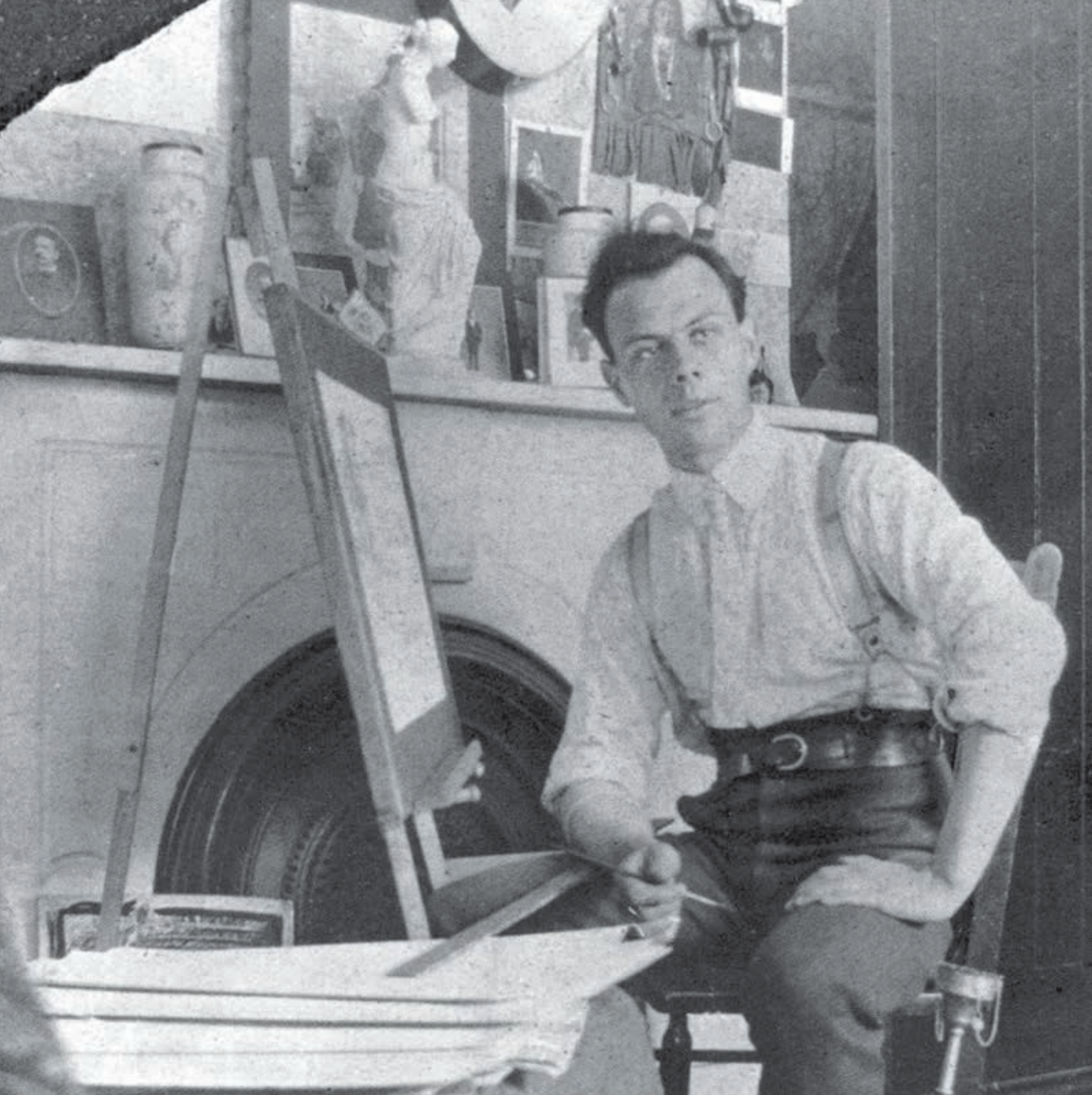




# Milne in New York and Toronto

*From the Harlem River 1906 to Toronto Harbour 1952*





May 2021

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Works Directly from the Estate of David Milne

Essay by Ian M. Thom



## David Brown Milne: New York (1906-1915) and Toronto (1939-1952)

This exhibition includes twenty-three works but, in temporal scope, it spans the whole of David Milne's artistic career. It begins with work that he produced early in his career, indeed before he had decided to become a professional artist, and ends with a watercolour from 1952, the last year he painted.<sup>1</sup> These works also allow us to see Milne turning his attention to urban subjects – the environs of New York and Toronto – at both the beginning and the end of his career.

Milne is an artist who has often been described as an outsider but, if this was in fact the case, it was due more to circumstance rather than choice. Indeed, Milne's work often deals with cities and settlements, people and their activities. Never was this more apparent than during the period that Milne spent in New York, from 1903 until 1916, when he left the city to live in rural Boston Corners. Milne had arrived in New York planning to study commercial art. Indeed, his exposure to fine art had been remarkably limited – a few paintings such as George Reid's *The Berry Pickers*, 1890 (page 3) seen in Toronto. Of his arrival in New York, Milne later wrote, "*I started off knowing no more about my destination than if I had been plunging into the sun.*"<sup>2</sup> New York was a bustling city and when Milne found that the commercial school he planned to attend had collapsed, he soon began classes at the Art Students League on 57th Street in New York. There his horizons opened dramatically and he realized, despite still planning to do commercial work, that there was another realm to art. His teachers at the Art Students League were not the most progressive but Milne soon began to visit exhibitions and galleries and the Metropolitan Museum of Art. His art during these early years reflects his environment and his exploration of the city of New York and the surrounding

areas but it also reflects the myriad influences that were available to an inquisitive mind in the early years of the twentieth century. Milne saw exhibitions by Paul Cézanne, Henri Matisse and others. His time in New York perhaps culminates with the inclusion of his work in the famed Armory Show of 1913. More importantly for us, Milne's plunge "into the sun" yielded a rich variety of work in both watercolour and oil.



