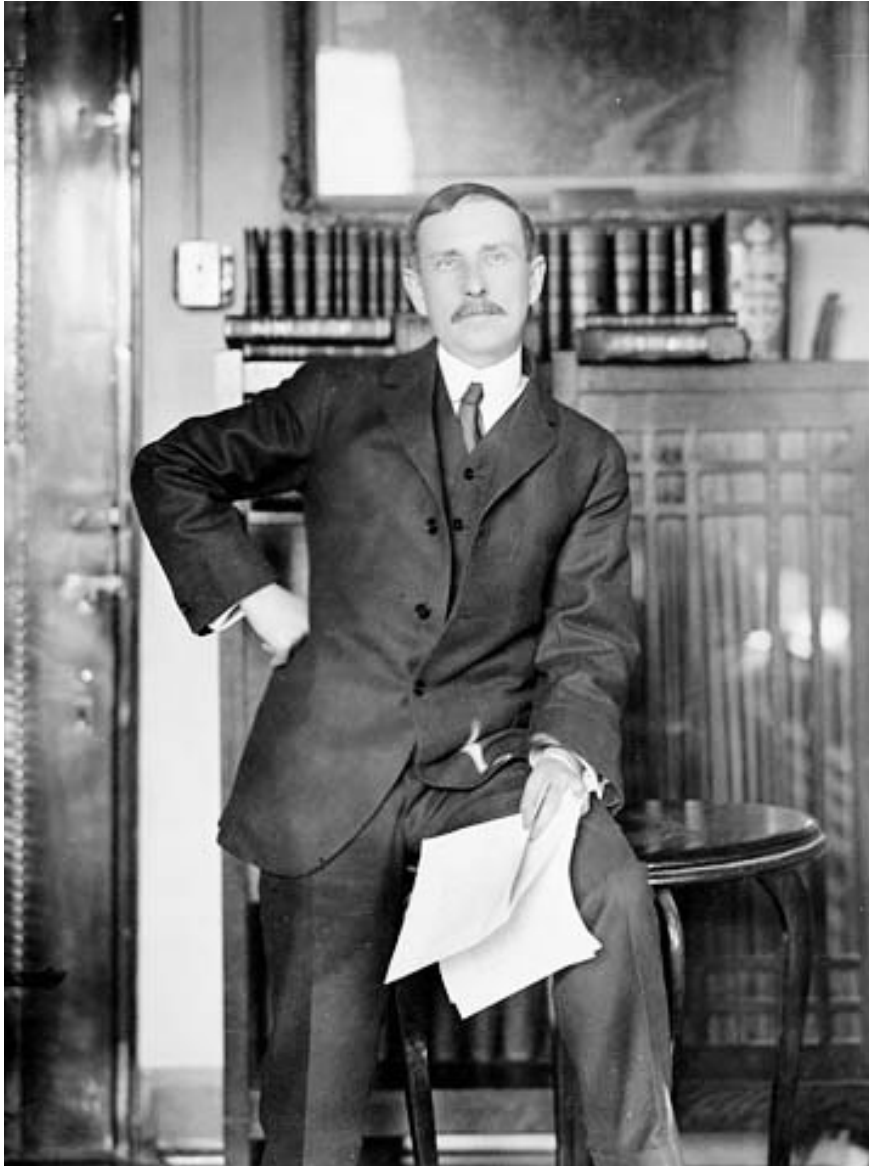
New archives building in 1905.

The Minto Room of the Public Archives with historical displays, ca. 1925



By 1908, Mrs. Humphrey Ward, an English writer visiting Canada, would be writing, after a visit to the building, that:

“The Archives represent the birth and future of Canadian history, and a Canadian patriotism - four years' work, and already it is influencing ideas and politics, among a young people who did not know they *had* a history.



We are so accustomed to Canada as we see it now, and as we move in it, that we are hardly conscious of the fact that what are to us to-day thriving cities and familiar scenes, formed, only a few years ago, part of a vast wilderness untrodden by the foot of the white man. It is here that illustrations associated with the beginnings and the advance of our civilization prove such valuable aids, since they permit one to obtain a connected and systematized view of our development.^[1]

[1]. Kenney, James F., Catalogue of Pictures... in the Public Archives of Canada (Ottawa: Secretary of State, 1925), preface.

Arthur Doughty, Second Dominion Archivist, from 1904 to 1935. During Doughty's tenure, the Picture Division was formed, in 1906, and the collection grew from a few thousand to more than 25,000 items in a short space of time.

Doughty was also one of the great collectors of war trophies - during the First World War, he traveled to Europe collecting war records and war trophies in order to document Canada's contributions to the cause:



2nd Ottawa War Trophies Exhibition, 1918



Dr. Arthur Doughty (second from left)
and Major Gustave Lanctot (right) collect
war records in France

Doughty also began to approach English families in search of works of art which would illustrate and explain Canadian history to a country which was largely unaware of its own past. Such contacts continued to resonate even after his death in 1936, with donations coming from English families well into the 1940s.

He also began making contacts with a network of dealers, auctions houses, and like-minded individuals, and the result was a growing collection of works which are now recognized and valued as treasures of Canada.



Frances Anne Hopkins
*Red River Expedition at
Kakabeka Falls, 1870*
Oil, acquired 1917 from the
widow of Major-General
Wolseley.

Doughty, through his contacts with Canadian publisher Robert Brook in New York, was able to acquire four more Hopkins paintings, considered to be among the LAC's greatest treasures, in 1922. The publisher asked only \$ 1,000 for the works, but was still out of pocket when he died, since Doughty's budget was always relatively small. His estate was finally paid in two \$500 installments, but by the mid-1920s the paintings had already become famous!



Whenever dignitaries come to LAC they are brought to the Gatineau Preservation Centre and ushered into the painting vault to see these four paintings. Here Lord Elgin, the Hon. Adrienne Clarkson, and Mr. John Ralston Saul admire them on their storage rack, as Ian Wilson explains more about them.



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Doughty's years as a collector were characterized by a number of significant acquisitions of what we now think of as "national treasures", some of which he purchased in cooperation with other great private collectors of Canadiana, including Sigmund Samuel, John Clarence Webster, William Hugh Coverdale, and W.C. Pitfield. Some of these collectors eventually donated their own collections to other institutions.



Sigmund Samuel Library Bldg., University of Toronto, which formerly housed the Samuel Canadiana Collection of the Royal Ontario Museum. The collection is now at the main ROM building.



New Brunswick Museum, Saint John, New Brunswick, whose centrepiece is the J. C. Webster Collection of Canadiana

For example, in 1926, Doughty on behalf of the Archives, acquired 354 watercolours by James P. Cockburn from a London dealer. He split the collection with private collectors W.H. Coverdale and Ward Pitfield since none of them could afford the purchase price on their own. The Archives got about 200 of the works, but there was an unforeseen ending for LAC later on....

James Pattison Cockburn, *Quebec from the Ice*, 1830, Watercolour



James Pattison Cockburn, *Road Between Kingston and York, Upper Canada*, ca. 1830, Watercolour

James Pattison Cockburn, *Making a Road Between Kingston and York*, ca. 1830, Watercolour



Doughty's period as Dominion Archivist also saw the acquisition of major treasures such as the works of such military and colonial artists as James Peachey, Philip John Bainbrigge, Sempronius Stretton, George Heriot, and Peter Rindisbacher, amongst others.



