



Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

E.P. Taylor Research Library & Archives

Description & Finding Aid:
David Brown Milne Fonds
CA OTAG SC117

Prepared by Amy Marshall Furness and Blythe Koreen, 2008

David Brown Milne fonds

Dates of creation:

1899-1975

Extent:

781 sketches
 100 watercolours
 87 cm of textual records
 34 photographs
 5 sketchbooks
 1 easel
 1 paint box

Biographical sketch:

David Brown Milne (Burgoyne, Ontario 1882 – Bancroft, Ontario 1953) was a painter and etcher; he is widely considered to be among the most outstanding Canadian artists. He worked as a schoolteacher before deciding to study painting in New York where, in 1903, he enrolled in the Art Students' League. Milne supported himself through commercial artwork but actively and successfully developed his own painting, exhibiting five canvases in the famous Armory Show of 1913. His friends during this period included James ("René") Clarke, with whom he maintained a correspondence for many years. In 1916, Milne and his wife Patsy (née May Frances Hagerty), whom he had married in 1912, left the city and settled in Boston Corners, New York. In late 1917 Milne joined the Canadian army as a private, and in 1918 was appointed as a war artist to record the locations of battles that had involved Canadian troops. Milne returned to Boston Corners in 1919, where he spent most of his winters until 1928, summering in the Adirondacks. He moved to Ottawa for one year in 1923, when the National Gallery of Canada bought six of his watercolours. In 1928, Milne moved permanently back to Ontario (he separated from his wife in 1933), spending extended periods of time alone in the wilderness regions north of Toronto. Palgrave, a short drive from Toronto, became Milne's home from 1930 to 1933, and from 1933 to 1939 he lived in a cabin on Six Mile Lake near Georgian Bay. He maintained an interest in the Toronto art scene and developed a small group of patrons including Alice and Vincent Massey, and Douglas Duncan of the Picture Loan Society, who acted as Milne's agent and dealer for many years. He met his second wife Kathleen Pavey in 1938 and lived with her from 1939; their only child David Jr. was born in 1941. The Milnes lived in Uxbridge from 1940 to 1946. From 1947 Milne lived and worked at Baptiste Lake, with Kathleen and David Jr. joining him periodically. As Milne's health deteriorated, the family moved to Bancroft to be closer to Baptiste Lake. Milne died at Bancroft in December 1953. His work is represented in numerous public collections, notably the National Gallery of Canada, the Art Gallery of Ontario, the McMichael Canadian Art Collection and the Winnipeg Art Gallery.

Scope and content:

Fonds consists of the personal and professional records of David Brown Milne, including correspondence with friends, patrons, family and his dealer; diaries and similar writing; documentation of Milne's military service; designs for Canadian flags; cancelled watercolours; sketches and sketchbooks.

Contains series:

1. Correspondence sent by David Milne, including drafts of letters
2. Correspondence received by David Milne
3. Diaries and other writings by Milne
4. World War I documents
5. Douglas Duncan / Picture Loan Society documents
6. Maps of potential painting locations
7. Publicity material
8. Documents relating to Vera Parsons and 1963 court case
9. Canadian flag drawings and *Studio Magazine* cover
10. Cancelled watercolours

11. Baptiste Lake sketchbooks
12. Personal effects
13. Sketches

Custodial history:

Material in this fonds was inherited by David Milne, Jr., who donated it to the AGO.

Notes:

Accompanying material:

A number of works on paper by David Brown Milne were acquired by the Art Gallery of Ontario at the same time as the fonds, and are in the gallery's Permanent Collection. Please ask the archivist for assistance in identifying these works.

Immediate source of acquisition:

Acquired from David Milne, Jr. in 2009.

Arrangement:

The series arrangement is based on material, functional and thematic groupings of records.

Location of originals:

Originals of letters to David Milne from James ("René") Clarke are to be donated to Library and Archives Canada.

Restrictions on access:

Open. Access to Special Collections is by appointment only. Please contact the reference desk for more information.

Terms governing use and reproduction / publication:

David Milne's copyright in this fonds is maintained by the David Milne estate. Copyright belonging to other parties, such as that in received correspondence or photographs, may still rest with the creator(s) of these items. It is the researcher's responsibility to obtain permission to publish any part of the fonds.

Finding aids:

A detailed finding aid is available.

Associated material:

Library and Archives Canada has an extensive David Brown Milne Fonds.

Accruals:

Further accruals are expected

Related material:

The David Silcox – David Milne Collection, also at this repository, contains the research records for the publication *David B. Milne: Catalogue Raisonné of the Paintings* (University of Toronto Press, 1998), including photocopies of much of Milne's correspondence.