**George Agnew Reid (1860-1947)**

The Berry Pickers 1890

oil on canvas 74.5 x 57.5 in.

Collection: Nipissing University, Brantford, ON.

As the Milne scholar John O'Brian has shown, Milne was exposed to many influences while in New York. He saw the work of the so-called Ashcan School – Robert Henri and others, Matisse, Monet and the work of American artists such as Childe Hassam and Maurice Prendergast. The influence of Impressionism, Fauvism and the realism of the Ashcan school, together with his study of art in museums, all played a part in forming Milne's approach to art.<sup>3</sup>

***Riverfront***, c. 1906-8 (page 19) was likely painted on the Harlem River, a tidal strait, which joins the Hudson and East Rivers.<sup>4</sup> A quiet, tonal study it recalls the atmospheric qualities of Whistler, an artist whom Milne much admired.<sup>5</sup> Largely executed in subtle greys and browns, it is infused with an even light. There is a sense of a mist or haze encompassing the scene – Milne's sensitivity to texture is seen in the shimmering water, which is boldly

painted using different hues of grey. Milne has carefully developed the pictorial space. The eye progresses through the shadows on the water, the ramp to the building on the right, the shoreline, another building and, in the distance, a bridge. The forms are tangible and, interestingly, Milne has used the colour of the bare canvas as an element of the composition.

***Boathouses in Winter***, c. 1908-10 (page 21), done perhaps two years later, is likely a scene on the Hudson River, perhaps at the end of Dyckman Street.<sup>6</sup> At first glance it appears to be largely painted in white and grey paint, with only a single rose-coloured house, but a closer examination reveals a delicate use of pale cream colour in the foreground and brown is introduced through allowing the canvas to show extensively. The composition develops in a series of bands. The foreground is animated by bare branches depicted by the bare canvas rather than paint. This screen of brush which has such presence in the image is defined by absence. The tall trees along the shore just above the two houses form a visual bridge with the background and the Hudson is divided into areas of light and dark. The embankment on the far shore is animated by strokes of white within the grey. At the top is the sky, where Milne subtly reintroduces the cream colour seen in the foreground, thus gives the whole composition visual unity.

***Blue Palisades***, c. 1910-11 (page 23) may have been painted near Butternut Falls on the Hudson River<sup>7</sup> but the specifics of the location are of little interest to Milne. His focus is the subtle interplay of white and blue pigment and the varieties of texture in his brushwork. Activity on the river is seen in the two boats moving upstream but the visual interest is the pattern of white and blue on the far shore. A single structure punctuates the row of trees lining the top of the embankment. The whole composition seems to shimmer in the cold winter light and this effect is accented through Milne's animated brushwork. Despite using minimal drawing Milne has convincingly shown the expanse of this riverscape.

***Pale House and Reflections***, c. 1910-11 (page 25) is a complex composition. Milne has chosen to animate the water in the foreground through a variety of brushstrokes and variations in colour. The reflected trees provide a visual link between fore and backgrounds. As with other early canvases, the colour of the support itself is an integral part of the colour scheme of the composition. The warmth of the bare canvas, which appears throughout the image, gives the whole work unity.

***Across the Blue Hudson***, c. 1910-12 (page 27), was painted from the New Jersey shore, looking towards Yonkers, New York.<sup>8</sup> An expansive view of the Hudson River, the work is punctuated by boats on the river but the main visual interest is in the trees and architecture on the far shore. The forest green is enhanced by touches of blue and the buildings are linked to the foreground boats by the repetition of colours.



John O'Brian has rightly written:

One of the best of the May 1911 watercolours is **Blonde Rocks** [page 29]. Against several upright tree trunks Milne has placed some fallen trees that together form a loose, almost abstract, grid. To accentuate the abstract qualities of the grid he has varied the pattern of his brushstrokes from one section to the next. In addition, he has maintained an intensity of hue within each shape - each separate colour has been kept relatively constant - with the result that the difference between light and dark values, between the fallen trunk in the foreground and the elliptical space above it, has been emphasized and the integrity of the shapes (as opposed to what they depict) has been strengthened.<sup>9</sup>

O'Brian then goes on to compare Milne's use of watercolour with that of Paul Cézanne.<sup>10</sup>

Milne has followed Cézanne in disassociating the individual brushstrokes from the objects depicted. He has also, like Cézanne, emphasized the spaces between his strokes to enliven the surface pattern and to give the painting vigour.<sup>11</sup>

The work is remarkable for the tension between the realities of his subject and the formal and technical approach of the paint application. Milne is clearly influenced by the example of both Cézanne and the colour of the Fauves Henri Matisse and André Derain.

**Boat Yard**, 1911 (page 31) and **Bronx River**, 23 April 1911 (page 33) were both painted in the same location. This was either near Clason Point, on north shore of East River, or along the Harlem River, near Highbridge Park.<sup>12</sup> The building seen in the central background of **Bronx River**, appears in the upper left of **Boat Yard** and the large building partially seen on the right of **Bronx River** appears fully at the right of **Boat Yard**. Both works depict boats on shore but **Boat Yard** has a much more radical composition. While only **Bronx River** is dated, it seems likely that the two works were done on the same day. After familiarizing himself with the subject in **Bronx River**, in **Boat Yard**, Milne feels free to dramatically foreshorten the perspective and introduces strong linear elements in the boat tracks which cross the foreground left to right. The composition is more aggressive and the boats are much more dimensional than in the first, more serene composition.