James Peachey, *A View of the City of Quebec with the Citadel and Outworks on Cape Diamond*, ca. 1785.
Watercolour

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Peachey's works, acquired in the 1910s from various sources, are among the earliest accurate depictions of the St. Lawrence river valley, and includes the only contemporary and authentic visual records of the coming of the Loyalists to Upper Canada.

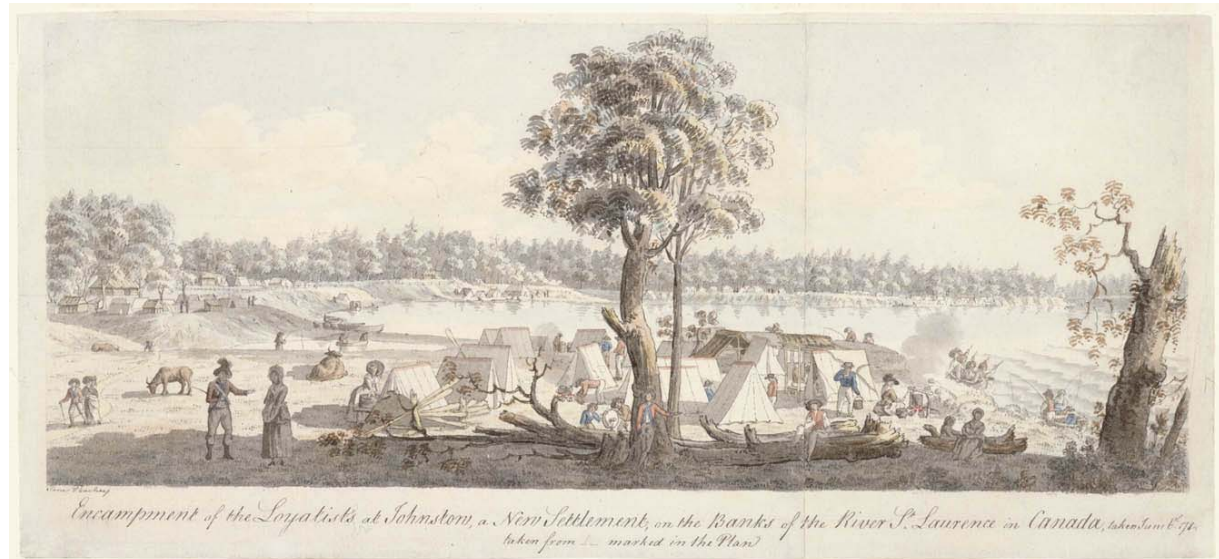
The works are both important because of their content, and beautiful because of Peachey's qualities as a draftsman and artist.



James Peachey, *A South-East View of Cataraqui (Kingston)*,
July 16, 1784
Watercolour

James Peachey, *Encampment of the Loyalists at Johnstown ... on the banks of the St. Lawrence River*, taken June 6th, 1784

Watercolour



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Doughty purchased 147 watercolours by British officer Philip John Bainbrigge (1807-1881) from a London dealer in 1922 for less than £ 50. These works from the 1840s provide a wonderful eye-witness view of the difficulties of settling the largest boreal forest in the western world – between 1820 and 1850 most of the Eastern Townships and southern Ontario were denuded of their immense forest cover, a massive loss of trees unmatched in history.



Philip John Bainbrigge, *A Clearing –
Bush Farm near Chatham, 1842*
Watercolour



Philip John Bainbrigge,
A Bush Road, Upper Canada, 1842
Watercolour



The military artist Sempronius Stretton was stationed in Upper Canada prior to the War of 1812. His work is wonderful on a variety of levels, not least because of his interest in nature, as seen as these four studies of birds: Bluebird (shot at Toronto 1804), Cardinal (shot at Toronto 1803), Red-winged Blackbird (or “Epaulette Bird”), Red-Headed Woodpecker, Shot at York Upper Canada, 1804
Watercolours



Surprisingly he did not record the passenger pigeon, although it was probably the commonest bird in Upper Canada at the time.



Sempronius Stretton's view of *York Barracks, Lake Ontario, Upper Canada, 1804*, a watercolour, is among the earliest views of what is now Canada's largest city.

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Doughty's acquisition of a number of watercolours and prints done by the deputy Postmaster-General of the Canadas, George Heriot, during his tenure here between 1791 and 1816, should also be noted. Herito wrote the first illustrated travel book about Canada, and one of the first histories.



George Heriot,
Great Falls of the River Saint John, 1807
Watercolour

George Heriot,
Niagara Falls, 1801
Watercolour



There is some uncertainty as to when Arthur Doughty acquired the 39 watercolours and drawings about the Selkirk colonists and their experiences in Red River from 1821-1826 – they may have come from a Paris dealer in 1913 – but their value both as visually important historical documents, and as works coveted by collectors of Western American art, is undoubted, as recent auction sales have shown!



Peter Rindisbacher
*Winter Fishing on the Ice of the Assiniboine
and Red Rivers, 1821*
Watercolour

Peter Rindisbacher
*The Red Lake Chief, making a speech to the
Governor of Red River at Fort Douglas in
1825.*
Lithograph, hand-coloured, 1826



The coming of the Depression, and Doughty's retirement in 1935 because of ill-health, meant that the early "Golden Age" of art collecting came to an end. Although some major acquisitions were made in the 1930s (the William Molson Macpherson Collection, the Charles Murphy Collection, and the Thomas Mitchell Collection, for example), there were nowhere near the same numbers of major acquisitions of treasures as there had been in the 1920s.

The Mitchell collection, two albums of photographs and a series of watercolours, document the 1875-1876 Nares expedition to the High Arctic. They are among the most valuable of the Archives' Arctic holdings.



Thomas Mitchell's watercolour, *The Return of the Sun, Discovery Harbour, Ellesmere Island, March 1, 1876* is a favourite work of mine. The emotional response to seeing the sun again after six months of darkness is well –represented in this magnificent work.

Clarence Gagnon's *Early Winter Morning in the Woods, Baie St.-Paul, 1923*, an oil painting from the William Molson Macpherson Collection, is one of about 200 works bequeathed by this Quebec collector in the mid-1930s.



Arthur Doughty did not always succeed in his efforts to build a great documentary art collection.

His greatest failure was undoubtedly his inability to meet the demands of Paul Kane's grandson, Paul Kane III, who offered to sell his grandfather's collection of 229 western Canadian sketches and two field notebooks to the Archives for \$ 100,000 in the early 1930s. Unfortunately, Mr. Kane was a difficult man, and his timing was bad, since the Depression had hit, and a new Conservative government was in power, and in no mood to spend on art. For more than twenty years, the case with Mr. Kane dragged on, and W. Kaye Lamb, Doughty's successor as Dominion Archivist, finally ended negotiations in 1951. When Mr. Kane sold the collection to William Stark, an American collector, in 1957 for \$ 75,000 it became the centrepiece of the new Stark Museum of Art in Orange, Texas, and sparked outrage among Canadians interested in their heritage.