Provenance access point:

Milne, David Brown, 1882-1953

SERIES 1: CORRESPONDENCE SENT BY DAVID MILNE, INCLUDING DRAFTS OF LETTERS**Dates of creation:**

[ca. 1926]-1952

Extent:

24 cm of textual records

Scope and content:

Series consists of letters to various correspondents from David Milne, and draft letters by David Milne. Correspondents or addressees include Mulsby Kimball, James (René) Clarke, Kathleen Milne ("Wyb"), Donald Buchanan, Carl Schaefer, Graham McInnes, Alan Jarvis and Douglas Duncan. Milne's letters to Clarke, in particular, often have the character of diary writing; he called these drafts "serial letters" and would eventually use some or all of their content in finished letters to Clarke. Some writings placed in Series 3: Diaries and other writings by Milne are very similar in character. Series includes a few instances of typescripts of Milne's letters made by Douglas Duncan.

Notes:*Associated material:*

David Milne's finished letters to James Clarke are in the David Brown Milne fonds in the collection of Library and Archives Canada.

Titles based on contents of files.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| Draft letter to Mulsby Kimball | 1930 | 1930 | Perhaps two letters; 9 sheets | 1-1 |
| Draft letters to James Clarke | [ca. 1926] | [ca. 1926] | 5 sheets | 1-2 |
| Draft letter to James Clarke or painting diary | 1929 | 1929 | 24, 25 May 1929. 5 sheets | 1-3 |
| Draft letter to James Clarke | 1930 | 1930 | 26 April 1930. 5 sheets | 1-4 |
| Draft letter to James Clarke | [ca. 1930] | [ca. 1930] | 8 sheets | 1-5 |
| Draft letters to James Clarke | 1932 | 1932 | August 1922, 7 & 10 September 1932, 7 & 9 October 1932. Milne called these "serial Clarke letters" and would eventually use all or only part in a finished letter to Clarke. 15 sheets; some with pencil sketches | 1-6 |
| Draft letters to James Clarke | 1933 | 1933 | Four letters; 16 sheets | 1-7 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|---|-----------------------|---------------------|---|------------------------|
| Draft letter to James Clarke | [ca. 1935] | [ca. 1935] | 5 sheets | 1-8 |
| Draft letter to James Clarke [?] | 1937 | 1937 | January 1937. 3 sheets | 1-9 |
| Draft letter to James Clarke (unfinished) | 1940 | 1940 | 2 sheets | 1-10 |
| Draft letter to James Clarke | [ca. 1948] | [ca. 1948] | Milne draft to James Clarke, to be formulated by Douglas Duncan but never sent, thus ending the Milne-Clarke correspondence (possibly January 1948). 3 sheets, 1 envelope | 1-11 |
| Draft letter fragment to James Clarke | [19--] | [19--] | 1 page letter fragment | 1-12 |
| Letters to Kathleen Milne | 1938 | 1938 | 14 sheets | 1-13 |
| Letters to Kathleen Milne | 1939 | 1939 | 58 sheets, 2 of which feature ink sketches by Milne (Noah subjects). | 1-14 |
| Letters to Kathleen Milne & David Jr. | 1941 | 1946 | Several letters to David Milne Jr. feature ink drawings. 46 sheets. | 1-15 |
| Letters to Kathleen Milne & David Jr. | 1947 | 1947 | Several letters to David Milne Jr. feature ink drawings. 100 sheets. | 1-16 |
| Letters to Kathleen Milne & David Jr. | 1948 | 1948 | 46 sheets. | 1-17 |
| Letters to Kathleen Milne & David Jr. | 1949 | 1949 | Several letters to David Milne Jr. feature ink drawings and maps of painting sites. 90 sheets. | 1-18 |
| Letters to Kathleen Milne & David Jr. | 1950 | 1950 | Several letters to David Milne Jr. feature ink drawings and maps of painting sites. 113 sheets. | 1-19 |
| Letters to Kathleen Milne & David Jr. | 1951 | 1951 | 28 sheets. | 1-20 |
| Letters to Kathleen Milne & David Jr. | 1952 | 1953 | Several letters to David Milne Jr. feature ink drawings. 96 sheets. | 1-21 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| Draft letter to Donald Buchanan | 1936 | 1936 | 22 September 1936. 6 sheets. | 2-1 |
| Typescript of letter to Carl Schaefer | 1938 | 1938 | Typescript by Douglas Duncan. 1 sheet | 2-2 |
| Typescript of letter to Graham McInnes | 1938 | 1938 | Typescript by Douglas Duncan, illustrated with thumbnail sketches, re: the Piero di Cosimo at the National Gallery of Canada. 2 sheets, 1 envelope. | 2-3 |
| Draft letter to Alan Jarvis | 1936 | 1936 | 20 March 1936. 3 sheets. | 2-4 |
| Letters to Alan Jarvis | 1936 | 1939 | Letters feature three ink illustrations of Milne paintings. 29 sheets. | 2-5 |
| Typescript of letters to Alan Jarvis | 1936 | 1939 | Typescript by Douglas Duncan of letters in folder 2-5: two sets. 19 sheets each / 38 sheets total. | 2-6 |
| Letters to Douglas Duncan | 1935 | 1936 | 23 sheets | 2-7 |
| Letters to Douglas Duncan | 1937 | 1937 | 28 sheets | 2-8 |
| Letters to Douglas Duncan | 1938 | 1938 | 22 sheets | 2-9 |
| Letters to Douglas Duncan | 1939 | 1940 | 23 sheets | 2-10 |
| Letters to Douglas Duncan | 1941 | 1942 | 38 sheets | 2-11 |
| Letters to Douglas Duncan | 1943 | 1943 | 24 sheets | 2-12 |
| Letters to Douglas Duncan | 1944 | 1945 | 40 sheets | 2-13 |
| Letters to Douglas Duncan | 1946 | 1947 | 41 sheets | 2-14 |
| Letters to Douglas Duncan | 1948 | 1949 | 32 sheets | 2-15 |
| Letter to Douglas Duncan | 1949 | 1949 | 1 sheet + questionnaire (completed by Milne) from Federation of Canadian Artists | 2-16 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| Letters to Douglas Duncan | 1950 | 1952 | 20 sheets | 2-17 |
| Typescript of letters to Douglas Duncan | 1939 | 1941 | 7 typescript sheets | 2-18 |
| Draft letter to Alice and Vincent Massey (first draft) | 1934 | 1934 | August 1934. 50 sheets. | 2-19 |
| Draft letter to Alice and Vincent Massey (second draft) | 1934 | 1934 | 20 August 1934. This version is important because some of the descriptions of the paintings differ from the final version of the letter, which is in Massey College. 26 sheets, including drawings and descriptions of paintings. | 2-20 |
| Pages from draft letter to Masseys | 1934 | 1934 | From 10 October 1934 draft letter. 2 sheets, depicting layout of gallery exhibition. | 2-21 |
| List of paintings sent to Masseys | 1934 | 1934 | Typescript list, by Mulsby Kimball, of paintings sent to Masseys ("A" list). 2 sheets. | 2-22 |
| Draft letters to Alice Massey | 1935 | 1938 | 5 drafts or fragments thereof. 21 sheets. | 2-23 |
| Notes on Massey – Mellors – Milne settlement | 1935 | 1935 | List of paintings, notes on settlement. Related to draft letter to Alice Massey, ca. 13 September 1935. 4 sheets. | 2-24 |
| Draft letters to Masseys and Mellors / Laing | [ca. 1934] | [1938] | 13 sheets | 2-25 |
| Draft letter to Massey or Duncan | 1937 | 1937 | 3 sheets | 2-26 |
| Draft letter to Masseys | 1940 | 1940 | Ca. 9 and 15 July 1940. 4 sheets | 2-27 |