***Snow Shadows II***, c. 1911 (page 35) has a special place in Milne's career. Signed in the lower left, this canvas has been identified as the canvas shown at the Pennsylvania Academy of Fine Arts in 1912. As David Milne, Jr. and David Silcox note, "it may be the first work in oil that Milne had accepted for exhibition."<sup>13</sup> A bold, confidently painted composition, ***Snow Shadows II*** is a larger, more developed studio version of ***Snow Shadows I***, 1911, which was likely done outdoors. Milne has made the foreground stronger by inserting the bare bush and the snow-covered rock. The use of cool blues in the shadows, contrasting with the bright, snowy white suggest the bright sun glinting off the snow. It is a quiet scene but through his animated brushwork Milne has ensured that the image is never still.

***Green Shore***, c. 1912 (page 37) looks across the Hudson River to upper Manhattan and Grant's Tomb.<sup>14</sup> Grant's Tomb, recognizable by the dome in the central background, was designed by architect John H. Duncan and opened in 1897. Just south of 122nd Street and Riverside Drive, it was a major landmark on the skyline of New York. Indeed, it appears in another watercolour by Milne, ***Grant's Tomb***, 1912 as does the large apartment building in the right background. In contrast to the other work, Milne has only included a tiny hint of the maritime life of this busy river. On the left we see the stern of a boat passing upriver. The bulk of the scene is the wide, blue expanse of the water. The boldness of this compositional decision is striking. Milne has made the water surface lively through changes in tone and brushwork. The pop of rusty red colour on the boat's stern leads the eye into the background and the landscape of trees and buildings in upper Manhattan.

In ***Lavender Shore***, c. 1911-13 (page 39) there are no lines, except in the broad strokes of the foreground rock. The shimmering lavender that defines the far shore, reveals that Milne is much more interested in colour and light than verisimilitude. The clear influence of Fauve colours can be seen, even if they are somewhat muted here. What is striking too is the extensive use of the white of the illustration board support as an integral part of the composition. These flashes of white give liveliness to all aspects of the composition. Milne is interested in the visual drama of the subject and this is nowhere more evident than in the forcefully executed foreground boulder. Swiftly delineated in broad black brushstrokes and limned with lavender that echoes the far shore, the boulder is the visual zip in the work. It boldly defines the foreground, gives us a sense of the expanse of the blue of the river beyond it and provides a visual link to the shore beyond. It is a work that betrays Milne's confidence in his viewers – his belief that they can and will follow his cues and see the work in its' vibrant richness.



***Bronx Skyline I***, 1915 (page 41) is the first of three works that depict the skyline of the New York borough of the Bronx.<sup>15</sup> A masterful balance of linear pattern and strong blocks of colour, the shapes of architecture and trees lead the eye into the pictorial space. Although the predominant colours are greens and greys, Milne has been careful to introduce touches of rusty red to draw the eye and enliven the composition in the distance. Watercolour is a demanding medium, unforgiving of errors and Milne used the lower margin of the sheet to test colours for the composition.

***Intense Black Trees***, c. 1915 (page 43) is one of a series of striking drawings that Milne produced in the spring and summer of 1915. This work, like several of the others known, may have been intended as the study for a black and white lithograph but there is no known print. Like ***Bronx Skyline I***, it is a striking display of Milne's command of shape and pattern. The bold black and white pops off the sheet and gives the composition a great sense of visual excitement. Milne has built up a layered pictorial space by defining the treetops of the foreground and the hillside beyond. Architecture is included but only painted in cursorily – just enough so that we can recognize what these white patches on the hill are. Particularly striking is the halo effect that surrounds most of the trees. This effect, as John O'Brian has pointed out, shows a debt to his study of the plaster cast of The Expedition from the Land of Punt, from the tomb of Egyptian Queen Hatshepsut, which Milne would have seen in the Metropolitan Museum and pointed Milne in a direction “for shaping a whole landscape.”<sup>16</sup>



Temple carving depicting Hatshepsut's workers transporting bagged incense trees on poles in order to load ships.

Milne had lived in Canada since his permanent return to the country in 1929. His relationship with his wife Patsy was strained and in 1933, he and Patsy formally separated. During much of this time, Milne was not doing watercolours but in 1937 he again took up the medium and continued to use it until the end of his life. In 1938, living in Six Mile Lake, where he had been since 1933, Milne met Kathleen (Wyb) Pavey (later Milne) and their deepening relationship led Milne to move to Toronto in 1939. He had also begun to work with the dealer Douglas Duncan, whom he had met in 1935. This move marked the first time he had lived in a big city since 1916. Milne remained in Toronto from July 1939 to August 1940 but, as we shall see, he continued with Toronto subjects when he was no longer a resident of the city.

Milne's approach to art making was always adventurous and in 1938 he began to experiment with an admixture of permanent violet and yellow ochre (or light red).<sup>17</sup> This "hellish colour" interested Milne because, as he wrote to his friend James Clarke, "*it had a neutral look.*"<sup>18</sup> Milne used this colour extensively sometimes as ground and sometimes as highlight. In ***Two Geese***, 1939 (page 45), it appears as a highlight and is in no way meant to reproduce the actuality of the plumage of the birds. Interestingly, contrary to the title, the work has five birds – a seagull, two cassowaries, and two geese. The geese are, paradoxically, the least conspicuous elements of the work. In keeping with Milne's desire to direct our viewing of the work, the two cassowaries and the seagull act as framing elements for the two retiring geese that are highlighted by being placed on a briskly painted green/black ground. This unlikely combination of birds suggests that the image may be an early example of a fantasy picture, something that Milne developed more fully in works such as ***The Saint IV***, 1942.