The exterior and interior of the Stark Museum
(photos courtesy of the Stark website)



As a result of massive cuts in staff and budgets, Doughty's successors, Gustave Lanctôt and W. Kaye Lamb, were unable to make the same kind of important art acquisitions over the next two decades after Doughty's departure. Although the PAC continued to accept donations it was as a passive recipient rather than as an active acquirer, and it continued its historical museum role, with growing collections in such areas as philately, numismatics, photography, and film. By 1966, however, this historical "museum" role had been devolved to the various other National Museums, or to other government agencies. On a positive note, the National Library was created in 1953, taking on the "library" role formerly played by Public Archives, as well as taking on responsibilities from the Library of Parliament. The opening of a new Public Archives-National Library building in 1967 meant the end of PAC's museum function, but the beginning of stronger acquisition programs in both the private and government sectors.



Rt. Hon. Lester B. Pearson entering the new Public Archives and National Library after official opening ceremony, 395 Wellington Street, June 1967.

Although many collections, particularly the war trophies and numismatic and philatelic collections, as well as 3-D objects, were transferred to other museums in the 1950s and 1960s, the Archives did continue to play a museum-type role in the public eye:

- In 1955 Laurier House was assigned to the Archives to administer and run, a role it continued to play until the early 1990s, when the building was turned over to Parks Canada (below left)
-
- In 1989, the Archives opened the Canadian Museum of Caricature close to the National Gallery. This museum survived only until budget cuts imposed by the federal government in 1994
- In 1967, an agreement was reached with the National Gallery of Canada, which designated the Archives as the repository of the country's "national portrait collection". In 2001, the federal government formally announced the creation of the Portrait Gallery of Canada, to be housed in the former US Embassy on Wellington Street in Ottawa (below right, an artist's rendition of the proposed building and its addition). This project has yet to come to fruition



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While the art collection had grown slowly in the two decades from 1935 to 1959, it gained new impetus in 1959 when a new staff member was hired to work in and eventually manage the Picture Division – Georges Delisle (seen at the podium in this photo from a 1974 exhibition opening). Delisle had a collector's eye, and found capable and energetic staff to help him realize a vision for an enlarged program, not just in collecting art, but also photography, film, television, and sound archives

During M. Delisle's tenure as director of the Division, he oversaw the transfer of many collections to the new national museums, supervised the move of collections to a new building, was the driving force behind the concept of the National Portrait collection, and oversaw efforts to create an Archives of Canadian Art, as well as creating major programs in heraldry, medals, costumes, posters, and caricatures



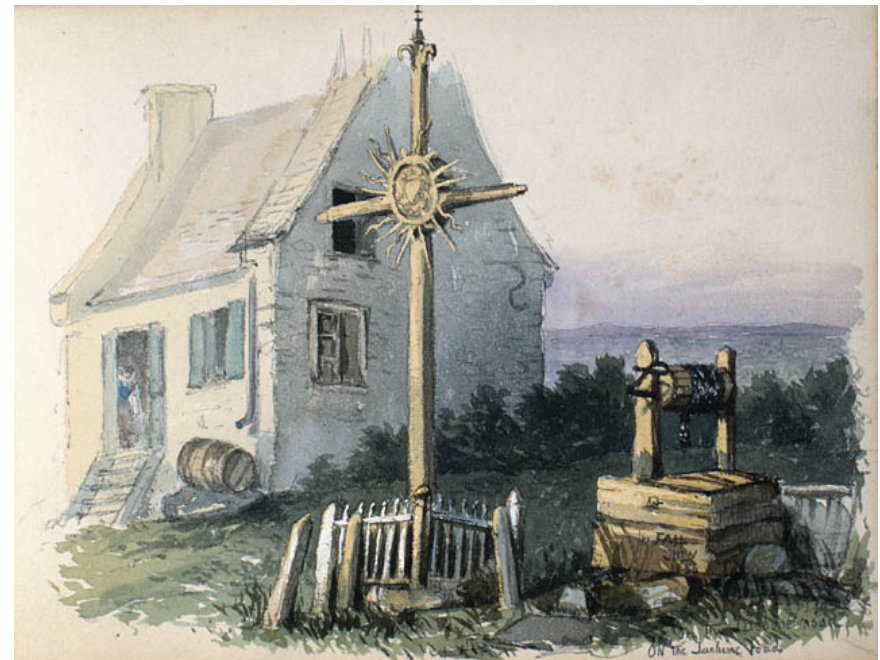
Perhaps it is not coincidental that Georges Delisle came on staff just as the Archives' acquisition program for documentary art had begun to revive. Some of the LAC's most important collections were acquired in the 1955-1960 period, including the George Back 1825-1827 sketchbook, the Hopkins sketchbook, the Ainslie Collection, the Chaplin Album, and the McGillivray-McTavish and Stephens family portrait collections, among others.



Frances Anne Hopkins
On the Lachine Road, July 1866
Watercolour

Hopkins' sketches give us clues as to how she created her major paintings, and are important in understanding the working methods of this notable artist.

George Back, *Portage La Loche between Lac La Loche and the Clearwater River, July 16, 1825*
Watercolour from 1825-1827 sketchbook done while on the 2nd Franklin Arctic expedition. This work is my favourite watercolour in all the collection.



The Mrs. Chaplin Album, acquired from an English estate in Lincolnshire in 1956, is an important record of life in Canada in the 1838-1842 period. Little was known of her until serious research was undertaken in the 1980s, which I recently published in a book on her watercolours and diaries.



Millicent Mary Chaplin,
Col. Chaplin's Stable and Yard, Quebec, ca. 1840.
Watercolour

Millicent Mary Chaplin,
View from Mrs. Chaplin's Dressing room Window,
Quebec, ca. 1840
Watercolour



Many important portrait collections, such as these from the Mctavish-McGillivray family depicting important early fur trade families, also came in during the late 1950s.



Formerly attributed to John Hoppner
Portrait of Simon McTavish, ca. 1800
Oil (left)



Richard Reinagle
Portrait of Simon McGillivray in Masonic regalia, ca. 1805
Oil (right)

Sometimes works were donated from distant lands – such as this group of 22 watercolour by British officer Henry F. Ainslie, acquired from family descendants who had settled in New Zealand. Ainslie's work includes one of the few depictions of a site of one of the Upper Canadian rebellion battles.