SERIES 2: CORRESPONDENCE RECEIVED BY DAVID MILNE
Dates of creation:

1899-1964

Extent:

20 cm of textual records

Scope and content:

Series consists of letters received by David Milne from correspondents including Douglas Duncan; Amos Engle; Elmer Adler; members of the North, Kellogg and Kimball families; Donald Buchanan; and the National Gallery of Canada. Series also includes a set of photocopies of letters from James Clarke to Milne (originals are to be donated to Library & Archives Canada). Series includes a small grouping of correspondence sent or received by Douglas Duncan that concerns Milne but was not sent or received by him.

Notes:

Titles based on contents of files.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|------------------------------------|-----------------------|---------------------|---|------------------------|
| Douglas Duncan letters to Milne | 1936 | 1939 | 16 letters | 3-1 |
| Douglas Duncan letters to Milne | 1940 | 1951 | Includes one draft letter from Duncan to Donald Buchanan; 15 letters | 3-2 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX-FILE # |
|--|------------|------------|---|------------|
| Paisley period letters, and letters from family to Milne | 1899 | 1953 | <ul style="list-style-type: none"> • Graduation diploma 1899: 1 sheet • Milne letter to James Milne (his brother): 1 letter / 3 sheets + 1 envelope. Also contains 2 addressed envelopes and 1 addressed card. Note on envelope by Norman Endicott (Douglas Duncan's literary executor) explains that the letter was never mailed to James Milne. Duncan was a procrastinator and did not do many things. • W.S. Forester (lawyer): 1 letter / 1 sheet • Margaret McGregor: 1 letter / 1 sheet. A 1919 letter from one of Milne's high school teachers who was probably romantically attracted to Milne • Telegram announcing death of James Milne: 1 sheet • Public School Teacher's Third-Class Certificate: 1 sheet + envelope • Walkerton High School Commencement 1900: 1 sheet + envelope. Milne graduated the previous year • Chas. Johnston (friend) postcard, 1899: 1 sheet • Allan Gilmour (friend) postcard, 1899: 1 sheet • Alex Ewing (friend), 1899: 1 letter / 1 sheet • A.W. Wright (<i>The Confederate</i>), 1902: 1 letter / 1 sheet + 1 envelope • O.E. Turnbull (<i>Canadian Boy</i> magazine), 1901: 2 letters / 2 sheets + 2 envelopes • J.G. Whitten (botany teacher), 1901: 1 letter / 3 sheets + 1 envelope • Kathleen Milne, ca. 1950: list of Milne's siblings written on envelope: 1 envelope • James Milne to Milne: 3 letters / 7 sheets + 3 envelopes | 3-3 |
| Amos W. Engle letters to Milne | 1908 | 1921 | Includes related New York period material. | 3-4 |
| <i>The Colophon</i> letters to Milne | 1930 | 1931 | Letters from Elmer Adler, Philip Repp regarding the publication of Milne prints in <i>The Colophon</i> . The verso of each letter was used by Milne as sketch paper at Six Mile Lake. 24 sheets with sketches on verso. | 3-5 |
| "Useful information for etchers" | [ca. 1930] | [ca. 1930] | Pamphlet published by the Chicago Society of Etchers, associated with <i>The Colophon</i> correspondence. | 3-6 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| Letter to Milne from Mrs. Byron H. Collins | 1938 | 1938 | Forwards a letter to James Clarke regarding mortgage on Big Moose property. | 3-7 |
| American art-related letters to Milne | 1920 | 1942 | Letters from Charles H. Pepper, Christian M.S. Midjo, Alcinda Cummings Midjo, Thornton Oakley, Bertha E. Jaques, George Walter Dawson, and Bartlett H. Hayes, Jr. | 3-8 |
| Buffalo correspondents' letters to Milne | [ca. 1925] | 1935 | Letters from Maulsby Kimball (7 letters / 8 sheets); Stockton Kimball (6 letters / 13 sheets); Maulsby "Kim" Kimball Jr. (2 letters / 4 sheets); David Kimball (1 letter / 1 sheet (the face)); Thornton Oakley (1 letter / 1 sheet); Spencer Kellog (1 letter / 3 sheets + 1 envelope); Robert North (1 letter / 2 sheets) | 3-9 |