The Saint IV (CR#403.121) June - September 1942  
watercolour over graphite on wove paper 15 1/8 x 21 3/4 in.  
Collection: National Gallery of Canada, Ottawa

Alternatively, Milne may have seen these striking birds in the High Park Zoo.<sup>19</sup> What is clear is that the painting, in common with many of the Toronto watercolours, is a virtuoso display of technique. Detailed where detail is needed, almost brusque in other places, it is a deeply considered composition. The care with which Milne has planned the work is evident when one contemplates removing any of the elements of the composition. For example, how jarring it would be if the small patches of “hellish colour” were removed from the bodies of the two geese.

The move to Toronto for the year meant that Milne was again living with a companion and Wyb appears in many works from this period. Milne enjoyed the pleasures of domestic life – picnics and a Christmas tree. In both, ***Camp in the Brush***, 1 April 1940 (page 49) and ***Christmas Tree, 1940***, December 1940 (page 53), Wyb appears but these depictions are not portraits but figurative paintings. The figure in each provides an important formal element to the composition, and any narrative content is secondary.

The circumstances of painting ***Camp in the Brush*** are detailed in Kathleen Milne’s diary for April 1, 1939.

Today sunny and mild. Up at 7.00 a.m. & out for a picnic at 9.15. Up the Don [River] to our old camping place...Finally painted – the log, me, fire & surroundings...Little bushes very nice, done in black strokes on the wet back-ground which makes them look fuzzy.

Milne describes his process and thinking as follows:

*I finally got settled to paint. Wyb in brown windbreaker and slacked and intense blue sweater on one side with some raspberry canes. Wyb reading and looking at the fire. The nearly dead fire and smoke in a lower corner, brush and trees above. Not bad, at least the figure, very free and far from literal. Contrasts of warm and cold colours and thick and thin lines with emphatic areas of black and deep blue.*<sup>21</sup>

Milne does not speak of his extensive use of a paler version of the “hellish colour” but it appears both behind and in front of the log on which Wyb sits. The neutrality of the colour allows your eye to shift to the more important parts of the composition. The fuzzy “little bushes” that Wyb refers to are in the upper left and contrast with the completely different treatment of the tangle of branches in the centre, the tree trunks in the background and the serpentine

raspberry canes in the foreground. The placement of the blues – of the sweater and the embers of the fire – balance nicely. Finally, the decision to darken the right side of Wyb's body allows Milne to suggest both the sunshine of the day and to give volume to the figure. Wyb is seated calmly reading but this image is far from still and our eyes delight in exploring all the elements of the composition.

**Christmas Tree, 1940**, December 1940 (page 53) was painted in Uxbridge, a town to which Milne and Wyb moved in October of 1940. Expecting their first and only child, they wanted a smaller community for their family. This image is likely of the Milne living room at 185 Brock Street, Uxbridge. There are slight remnants of the “hellish colour” in the armchair that Wyb occupies but the predominant colour is the grey/black that anchors the floor and the lower branches of the tree. This strong element allows Milne to use reds and greens delicately and to great effect in the upper parts of the Christmas tree. Wyb's light armchair is balanced by the darker, empty chair on the left. Similarly the density of the lower part of the composition is balanced by the relative emptiness of the upper section.

**Fire, Smoke, and Sticks**, 18 March 1940 (page 47) is a wonderful example of Milne's work. As a letter to his friends Kay and Carson Mack reports, the work was “done in a sleet storm,”<sup>22</sup> a tribute to his perseverance. More significantly, Milne made a long diary entry about what he had been aiming to do in this work on May 10, 1940. It bears quotation at length as it is so revealing of his thought processes.

*In this watercolour of a campfire behind a log with paper and easel set up for painting, a heap of sticks, smoke and a larger stick of fuel, the attention is at once caught (without exercise of will on the part of the appreciator) by the white rectangle of the drawing block on the easel. This is without interest in itself, does not hold the attention but immediately releases it. It serves no other conscious purpose than to throw the onlooker into the picture violently and instantaneously. It gains his attention and (unwillingly and unpleasantly perhaps) stirs his feeling. It is a use of compression in design. The attention leaves the white rectangle (this part is very fast) then moves more slowly through the heap of sticks, following a little faster the lower part of the cloud of smoke through the flames and burning sticks (the most exciting part of the picture) still more slowly (particularly since this group of shapes has a complicated design [which is] impossible to grasp rapidly). [Then] back through the white shapes of the lower part of the camp fire area to the white rectangle. Since the interest of these things has been momentarily exhausted the attention takes a wider course through*



*the top of the easel, the cloud of smoke, the large branch at the right and the white log below to the starting point. Leave any of these elements of the design out and the attention will take a different course (and the picture will be less or more exciting)... The rectangle of paper is a blow, the heap of sticks a pointer, the cloud of smoke, the large stick and the log are paths to follow. The fire itself is a quickly solved maze. This progress – rectangle, sticks, fire – rectangle, easel, smoke, stick, log – and rectangle, sticks, fire again, is a definite progress, but if the picture is familiar, or even the way of painting, [the progress] should be made in about the winking of an eye – and the picture [has] its full effect.<sup>23</sup>*

This passage is remarkable in that it reveals just how much thought went into Milne's compositions. This is not a composition left to chance. The dramatic dazzle of the bare rectangle of the paper on the easel serves to push our eye in the direction Milne wishes us to go. Milne has analyzed all of the elements from a formal point of view but equally significant for us is the subject matter. Milne had a long fascination for the means of painting – the how of painting if you will – and his work throughout his career is filled with subjects that include easels, brushes and set ups for a composition – his multiple versions of ***Painting Place***, 1931 (see figure below) being the most famous example.



Painting Place 1931  
original signed drypoint 4 5/8 x 6 5/8 in.