Henry Francis Ainslie (1806-1883)
Fort Henry, Kingston, April 1839
watercolour

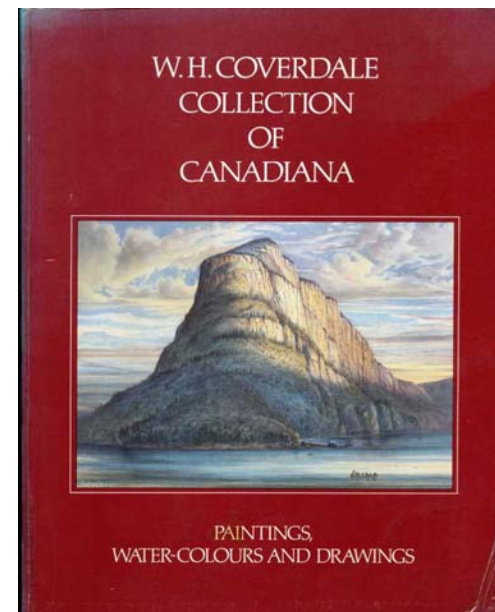
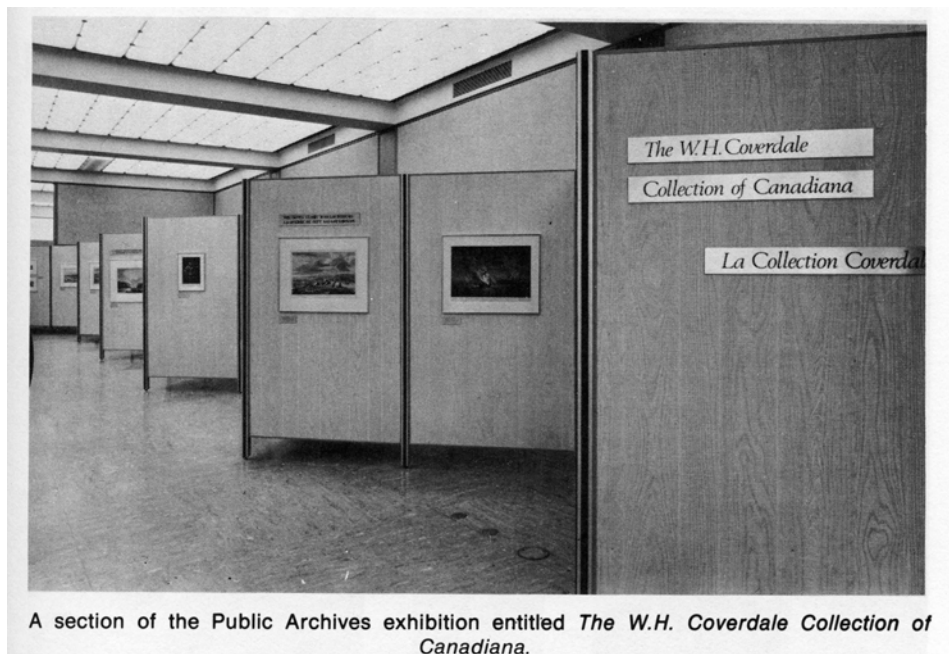
Henry Francis Ainslie (1806-1883)
Site of the Battle of the Windmill, near Prescott,
1839
watercolour



In 1970, one of Arthur Doughty's long-standing relationships bore fruit under Georges Delisle, and came to public notice through the work of some brilliant staff, including Michael Bell and Martha Cooke. This was the acquisition of the William H. Coverdale Collection of Canadiana (also known as the Manoir Richelieu Collection) from Coverdale's company, Canada Steamship Lines.

This collection includes more than 2,500 works of art as well as more than 200 maps and other documents, with the bulk of the collection going to the Archives, and 66 works going to the growing Canadian historical collection of the National Gallery of Canada. The purchase price at the time, \$ 875,000, was a record for the Archives!

The acquisition was celebrated by a national tour of more than 100 works, and eventually, a catalogue of the paintings, drawings, and prints.



The Coverdale Collection acquisition reunited more than 50 watercolours from the original collection of 354 works by James Pattison Cockburn which had been split up in 1927 between Doughty, Coverdale, and Ward Pitfield, as well as bringing other magnificent treasures into the collection, including works by Robert Hood, John James Audubon, and Elizabeth Frances Hale, amongst others. Some of the most interesting of the works acquired appear over the next few pages.



James Pattison Cockburn
The King's Stores on Cul-de-sac Street, Quebec,
1830
Watercolour.

James Pattison Cockburn
*Soldiers Clearing Snow in the Artillery Barrack Yard behind
the Dauphine Barracks, Quebec City, Lower Canada, ca.
1830*

Watercolour.





Elizabeth Francis Hale after Edward Walsh, *Part of York the Capital of Upper Canada on the Bay of Toronto in Lake Ontario*

This watercolour is by one of the earliest woman amateurs working in Canada, and depicts the tiny settlement of York (now Toronto).



Robert Hood's *The Hudson's Bay Company Ships Prince of Wales and Eddystone Bartering with the Eskimos off the Upper Savage Islands, Hudson Strait, 1819*, is one of the most evocative and emotionally powerful watercolours in the collection. Taken on the first Franklin expedition to the Arctic from 1819-1822, here we see the power of European technological might contrasted with the aboriginal lifestyle. In the end Hood as well as 12 others of the exploring party starved to death on the Arctic tundra while their companions only survived because they were rescued by Dené hunters.

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Six of Hood's wonderful finished watercolours, the only ones in a public collection anywhere, came with the Coverdale Collection. They show a talented and meticulous artistic style by a young man whose life was cut short by European resistance to native ways of working and survival.



Robert Hood
Building Fort Enterprize on the Winter River, Northwest Territories, Autumn 1820 .
Watercolour

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John James Audubon
The Birds of America, 1838, plate 70:
Black-throated Diver.
 Engraving and aquatint

The Coverdale Collection includes almost 400 prints from Audubon's famous *Birds of America* and *Quadrupeds of America* sets, executed in the late 1830s. These rare prints now sometimes sell for \$ 10,000-15,000 each, with one, *The Wild Turkey* plate, sometimes selling for more than \$ 100,000.



John James Audubon
The Birds of America, 1838, plate 69:
The Great Auk.
 Engraving and aquatint

In the 1970s, such major collections as the Imperial Oil-C. W. Jefferys Collection, the Régor Costume Collection, and the Robert Reford Collection of Canadiana swelled the holdings of the Archives' art collection considerably. The most prestigious acquisition of the decade, however, was that of the Four Indian Kings, made in 1977, one of the first acquisitions made with the assistance of the Canadian Cultural Property Export and Import Act, passed in 1976, partly in response to the loss of the Kane collection, and the threatened export of the Imperial Oil Collection to corporate HQ in Texas.



Portrait de Tee Yee Neen Ho Ga (baptized Hendrick,
oil



Portrait de Etow Oh Koam (baptized Nicholas)
Oil



Portrait de Sa Ga Yeath Qua Pieth Tow (baptized Brant)
Oil

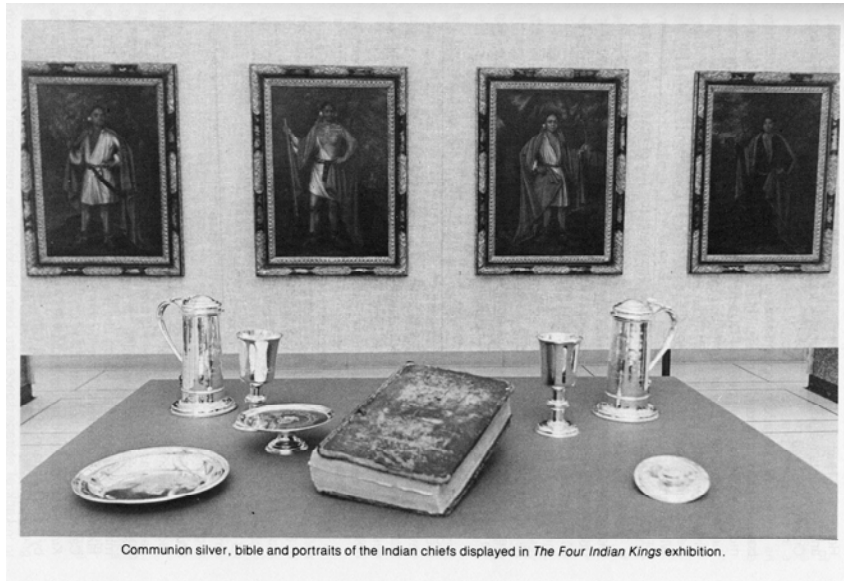


Portrait de Ho Nee Yeath Taw No Row (baptized John)
Oil

All works by Jan Verelst (1648-1734)