| Letters to Milne from Canadian artists | 1932 | 1954 | Letters from Carl Schaefer (4 letters / 4 sheets + 1 envelope); Elizabeth Wyn Wood (2 letters / 3 sheets Caven Atkins: 1 letter / 1 sheet Paraskeva Clark: 1 letter / 1 sheet + 1 postcard Emanuel Hahn: 1 letter / 1 sheet + 1 envelope Jock Macdonald: 1 letter / 1 sheet | 3-10 |
| Letters to Milne from Donald Buchanan | 1934 | 1951 | 36 sheets | 3-11 |
| Correspondence with National Gallery of Canada | [ca. 1932] | 1939 | H.S. Southam (2 letters / 2 sheets); Harry McCurry (4 letters / 9 sheets); Eric Brown (2 letters / 3 sheets); G.L. Ingall (1 letter / 1 sheet); "An Act respecting the Royal Canadian Academy of Arts" (4 printed pages with underlining by Milne); Milne notes on R.C.A. controversy (2 sheets); Milne draft letter to Harry McCurry (4 sheets); Milne draft letter to Harry McCurry (3 sheets); Milne draft letter to Kathleen Fenwick (2 sheets); Milne typescript of Fenwick letter (1 sheet) | 3-12 |
| Draft letter to newspaper re: NGC-RCA dispute | 1933 | 1933 | Typescript draft, with handwritten annotations. 3 sheets. | 3-13 |
| Typescript copy of Milne letter to Eric Brown | 1939 | 1939 | Includes Douglas Duncan's list of Milne works offered to NGC. 2 sheets | 3-14 |
| Harry McCurry declaration | 1940 | 1940 | Statement by McCurry, as Director of the National Gallery of Canada, that Milne is a legitimate artist. Written following Milne's near-arrest in Uxbridge. | 3-15 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| [envelopes] | [ca. 1938] | [ca. 1939] | Three envelopes related to NGC correspondence | 3-16 |
| Douglas Duncan to Alice Vincent Massey | 1939 | 1939 | Handwritten (by Duncan) copy of letter, 21 July 1939 | 3-17 |
| Scotty Angus and Frank Wellman to Douglas Duncan | 1939 | 1940 | Letters regarding Milne's Six Mile Lake canoe and belongings | 3-18 |
| Douglas Duncan to Curt Valentin | 1942 | 1942 | Typescript copy, 3 sheets | 3-19 |
| Duncan to Harry McCurry | 1945 | 1945 | Two typescript copies of letter regarding the collection of Milne canvases by the National Gallery of Canada. 4 sheets each, totalling 8 sheets | 3-20 |
| Andrew Bell to Douglas Duncan | 1953 | 1953 | Letter re: <i>Snow in Bethlehem</i> Christmas card, with sample card inscribed from Bell to Duncan | 3-21 |
| Douglas Duncan to Kathleen Milne | 1953 | 1954 | One letter (28 July 1953) and one letter fragment (1 March 1954), 3 sheets total. | 3-22 |
| Douglas Duncan to Lionel Massey | 1956 | 1956 | 2 sheets | 3-23 |
| Lionel Massey to Douglas Duncan | 1958 | 1958 | 1 sheet | 3-24 |
| Blodwen Davies to Douglas Duncan | 1964 | 1964 | 3 sheets, 1 envelope | 3-25 |
| James Clarke to David Milne | 1918 | 1918 | Photocopies of James Clarke's letters to David Milne | 4-1 |
| James Clarke to David Milne | 1919 | 1919 | Photocopies of James Clarke's letters to David Milne | 4-2 |
| James Clarke to David Milne | 1920 | 1922 | Photocopies of James Clarke's letters to David Milne | 4-3 |
| James Clarke to David Milne | 1923 | 1925 | Photocopies of James Clarke's letters to David Milne | 4-4 |
| James Clarke to David Milne | 1926 | 1926 | Photocopies of James Clarke's letters to David Milne | 4-5 |
| James Clarke to David Milne | 1927 | 1928 | Photocopies of James Clarke's letters to David Milne | 4-6 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|----------------------------------|-----------------------|---------------------|---|------------------------|
| James Clarke to David Milne | 1929 | 1930 | Photocopies of James Clarke's letters to David Milne | 4-7 |
| James Clarke to David Milne | 1931 | 1933 | Photocopies of James Clarke's letters to David Milne | 4-8 |
| James Clarke to David Milne | 1934 | 1934 | Photocopies of James Clarke's letters to David Milne | 4-9 |
| James Clarke to David Milne | 1935 | 1937 | Photocopies of James Clarke's letters to David Milne | 4-10 |
| James Clarke to David Milne | 1938 | 1940 | Photocopies of James Clarke's letters to David Milne | 4-11 |
| James Clarke to David Milne | 1941 | [ca. 1945] | Photocopies of James Clarke's letters to David Milne | 4-12 |
| James Clarke to David Milne, Jr. | 1968 | 1968 | Photocopy of letter from James Clarke to David Milne, Jr. | 4-13 |