**Red Lighthouse**, August 1940 (page 51) is the earliest version of a subject that intrigued Milne enough that he did several related works. A lighthouse, probably on the Eastern Channel, Toronto, the subject allowed Milne to silhouette the lighthouse against the backdrop of the city. Milne describes it:

*The end of a breakwater with a small red and white lighthouse on it. Beyond the smoky line of the city. Gulls landing on the pier...thin lines. The feeling I have about the painting...is that the thin lines of colour definitely mark the shapes and patches of colour, mainly black, merely give emphasis, unity. They are not so much related to the detail as to the picture as a whole – not shapes painted round with solid colour.<sup>24</sup>*

A vibrant image of the shoreline of Lake Ontario, **Red Lighthouse** presented Milne with some interesting painting problems and show his skill as both a draughtsman and colourist. The use of the red wash to define the surface of the breakwater is crucial to a clear reading of the structure of the lighthouse itself and allows Milne to use minimal means to maximal effect.



Stars over Bay Street (CR#401.5) 1939  
watercolour on paper 11 1/4 x 14 in.  
Gift from the Douglas M. Duncan Collection, 1970  
Collection: McMaster Museum of Art, McMaster University, Hamilton, O.N.

The Toronto year provided Milne with a wide range of subjects – among the richest were the buildings of the city. Milne first essayed the night view of the intersection of Bay and College Street in Toronto in watercolour in 1939 (McMaster Museum of Art). On the left side of the image is the old Eaton’s College Street store and behind is the now demolished Ford Hotel at Dundas and Bay. It was a subject that fascinated him and he returned to it multiple times in the next few years. This exhibition includes three works from Milne’s essays of the subject. The fact that Milne began treating this subject using the “hellish colour” suggests that verisimilitude was never his goal. The scene is in itself quotidian – a view down a street, buildings, a few walkers and a starry sky above. Milne has made it into a dramatic vision of the city. While not eschewing details of the awnings of the Eaton’s store or the pedestrians, Milne moves our eye to the drama of the city itself and the sky above. Where earlier versions of the subject had made the sky a lighter element in ***Stars Over Bay Street, Dark Version***, October 1941 (page 57) Milne has made the sky black and even the twinkling stars are black. The work is highlighted with vivid strokes of red and orange and carries a remarkable visual punch. The success of this version led Milne to explore the subject in watercolour again on October 28, 1941 in ***Traffic at Night I***, (page 59) and finally in ***Eaton’s College Street (Evening on Bay Street I)*** (page 61) in c. December, 1942. Both watercolours show the same view down Bay Street but where ***Traffic at Night I*** also has a dramatic dark sky the stars are no longer present and in ***Eaton’s College Street***, the sky is a nuanced, pale wash of grey. Both watercolours rely on Milne’s great skill at working his medium – the application of pigment to wet paper or over wet paint allows for the velvety shimmer that animates both views. As these three works reveal, Milne far from repeating himself takes us on a different aesthetic journey each time he essays the subject.

***White Clouds in a Blue Sky III***, 21 February 1941 (page 55), is an example of Milne’s particular approach to landscape. As the title implies, it is the third in a series of watercolours done in February 1941.<sup>25</sup> The idea for the work originated a year earlier when Milne was exploring the Toronto waterfront in the spring. Several diary entries from February 1941 suggest what Milne was aiming for.

*The effect of the sky is indirect. The earth shapes are simple, few and strongly marked. The tendency is to pass across them very quickly. They are too easily grasped and the observer is through them without much effect. The only effect of the sky will be to act as a brake, to slow up the movement so that the earth shapes have more effect. The sky is really an area of confusion. It cannot be easily grasped. The attention makes excursions into it – finds it not really grasped and returns to progress by way of the earth shapes.<sup>26</sup>*

At the end of the year, Milne described the work in a letter to James Clarke:

*...a very bold and simple drawing of a waterfront with coal dumps, steamboats and a gas tank, done in thin line, and splashes of black or colour. It was too evident alone so I put in a sky of clouds drawn on white with thin line with big splashes of blue between. This seemed to slow up the grasp of the picture...I had a sneaking fondness for it because of the composition.<sup>27</sup>*

Looking at this image we see clearly that Milne has succeeded in his goal. The foreground shapes of coal piles, oil tanks and steamers are indeed very simple and the sky is, in comparison, remarkably complex. I am not sure that I would agree with Milne's view that it is confusing but it is certainly aggressive – the clouds sweep across the sky. It is also a sky that only David Milne would do. The splashes of blue give us the backdrop for this array of fluffy white clouds.

**Power House II**, February 1952 (page 63) is another Toronto subject, based on sketch book drawings done in Toronto and executed, in this case, at Baptiste Lake. Like **White Clouds in a Blue Sky III** (page 55), it surveys the Toronto waterfront but the effect is quite different. Here rather than drawing on the page, Milne has exploited the extremely wet paper to float the composition on to the sheet. We see boats at the left and the power house on the right but these are atmospheric in treatment and moodily evocative. Milne is clearly interested in the effects of light, colour and blooming lines on wet paper, rather than topography. While the work has a remarkable appearance of ease of execution, almost accidental, this is far from the case. That there is enormous thought and planning in **Power House II** is revealed in a diary entry:

*The planning has to be done before-hand in great detail; the order in which the colours are to be applied, what brushes are to be fully charged and what with only the slightest amount of paint on them, what effects of the diffusion, spreading and overlapping, due to the wetness of the paper.<sup>28</sup>*



Milne's connection to the environs of New York was explored in watercolour and oil in the early years of the twentieth century as he developed his approach to modernism. His return to urban life led to another wonderful series of works from his year in Toronto and his interest in city subjects continued until the end of his career. His consummate skill in both oil and watercolour has left us a legacy of aesthetic adventure which allows us to explore the visual world in exciting and challenging ways.