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This acquisition resulted in the only visit ever made to the Archives' facility by the Queen, to visit an exhibition related to the Four Kings



Her Majesty Queen Elizabeth II visiting the exhibit accompanied by Dr. Smith, Dominion Archivist

The Four Kings, together with the Queen Anne Communion silver and Queen Anne Bible



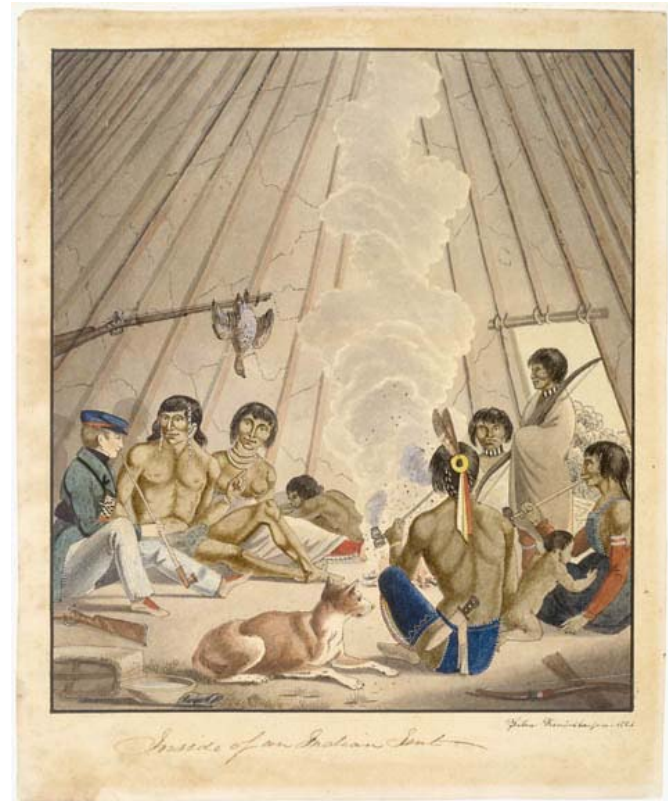
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Another of M. Delisle's major acquisitions was the repatriation of the Canadian material in the David Ives Bushnell Collection which was sold by the Peabody Museum of Harvard University in 1981. This rich collection of more than 80 works greatly strengthened holdings relating to First Nations.



Peter Rindisbacher
Inside of an Indian Tent, ca. 1825
Watercolour

Edward P. Bedwell,
Songish Village opposite Victoria, Vancouver Island, ca. 1863
Watercolour



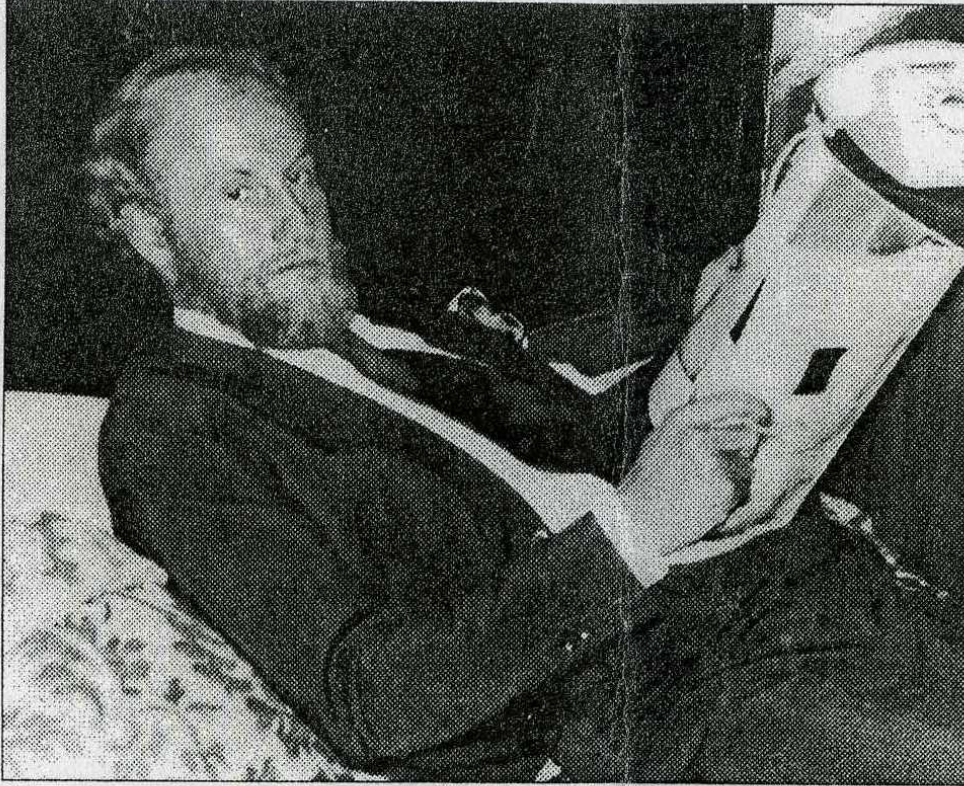
One consequence of this acquisition was that the Archives finally acquired a dozen works by Paul Kane to its holdings, thereby closing the story on its failure to acquire the major Kane collection in the 1930s



Paul Kane,
Kee-akee-ka-saa-ka-wow "The man that Gives the War Whoop",
Cree Indian, Fort Pitt, 1848.
Watercolour



Paul Kane
Cree or Assiniboin Lodges in Front of Rocky Mountain Fort (Alta)
Indian, April, 1848.
Watercolour



Winkworth: started his collection after a boating accident

Peter Winkworth, shown looking at some of his collection – photo from Daily telegraph obituary column of August 2005

Georges Delisle's most lasting legacy, however, was his decision to befriend and to enlist the assistance of a little-known Canadian collector in his efforts to repatriate important works of Canadian art from abroad. This was Peter Winkworth, a Canadian citizen resident in London, England, whose enormous collection of Canadian documentary art had been amassed over a period of several decades by the time he began to advise the Archives in the 1970s.