SERIES 3: DIARIES AND OTHER WRITINGS BY DAVID MILNE

Dates of creation:

1920-[ca. 1949]

Extent:

24 cm of textual material, including 15 volumes

Scope and content:

Series consists primarily of diaries, diary fragments and related writings by David Milne, chronicling his painting activity from Alander, N.Y. to Baptiste Lake and including the beginnings of an autobiography written in 1949. Series also includes notes for painting classes in Ottawa, written reflections on painting, and the transcript of a 1938 radio interview with Milne. A group of diaries in this series contains daily notes on painting by David Milne, dictated to Kathleen Milne.

Notes:

Titles based on contents of files.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|------------------------------|-----------------------|---------------------|---|------------------------|
| Alander diary | 1920 | 1920 | Pages of a diary written in Alander, N.Y., November 1920. 44 loose sheets | 5-1 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|---|-----------------------|---------------------|--|------------------------|
| Alander diary | 1920 | 1920 | Pages of a diary written in Alander, N.Y., December 1920. 70 loose sheets | 5-2 |
| Alander diary | 1921 | 1921 | Pages of a diary written in Alander, N.Y., January 1921. 29 loose sheets | 5-3 |
| Milne Boston Corners and Adirondack "hiking" articles | [ca. 1921] | [ca. 1921] | Typescript of Milne article "Touring on a topographic map"; letter from New York Evening Post soliciting writing on Adirondacks topics. 7 sheets | 5-4 |
| Writings: notes for talks | [ca. 1923] | [ca. 1924] | 2 sheets | 5-5 |
| Notes for Ottawa art classes | [ca. 1923] | [ca. 1924] | Notes entitled "Suggested subjects for talks or lectures to composition class"; additional notes on painting and teaching. 10 sheets | 5-6 |
| Letter drafts / diary from Lake Placid and Palgrave | 1926 | 1926 | Notes on "Analysis of Pictures", probably from Lake Placid. 16 sheets, 5 of which feature pencil illustrations | 5-7 |
| Milne writings and letter excerpts: typescripts by Douglas Duncan | 1938 | 1945 | Douglas Duncan typescripts of Milne writings: extract from letter to Carl Schaefer; two-page fragment of essay on colour drypoints; essay "I suppose each painter has his own ways of launching into the adventures in shape, colour, texture and space that we call painting..."; essay "When I went to the painting place yesterday I took some flowers with me..."; "The 1935 'Spring Fever' Picture"; "Pictures Have Beginnings and Endings"; "Noah and the Ark, and Mt. Ararat". 21 sheets. | 5-8 |
| Milne – Blair Laing CFRB radio interview | 1938 | 1938 | Two copies of typed transcript of radio interview, 16 January 1938. 8 sheets | 5-9 |
| Milne: notation on clipping of waterfall photo | [ca. 1939] | [ca. 1939] | David Milne Jr. notes: "This was either enclosed in a letter to [Douglas] Duncan or more likely was given to Duncan while Milne was in Toronto. The inscription is Milne's, it was mounted and dated by Duncan (UR). I don't know the origin of the clipping or if it is the actual waterfall Milne painted in 1921 (<i>White Waterfall</i> , NGC; <i>Black Waterfall</i> , etc.) | 5-10 |
| Typescript of 1940 and 1943 diary entries | 1940 | 1943 | Corrected by hand by David Milne. 11 sheets. | 5-11 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX-FILE # |
|--|------------|------------|---|------------|
| Painting diary entries on loose sheets | 1940 | 1943 | 6 autograph sheets, including thumbnail sketch of Queen's Park and three other more rudimentary sketch/diagrams | 5-12 |
| Painting diary entries on loose sheets | 1941 | 1942 | Writings on "Noah and the Ark and Mt. Ararat" and <i>Zinnias and Poppies</i> (missing page 4). David Milne, Jr. notes: "One or both of these 'writings' may have been included with Milne's letter to Duncan 20 March 1942". 7 sheets | 5-13 |