Ian M. Thom 2021

**Ian M. Thom** is a freelance curator and art historian who spent more than forty years working in Canadian art galleries, including the Art Gallery of Greater Victoria and the McMichael Canadian Art Collection. His last curatorial position was Senior Curator – Historical at the Vancouver Art Gallery. A member of the Order of Canada, Thom has written extensively on Canadian artists and organized more than 100 exhibitions of Canadian and international art.



## Colour Plates

**Riverfront**

c. 1906-8

oil on canvas

17 7/8 x 15 inches

CR#102.6





**Boathouses in Winter**

c. 1908-10

oil on canvas

16 x 20 inches

CR#102.30



**Blue Palisades**

c. 1910-11

oil on canvas

14 7/8 x 18 5/8 inches

CR#103.29







**Pale House and Reflections**

c. 1910-11

oil on canvas

14 x 16 inches

CR#103.41



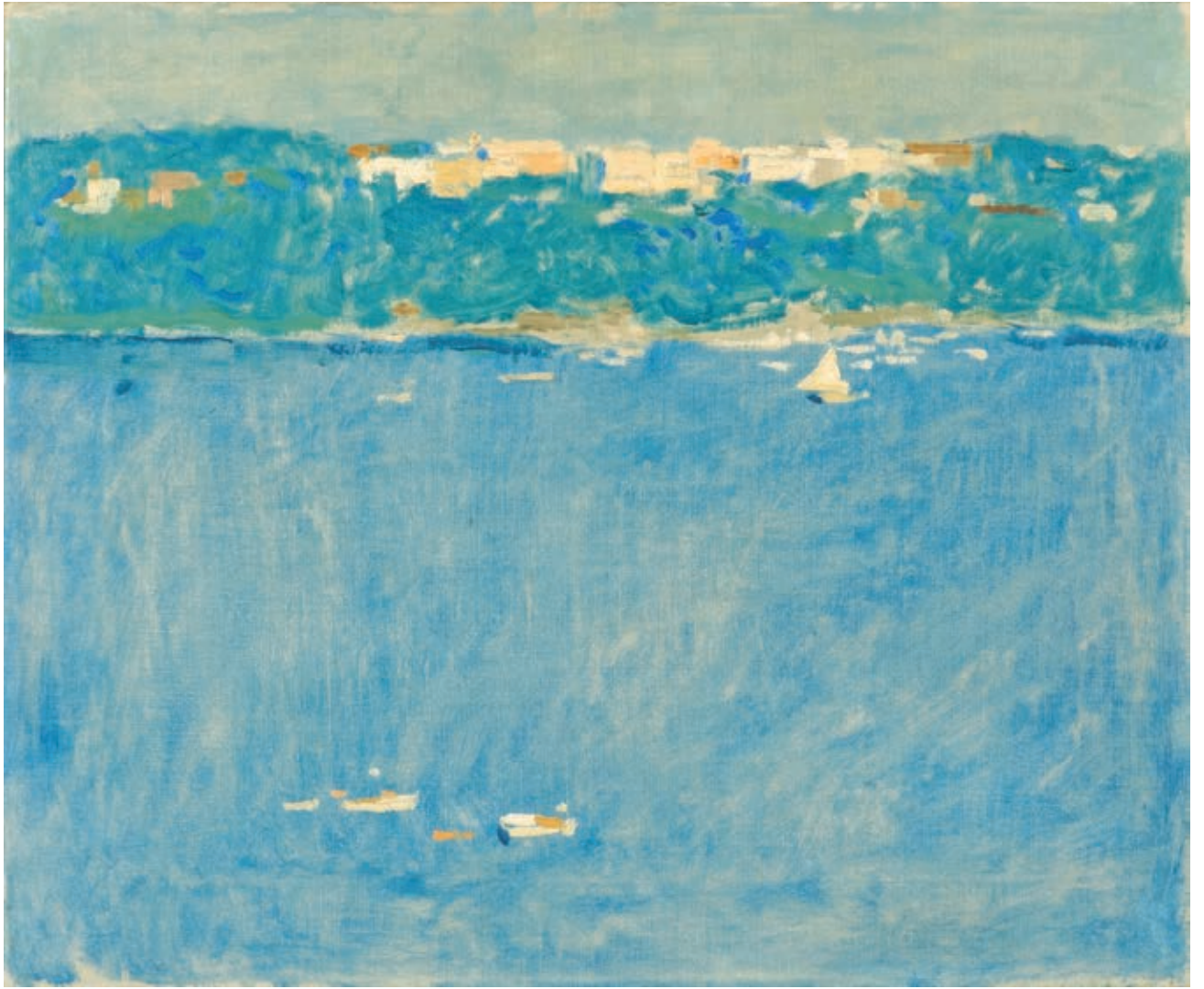
**Across the Blue Hudson**

c. 1910-12

oil on canvas

15 x 17 7/8 inches

CR#103.81



**Blonde Rocks**

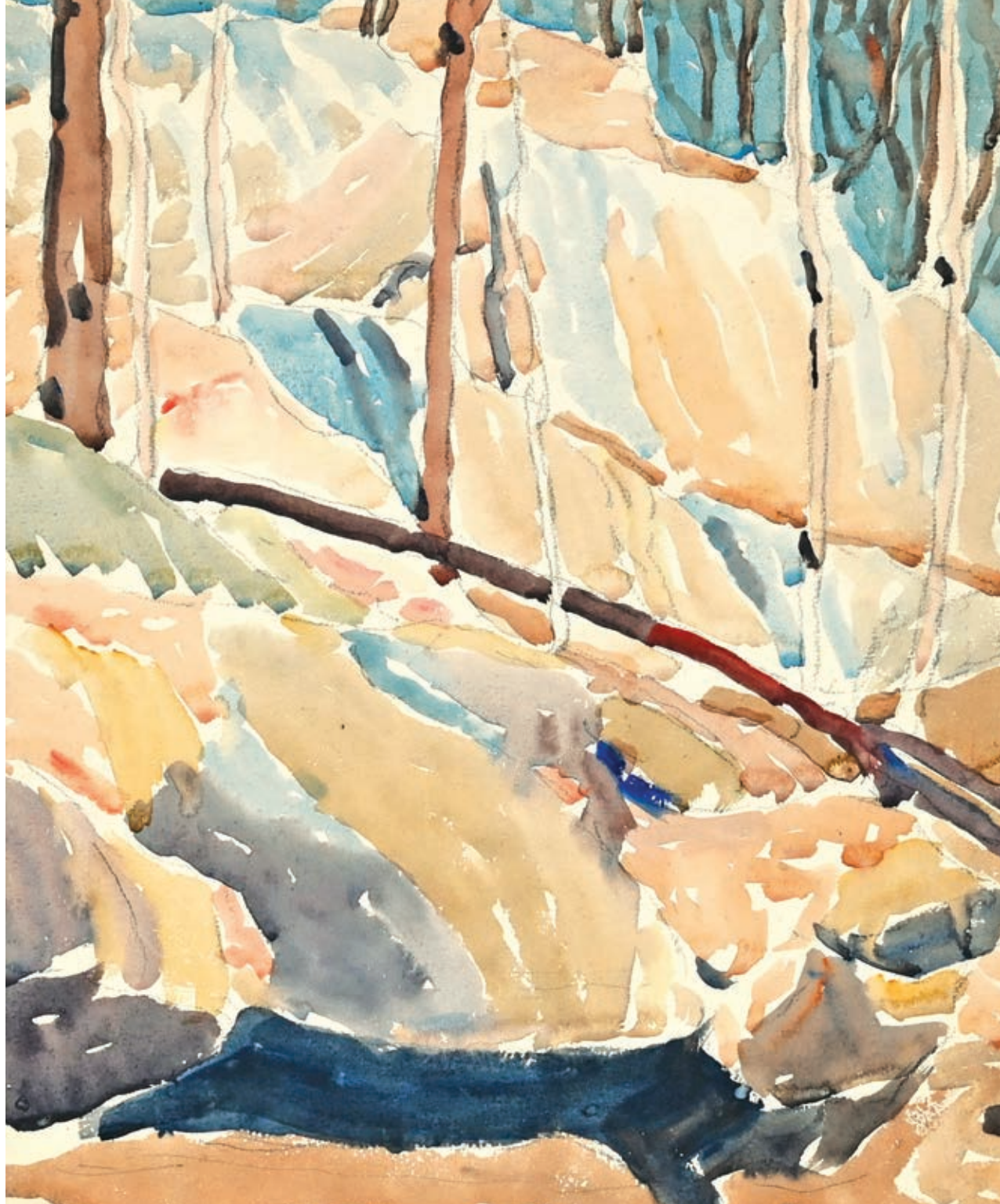
c. 1911

watercolour on illustration board

15 x 12 1/2 inches

CR#103.60





**Boat Yard**

1911

watercolour on illustration board

16 7/8 x 20 inches

CR#103.59



**Bronx River**

23 April 1911

watercolour on illustration board

14 7/8 x 19 7/8 inches

CR#103.58







**Snow Shadows II**

c. 1911

oil on canvas

20 x 24 inches

CR#103.46



**Green Shore**

c. 1912

watercolour on illustration board

10 x 9 1/8 inches

CR#104.43



**Lavender Shore**

c. 1911-13

watercolour on illustration board

9 7/8 x 15 inches

CR#104.92





**Bronx Skyline I**

1915

watercolour on paper

17 7/8 x 22 1/4 inches

CR#106.43



**Intense Black Trees**

c. 1915

ink on paper

13 1/4 x 15 3/4 inches

CR#601.8







**Two Geese**

1939

watercolour on paper

9 7/8 x 13 7/8 inches