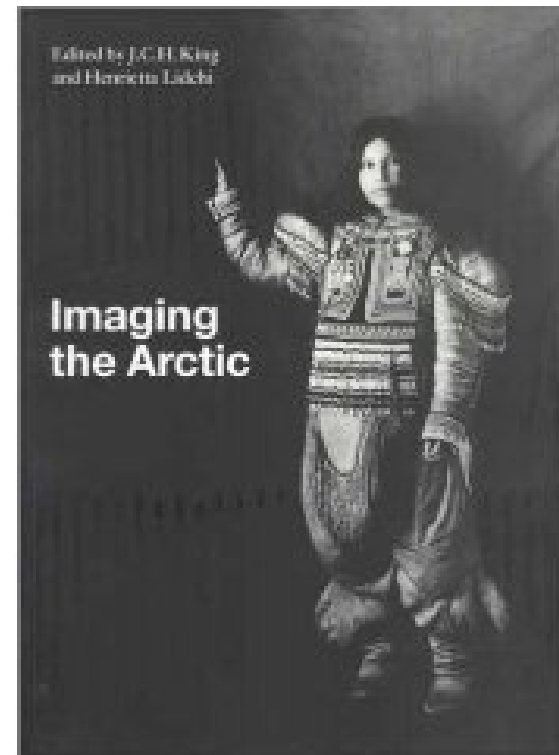
Mr. Winkworth was responsible for steering the owner of the Four Indian Kings to the Archives, and acted as intermediary in negotiations relating to the Bushnell Collection, as well as in other cases, such as the Labrador Inuit works by Angelika Kauffman.

Although Mr. Delisle retired in 1988, the Archives' relationship with Mr. Winkworth continued.

While I was in London, England, attending the British Museum conference (see right) in April 1996, Peter Winkworth invited me to come and view his collection at his residence. Upon my return, I wrote a four-page memo and was able to persuade senior managers and Dr. Jean-Pierre Wallot, who had succeeded Dr. Smith as National Archivist in 1986, to begin negotiating for the acquisition of Peter Winkworth's magnificent collection, by then consisting of several thousand works of art, as well as illustrated publications, artifacts, and other material. As I stated in my report on April 30, 2008:

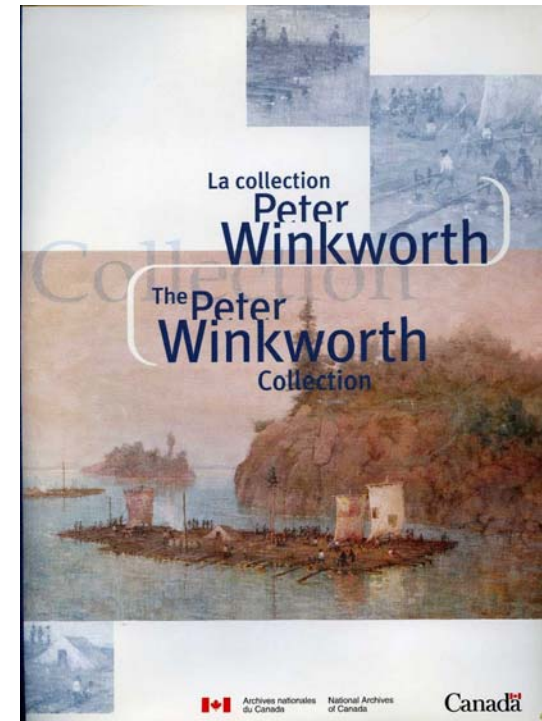
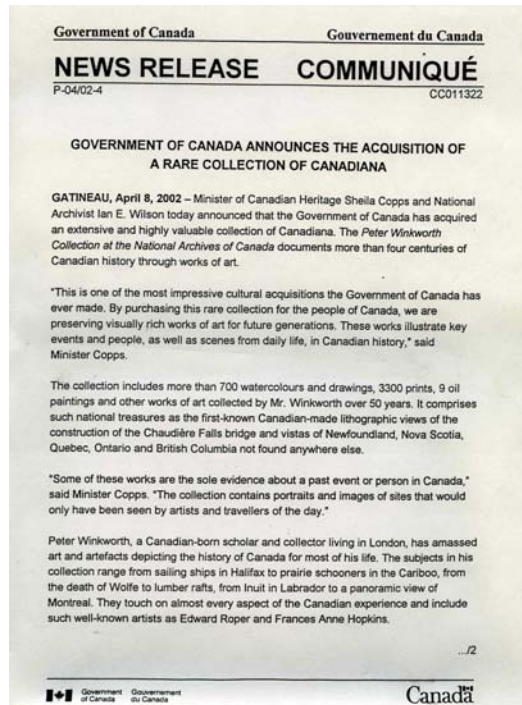
"I had been informed that Mr. Winkworth had an extensive collection, but nothing prepared me for the size and scope of the holdings I encountered. I spent 6 hours with him in his house, and estimate that I may have seen 2,000 to 2,500 items, which represents at best 20-25% of the total. I would estimate that the entire collection may be as large as 8,000-10,000 items. I was also prepared for a collection which was largely print-related, but was surprised and astounded at the amount of original paintings, drawings and watercolours I saw."

By October 1998, two independent evaluators had come up with a baseline value for the artworks in the region of \$ 7.5 to \$ 8 million, far too rich for the Archives' by the much-reduced budget. Several avenues were explored, including possible private-sector funding, but no progress was made, and Mr. Winkworth's health issues stalled negotiations.



However Ian Wilson, who had succeeded Dr. Wallot as National Archivist in 1999, persisted in spite of all the odds against him.

When Sothebys, acting on behalf of the Winkworth family, offered LAC a large portion of the collection for sale in November 2001, Mr. Wilson sought out special government funding, and got it, resulting in the acquisition in March 2002 of more than 4,000 works for a price of \$ 5,300,000, one of the largest single acquisitions ever made by the Archives.



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WHAT DID THE ARCHIVES ACQUIRE?

It was supposed to be a print collection but in fact was a collection of original watercolours, drawings, paintings, and a collection of unique and duplicate prints

The original material included several hundred watercolours by both well-known and previously unknown artists, as well as a small selection of paintings. Many of these artists still require research to learn more about them.

There were in addition almost 3,500 single-sheet or bound prints; more than 500 of these were unique prints or prints not previously represented in NA holdings, including some of the earliest known Canadian-made prints. Noticeable in the Winkworth collection was the fact that the original drawings or watercolours on which prints were based were part of the collection as well.

Many prints are variants on existing holdings, and even those which are “duplicate” prints provide greater scope for exhibition and use.

We'll look at some of the treasures which came with this acquisition in the next few slides, but I did want to make a point here.....



Jim Burant, Mary Allodi of the ROM, Lydia Foy, and Gilbert Gignac, examine the collection in 2002



Giving a tour to the Governor-General, her husband, and Lord Elgin, in 2003

Finally there is one more link back to Arthur Doughty – most of the 50 Cockburn watercolours owned by Peter Winkworth had come from the estate of Ward Pitfield, who had acquired them along with Arthur Doughty back in 1927! With the acquisition of the Winkworth and Coverdale Collections, the Archives had managed to reassemble almost all of the 354 works originally for sale in London in 1926!



James Pattison Cockburn
Neptune Inn, Quebec, 1830
Watercolour

James Pattison Cockburn
Court House and Jail, York, Upper Canada, August 1829
Watercolour



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This magnificent watercolour is the design for a cartouche for a never-realized map of Canada. Rich in ethnographic detail, it is one of the finest works in the collection.



James Peachey,
A Plan of the Inhabited Part of the Province of Quebec, ca. 1785
Watercolour

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Formerly attributed to George Heriot because no one believed that famous English watercolourist Paul Sandby had ever come to Canada, subsequent research has shown that Sandby's son, Paul Jr., was indeed stationed in Quebec and Montreal in the late 1780s and early 1790s, before his premature death in 1794.