| "Definitions" and "Art Patronage" | 1942 | 1942 | Milne writings originally enclosed with Milne letter to Duncan 20 March 1942. 3 sheets, 1 envelope | 5-14 |
| Painting diary entries on loose sheets | 1943 | 1943 | Entries for 3 and 5 March 1943. 4 sheets featuring two thumbnail drawings | 5-15 |
| <i>Supper at Bethany</i> and portion of <i>Kings Queens and Jokers</i> | 1945 | 1945 | Handwritten description of <i>Supper at Bethany</i> with pencil sketch; fragment of writing on <i>Kings Queens and Jokers</i> . 4 sheets, including one full-page pencil sketch | 5-16 |
| Essay on flags | [ca. 1945] | [ca. 1945] | Manuscript, 4 sheets | 5-17 |
| Essay | [194-] | [194-] | Manuscript essay beginning "Outwardly all is regressions [?], no sign of life except in eye and brush point...". 3 sheets. | 5-18 |
| Milne autobiography – Burgoyne / 1890s | 1947 | 1947 | Manuscript fragment, 4 sheets | 5-19 |
| Milne autobiography "War Records" – first draft | [ca. 1947] | [ca. 1947] | Manuscript, 24 sheets | 5-20 |
| Milne autobiography "War Records" – early draft | [ca. 1947] | [ca. 1947] | Manuscript, contained in a "Big Five" Scribbling Book. 46 sheets | 5-21 |
| Milne autobiography – Burgoyne / Paisley | [ca. 1949] | [ca. 1949] | Typescript, 5 sheets. | 5-22 |
| Milne autobiography – New York | [ca. 1949] | [ca. 1949] | Typescript, 7 sheets | 5-23 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX-FILE # |
|-------------------------------------|-------------------|-----------------|---|-------------------|
| Milne autobiography – Alander | [ca. 1947] | [ca. 1949] | Manuscript fragment (1 sheet) and typescript fragment (1 sheet with mss annotations) | 5-24 |
| Milne autobiography – Six Mile Lake | [ca. 1949] | [ca. 1949] | Typescript with mss annotations, 47 sheets | 5-25 |
| Small black notebook | [ca. 1918] | [ca. 1940] | Notebook containing British Museum notes ca. 1918-1919, Palgrave list of painting boxes; list of drypoints sent to Clarke and others; notes on T. Thomson, Cezanne etc. ca. 1929-30; misc. lists, 3 small sheets of pencil drawings of Toronto waterfront (1939-40 or 1929-33?). | 6-1 |
| Red notebook | [ca. 1923] | [ca. 1925] | Notebook containing some Ottawa addresses and notes from 1923-1924; notes for building the Big Moose house 1924 and later; Lake Placid observations made while Milne skied or walked around the area, diary entries by David and Patsy Milne ca. 1923-25. David Milne, Jr. notes that “these ‘notes’ are an excellent example of how the creative process worked with Milne: keen observation eventually translated into paintings.” | 6-2 |
| Kathleen Milne painting diary | 10 Feb. 1940 | 28 Feb. 1941 | Black soft-cover notebook, 16.5 x 19.5 cm, containing entries at front and back, middle section blank. Contains family menus, grocery lists, etc. as well as painting activities. David Milne, Jr. notes: “These diaries [i.e. 7-1 through 7-6] contain daily painting notes dictated by David Milne to Kathleen Milne each evening in his studio following a day of painting. Although they are in Kathleen Milne’s hand, they are almost wholly authored by David Milne.” | 7-1 |
| Kathleen Milne painting diary | 19 Feb. 1941 | 15 Oct. 1941 | Black soft-cover notebook, 15 x 10 cm, containing descriptions of painting activities and comments on the work. | 7-2 |
| Kathleen Milne painting diary | 16 Oct. 1941 | 28 May 1942 | Black soft-cover notebook (reporter-style), 15.5 x 10.5 cm, describing daily painting activities. | 7-3 |
| Kathleen Milne painting diary | 28 May 1942 | 1 July 1942 | Black soft-cover notebook (reporter-style), 15.5 x 10 cm. David Milne Jr.’s notebook, containing childhood drawings, etc. Re-used as Kathleen Milne’s record book on the first 6 leaves. | 7-4 |
| Kathleen Milne painting diary | 9 Oct. 1946 | 6 Jan. 1947 | Notebook, 19.5 x 16.5 cm, with stiff black card covers and red spine, first leaf loose. Daily entries, ranging from brief, one-line descriptions to page-length analysis. | 7-5 |