CR#401.8



**Fire, Smoke, and Sticks**

March 18 1940

watercolour on paper

13 3/4 x 19 1/2 inches

CR#401.53



**Camp in the Brush**

1 April 1940

watercolour on paper

14 3/4 x 14 1/2 inches

CR#401.62





**Red Lighthouse**  
August 1940  
watercolour on paper  
14 x 20 inches  
CR#401.102



**Christmas Tree, 1940**

December 1940

watercolour on paper

13 1/2 x 16 inches

CR#403.7







**White Clouds in a Blue Sky III**

21 February 1941

watercolour on paper

14 1/4 x 20 inches

CR#403.23



**Stars Over Bay Street, Dark Version**

October 1941

oil on canvas

18 3/4 x 24 1/2 inches

CR#403.87



**Traffic at Night I**  
28 October 1941  
watercolour on paper  
15 x 21 5/8 in.  
CR#403.88





**Eaton's College Street (Evening on Bay Street I)**

c. December 1942

watercolour on paper

11 x 15 inches

CR#403.171



**Power House II**

February 1952

watercolour on paper

12 3/4 x 21 1/2 inches

CR#503.45







# List of Works

- Across the Blue Hudson c. 1910-12 page 27  
oil on canvas 15 x 17 7/8 inches  
CR#103.81
- Boat Yard 1911 page 31  
watercolour on illustration board 16 7/8 x 20 inches  
CR#103.59
- Boathouses in Winter c. 1908-10 page 21  
oil on canvas 16 x 20 inches  
CR#102.30
- Blonde Rocks c. 1911 page 29  
watercolour on illustration board 15 x 12 1/2 inches  
CR#103.60
- Blue Palisades c. 1910-11 page 23  
oil on canvas 14 7/8 x 18 5/8 inches  
CR#103.29
- Bronx River 23 April 1911 page 33  
watercolour on illustration board 14 7/8 x 19 7/8 inches  
CR#103.58
- Bronx Skyline I 1915 page 41  
watercolour on paper 17 7/8 x 22 1/4 inches  
CR#106.43
- Camp in the Brush 1 April 1940 page 49  
watercolour on paper 14 3/4 x 14 1/2 inches  
CR#401.62
- Christmas Tree, 1940 December 1940 page 53  
watercolour on paper 13 1/2 x 16 inches  
CR#403.7