Paul Sandby Jr.,
Market Place, Montreal, 1790
Watercolour

Many of the prints in the Winkworth Collection have their own fascinating stories. Samuel Tazewell, now forgotten, was a pioneer lithographer in Upper Canada who experimented with using Kingston limestone for his work. He left Canada in 1835 after failing in his quest to become King's Printer.



D'Almaine, George (1893) (active ca. 1834-died 1893);
Tazewell, Samuel Oliver (active 1823-1838) (lithographer)
*House of Parliament and Government Offices,
Toronto (Upper Canada), 1835*
Lithograph, hand-coloured

D'Almaine, George (1893) (active ca. 1834-died 1893);
Tazewell, Samuel Oliver (active 1823-1838)
(lithographer)
The Episcopal Church of Niagara, 1835
Lithograph, hand-coloured





Mary McKie (active Halifax 1840-1862)
Mi'Kmaq Woman weaving Baskets, ca. 1845.
 Watercolour and gouache over graphite

Few people have ever heard of Mary McKie, an early professional artist in Nova Scotia, who still remains an obscure figure in Canadian art history

Mary McKie (active Halifax 1840-1862)
Mi'Kmaq women selling Baskets, Halifax, N.S. Watercolour and gouache over graphite



Charles Chichester, an English officer, did a series of wonderful watercolours of St. John's and vicinity in 1823-1824. The view from Fort Townshend is practically the same view a tourist gets from the new museum, The Rooms, in St. John's today.



CHICHESTER, Charles (1795-1847)
Entrance to Quiddy Viddy Harbour, Newfoundland August 1824
Watercolour over graphite on wove paper



CHICHESTER, Charles (1795-1847)
Entrance to St. John, Newfoundland, seen from Fort Townsend August 1st 1824
watercolour laid down onto grey backing

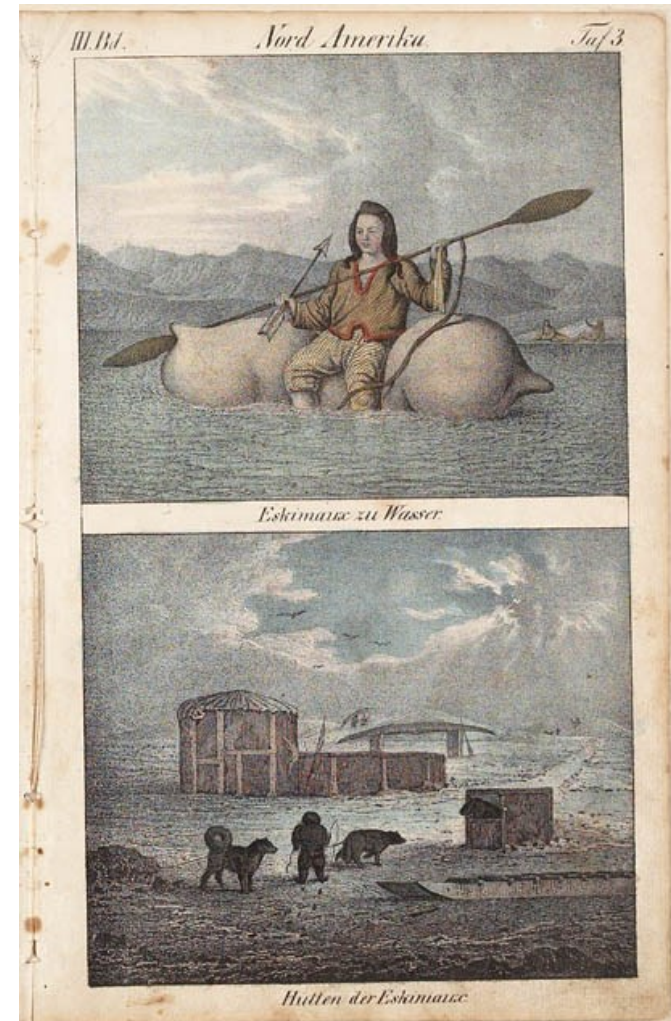
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In any discussions about the most beautiful work in the Winkworth collection, this jewel-like small watercolour from the Arctic, done for the report of the expedition, always comes up. The work itself is less than 10 cm. high and 18 cm. wide.

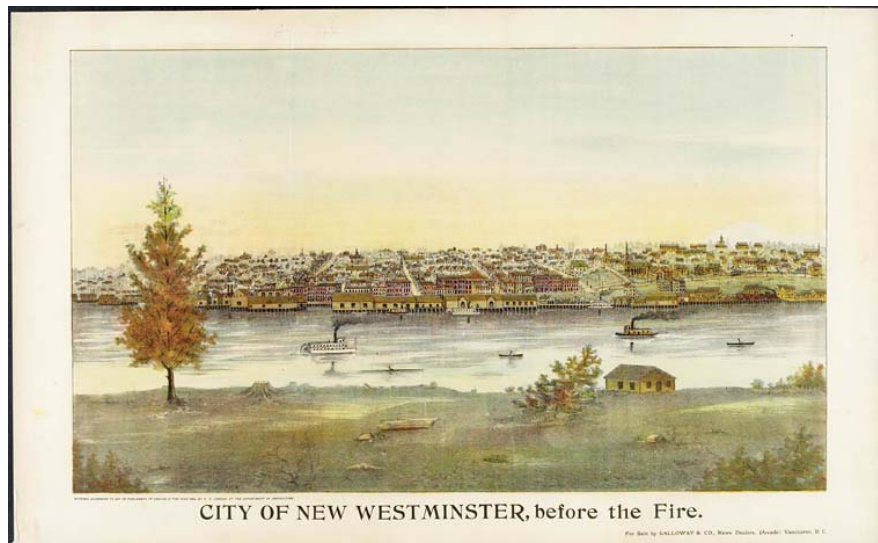


Unknown Artist
Sadlermuit man paddling an inflated [animal skin?] and harpoon fishing, ca. 1824
watercolour, pen & ink

And print after the watercolour from a German language publication

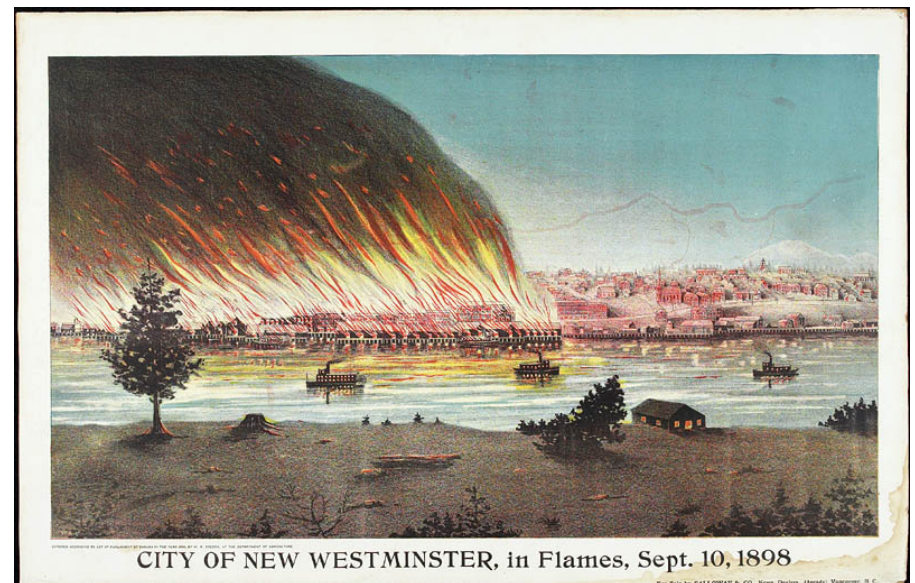


And many of the prints in the Winkworth collection tell great stories as well!