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| Kathleen Milne painting diary | 7 Jan. 1947 | 21 July 1947 | Black notebook with stiff boards, 23 x 18 cm, with entries on the first 13 leaves, ranging from one-word notations to half-page descriptions. | 7-6 |
| Kathleen Milne and David Milne diary | 16 March 1940 | 27 May 1941 | Milne diary: 10 leaves, with drawings; KM diary: 23 leaves | 7-7 |
| Milne diary | Easter Sunday 1940 | Sept. 1940 | Milne diary: 28 leaves; KM fiction: 1 leaf; Milne sketch of still life with KM cribbage scores and David Milne Jr.'s birth weight etc.: 1 leaf | 7-8 |
| Baptiste Lake Diary | 31 Aug. 1950 | 4 Jan. 1951 | Milne diary in a 1949-1950 school exercise book of DM Jr.'s: 6 sheets of Milne diary | 8-1 |
| Baptiste Lake Diary | 8 Nov. 1951 | 10 Jan. 1952 | Milne diary | 8-2 |
| Baptiste Lake Diary | 12 Jan. 1952 | Good Friday 1952 | Milne diary | 8-3 |
| Baptiste Lake Diary | 14 April 1952 | 13 Nov. 1952 | Milne diary | 8-4 |
| Kathleen Milne note describing Baptiste Lake Diaries | [19--] | [19--] | Kathleen Milne mss. Note: "Diary mostly of weather, trips, food etc. written as relaxation & rest from painting. Also Divortay [?] said it was better than reading or listening to the radio as a means to keep him from "stewing". | 8-5 |

SERIES 4: WORLD WAR I DOCUMENTS
Dates of creation:

[191-]- 1920

Extent:

2 cm of textual records

Scope and content:

Series consists of documentation of David Milne's employment as a war artist, including documents acquired by him while in France and England. Series includes a fragment of a trench map, notes on a walk in Wales, a guide to London, and official documentation of his employment in the Canadian military.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|---|------------------------|
| WWI trench map | [191-] | [191-] | David Milne, Jr. notes: "Part of a trench [?] map of Vimy Ridge (or Lens - Hill 60) probably found by Milne on the battlefield in 1919. The map seems to be laying out an attack. Fragment from 'Board No. 2456' for 146H artillery battery, 18 th Corp for 'Map Position of No. 1 Gun B7C3672', 18 May 1918. The villages of Drocourt, Henin Liétard and Montigny and the 'Queant – Drocourt Line' are noted on the map. Milne would have found this fragment at the gun's position, closer to Vimy-Lens." [FRAGILE; oversized] | 10 - 1 |
| Notes on a walk near Dyserth, North Wales | [ca. 1918] | [ca. 1918] | 1 mss sheet | 9-1 |
| <i>Philips' ABC Pocket Atlas-Guide to London</i> | [ca. 1918] | [ca. 1918] | Eighth Revised Edition. A few annotations by Milne in front and back end-papers. | 9-2 |
| WWI documents | [ca. 1918] | 1920 | Official documentation of Milne's military service, including his discharge paper | 9-3 |