Eaton's College Street (Evening on Bay Street I) c. December 1942 watercolour on paper 11 x 15 inches CR#403.171	page 61
Fire, Smoke, and Sticks 18 March 1940 watercolour on paper 13 3/4 x 19 1/2 inches CR#401.53	page 47
Green Shore c. 1912 watercolour on illustration board 10 x 9 1/8 inches CR#104.43	page 37
Intense Black Trees c. 1915 ink on paper 13 1/4 x 15 3/4 inches CR#601.8	page 43
Lavender Shore c. 1911-13 watercolour on illustration board 9 7/8 x 15 inches CR#104.92	page 39
Pale House and Reflections c. 1910-11 oil on canvas 14 x 16 inches CR#103.41	page 25
Power House II February 1952 watercolour on paper 12 3/4 x 21 1/2 inches CR#503.45	page 63
Red Lighthouse August 1940 watercolour on paper 14 x 20 inches CR#401.102	page 51
Riverfront c. 1906-8 oil on canvas 17 7/8 x 15 inches CR#102.6	page 19

Stars over Bay Street, Dark Version October 1941 oil on canvas 18 3/4 x 24 1/2 inches CR#403.87	page 57
Snow Shadows II c. 1911 oil on canvas 20 x 24 inches CR#103.46	page 35
Traffic at Night I 28 October 1941 watercolour on paper 15 x 21 5/8 inches CR#403.88	page 59
Two Geese 1939 watercolour on paper 9 7/8 x 13 7/8 inches CR#401.8	page 45
White Clouds in a Blue Sky III 21 February 1941 watercolour on paper 14 1/4 x 20 inches CR#403.23	page 55

# Footnotes

1. All writers on Milne owe a great debt to the scholarly work of David Milne, Jr. and David Silcox, *David B. Milne: Catalogue Raisonné of the Paintings* (Toronto: University of Toronto Press, 1998). This exemplary work is a primary resource for all other writing on Milne and his art.
2. David Milne, *Unpublished Autobiography, 1947*, David Brown Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.
3. O'Brian, *David Milne: The New York Years 1903-1916* (Edmonton: Edmonton Art Gallery, 1981), pp. 10,14.
4. Milne, Jr. and Silcox, *Catalogue Raisonné*, Vol. 1, p. 18.
5. O'Brian, p. 30.
6. Milne, Jr. and Silcox, *Catalogue Raisonné*, vol. 1, p. 24.
7. Milne, Jr. and Silcox, *Catalogue Raisonné*, vol. 1, p. 43.
8. Milne, Jr. and Silcox, *Catalogue Raisonné*, vol. 1, p. 58.
9. O'Brian, p. 22.
10. O'Brian, p. 22.
11. O'Brian, p. 22.
12. Milne, Jr. and Silcox, *Catalogue Raisonné*, vol. 1, p. 35.
13. Milne, Jr. and Silcox, *Catalogue Raisonné*, vol. 1, p. 48.
14. Milne, Jr. and Silcox, *Catalogue Raisonné*, vol. 1, p. 79.
15. The others are *Olive Matrix (Bronx Skyline II)* [CR 106.44] and *Oblong Forms (Bronx Skyline III)* [CR 106.45].
16. O'Brian, p. 32.
17. See David Milne, Jr., *David Milne: The Toronto Year 1939-1940*, (Toronto: Marlborough Godard, 1976), p. 6.
18. David Milne to James Clarke, February 1941, Library and Archives of Canada.
19. There has been a small zoo in Toronto's High Park since the early part of the twentieth century.
20. Kathleen Milne Diary, David Brown Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.
21. David Milne Diary, April 1, 1939, David Brown Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.
22. David Milne to the Macks, March 20, 1940, quoted in CR note to the work, Vol. II, p. 711.
23. David Milne Diary, May 10, 1940, David Brown Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.



24. David Milne Diary, August 18, 1940, David Brown Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.
25. The other two versions, CR 403.21 and CR 403.22, were cancelled by Douglas Duncan. These works are now in the Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.
26. David Milne Diary, February 20, 1941, Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.
27. David Milne to James Clarke, December 10, 1941, Library and Archives of Canada.
28. David Milne Diary, November 16, 17, 1951, David Brown Milne fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario.

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“David Brown Milne: New York (1906-1915) and Toronto (1939-1952)” Ian M. Thom

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McMaster Museum of Art, McMaster University (John Tamblyn) - p. 12

Cover Image: **Snow Shadows II (detail)**, c. 1911, oil on canvas, 20 x 24 inches

Inside Front Cover: David Milne in his New York studio, c. 1909, Milne Family Papers

Inside Back Cover: David Milne in his Uxbridge studio, c. 1942, Douglas Duncan,  
Milne Family Collection

Back Cover Image: **Stars Over Bay Street, Dark Version (detail)**, October 1941, oil on canvas,  
18 3/4 x 24 1/2 inches

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