William Creech (active 1885-following 1900)
City of [New] Westminster before the Fire, 1898
Lithograph for Sale by Galloway & Co News
Dealers

Creech, William R. (active ca. 1885-flg. 1900)
City of New Westminster in Flames, Sept. 10, 1898 (British Columbia), 1898
Lithograph on wove paper
C-150723



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And some prints are just so wonderful they deserve to be on a t-shirt!

In all seriousness, this print does have a “backstory” to tell since it was engraved by a young woman, Elenor Albin, who learned how to engrave from her father. The history of women in the printing trade in the 17th and 18th centuries is a fascinating one, which remains to be fully explored.....

The Great Speckled Loon from Newfoundland
Etching and engraving, hand-coloured
Elenor Albin Del., Aug. 7, 1735
Acc. no. R9266-2523

The crown jewel of the Winkworth Collection acquisition in 2002, used in all publicity images, and on posters and the website, is this one, which most observers agree, combines the best attributes of aesthetic excellence, and documentary content, to achieve an extraordinary result.



Frances Ann
Hopkins(1838-1918)
The Lumber Raft
watercolour and
gouache over graphite
on laid paper

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The Winkworth Collection has become better-known to Canadians through our website exhibition – Canada: A Collector's Passion – The Peter Winkworth Collection of Canadiana (<http://www.collectionscanada.gc.ca/art/index-e.html>) as well as through the four traveling exhibitions which were seen across Canada from 2005 to 2008.



Two views of the installation of the Atlantic provinces show at the Rooms in St. John's, Newfoundland in 2007



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Sadly Mr. Winkworth never got to see any of his treasures on display, although he did pay a visit to our Preservation Centre in October 2003. He died in London in August 2005.



Gilbert Gignac of LAC shows Mr. Winkworth some of the works in the collection in Vault 34, while Ian Wilson and others look on

THE DAILY TELEGRAPH TUESDAY, SEPTEMBER 27, 2005

Obituaries

Peter Winkworth

Stubborn negotiator who devoted 50 years of his life to building up a valuable collection of Canadian prints

PETER WINKWORTH, who has died aged 74, devoted 50 years to building up in Britain the finest collection of early prints and pictures of his native Canada.

A slim, retiring man with a wooden leg who carried a gold-topped cane, he scoured print shops and bid through dealers at auction. He was also secretive, and so stubborn in negotiations that some half-wondered whether he understood the word "no".

By the late 1950s Britain's close connection with Canada was loosening. Many families had forgotten about the sketchbooks, prints and albums of their forebears who had been army officers and government officials in the dominion until Winkworth entered their lives.

His home in London's Campden Hill Place, decorated by Colefax and Fowler, soon came to house an unrivalled collection. Every inch of wall space was covered, with the dining room reserved for pictures of Niagara Falls, and the glass-ceilinged ballroom for pictures and busts of General Wolfe; special drawers in the old billiard room were crammed with material.

This unrivalled pictorial record included the Georgian mansions of York, Upper Canada, in 1829; an Indian lodge in 1839; the arrival of the transatlantic cable at Heart's Content, Newfoundland, in 1856; and New Westminster, British Columbia, on fire in 1859.

For many years Winkworth was unclear about what would happen to the collection. But after a severe stroke, he was persuaded to sell 3,300 prints, 700 watercolours, eight oil paintings and other items to the National Archives of Canada for \$6 million, the largest Canadian acquisition of its kind. A selection, entitled *Legal She Remains - Ontario*, is on tour in Canada.

The son of a British father and a Canadian mother, Peter Stephen Winkworth was born in London on April 29 1929 into a collecting family; his English grandfather, Henry Winkworth, and his English uncle, Bill Winkworth, concentrated on Chinese porcelain. His Canadian grandfather was a senator, the founder of a bank, and a friend of the prime minister Mackenzie King.

After his father's death when he was seven, young Peter was taken to Montreal, and sent to Bishop's College. He then went Wadham College, Oxford, where he read History and started to collect prints by the propellers of a boat from which he had fallen. Luckily a doctor on hand to treat him.

He was sent to New York where, still in a wheelchair, he married Franca Lombardi, daughter of the Italian First World War fighter ace Francis Lombardi; they had a daughter. Part of Winkworth's rehabilitation was learning to use his artificial leg walking up and down the Metropolitan Museum; another was a six-week tour of Europe with the leading New York print dealer Harry Shaw Newman, who introduced him to contacts and showed him the ways of the trade.

After a court case, which won him a then-record sum in compensation for his injury, Winkworth gradually built up a reputation. His wife once returned home to find their drawing room filled with police officers asking him to authenticate some work by the Dutch-born painter Cornelius Kriegerhoff. In 1963 he and his friend Charles de Volpi produced two large volumes of 19th-century engravings of Montreal, showing the city's confident churches, snowy streets and the local fashions in full cry; and some 20 years later the Canadian government was sufficiently aware of what he was doing to ask the Queen to appoint him a member of Order of Canada.

Although mainly based in London, Winkworth regularly returned to Canada, where he kept in touch with his old friend Pierre Trudeau, another Liberal prime minister. He would also make forays south of the border, though he was once embarrassed in Connecticut when he offered cash instead of a credit card in order to hire a car - and found that the renter had called the police; on returning to Montreal he demanded his bank give him every possible card.

Peter Winkworth, who died in London on August 20, was also a member of the Parisian gourmet club Plus des Cents, whose select membership he invited to England to be introduced to the unmatched pleasure of shepherd's pie. Despite his artificial limb, he played tennis and roamed when at his house on Sardinia. The locals found his surname too difficult, so they called him *gondoliers* (fast leg) because of the way he jumped from one boat to another on crutches while sailing.

As a rich man he was, of course, careful about money, once drily telling his pediatricist: "I hope you will charge me half the price, as I only have one foot."

Winkworth: started his collection after a boating accident

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prints of Eastern Canada by Major-General James Cockburn.

Winkworth worked briefly for a firm of Montreal stockbrokers until his leg was cut off at Monte Carlo by the propellers of a boat from which he had fallen. Luckily a doctor on hand to treat him.

He was sent to New York where, still in a wheelchair, he married Franca Lombardi, daughter of the Italian First World War fighter ace Francis

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Ian Wilson has continued to demonstrate that he is a worthy successor to Arthur Doughty in the tradition of great collectors. LAC, as we are now known, continues to acquire great works, such as the Benjamin Fisher collection, bought in 2003 in cooperation with the Musée nationale des Beaux-Arts du Québec from Balliol College, Oxford.



Benjamin Fisher,
View of Cape Diamond,
Québec, ca. 1790
Watercolour

And within the next month, LAC will announce another major acquisition of Treasures!

You'll be sure to be amazed, and pleased, when you hear about our newest major acquisition! Here is a hint of things to come.....



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