SERIES 5: DOUGLAS DUNCAN / PICTURE LOAN SOCIETY DOCUMENTS**Dates of creation:**

[ca. 1936] - 1963

Extent:

3 cm of textual records

34 photographs

Scope and content:

Series consists of photographs of David Milne in his studio (by Douglas Duncan), photographs and catalogue cards of Milne paintings, lists of Milne paintings by Douglas Duncan and bank records of David Milne's account.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|--|------------------------|
| Douglas Duncan photographs | 1936 | [ca. 1963] | 3 photos of Milne at Six Mile Lake; 1 photo of dam at Six Mile Lake (September 1936); 12 photos of Milne in Uxbridge Studio (October 1946); 3 photographs of Duncan at the Picture Loan Society (ca. 1963; photographs by Ralph Greenhill and Albrecht Schoenborn) | 9-4 |
| Duncan list of paintings destroyed by Duncan & Milne | 1937 | 1937 | List of early (1911-1915) paintings destroyed. | 9-5 |
| Duncan lists of Milne paintings | [19--] | [19--] | Fragmentary lists of Milne paintings by Douglas Duncan | 9-6 |
| Bank letters and records relating to Milne | 1939 | 1939 | Two letters from Imperial Bank of Canada | 9-7 |
| Douglas Duncan: Milne photo studies, catalogue cards | 1940 | [ca. 1947] | 2 photos of Milne drypoints; 2 Milne catalogue cards; photo studies of a flower, 1940 | 9-8 |
| Douglas Duncan: list of Milne paintings in NFB film | [ca. 1950] | [ca. 1950] | | 9-9 |

SERIES 6: MAPS OF POTENTIAL PAINTING LOCATIONS**Dates of creation:**

[ca. 1926]-[ca. 1933]

Extent:

5 cm of textual records (5 maps)

Scope and content:

Series consists of topographical maps relating to David Milne's painting locations (Lake Placid) and possible sites for a cabin (Wood Township, Foley Township, McDougal Township and a 1925 mineral map of Canada).

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|----------------------------------|-----------------------|---------------------|---|------------------------|
| Lake Placid area | [ca. 1926] | [ca. 1926] | Includes notation of Andre Bieler's address (in Milne's hand) | 9-10 |
| Maps of possible cabin locations | 1925 | [ca. 1933] | Maps of Wood Township (David Milne Jr. notes: "lot and concession map of Wood Township showing the north shore of the Severn River near Severn Falls. Milne has placed three x's on the map. He may have been considering purchasing one of these properties in 1933 – or perhaps just camped there"); Foley Township (showing lots and concessions); McDougal Township (showing lots and concessions); and a 1925 mineral map of Canada (Department of Mines). Of these maps, David Milne Jr. notes: "These maps were almost certainly acquired by Milne in 1933 when he was looking for a location to build (or rent/purchase) a cabin." | 9-11 |

SERIES 7: PUBLICITY MATERIAL**Dates of creation:**

[193-]-1975

Extent:

6 cm of textual records

Scope and content:

Series consists of exhibition invitations, exhibition catalogues and press clippings related to David Milne's career.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX-FILE # |
|--|------------|------------|--|------------|
| Picture Loan Society invitation | [193-] | [193-] | One invitation to a group exhibition featuring Atkins, Day, Humphrey, Milne and Schaefer. | 9-12 |
| Mellors Galleries catalogue | 1936 | 1936 | One catalogue to the "Exhibition of Little Pictures by David B. Milne", October 24 to November 7, 1936 | 9-13 |
| News clippings saved by Milne and Duncan | 1940 | 1954 | 15 clippings from newspapers such as <i>The Globe and Mail</i> and the <i>Toronto Telegram</i> , concerning David Milne's work. All but one of these has been mounted on paper and labelled [by Duncan?] | 9-14 |
| News clippings | 1967 | 1975 | 13 clippings related to David Milne, Douglas Duncan or closely related subjects. | 9-15 |
| Obituary of Mrs. Adam (Emily) Munro | 1972 | 1972 | David Milne, Jr. notes: "The Paisley Advocate, 13 July 1972 with an obituary (p. 1) for Mrs. Adam Munro. Emily Munro knew William and Mary Milne as a child in Paisley and had some interesting comments on Milne's parents. My ca. 1971 notes on my interview with her will come to the AGO archives. Emily Munro purchased 101.1 <i>On the Dochart</i> at an auction in Paisley after James Milne's death in 1953. She gave the painting to Douglas Erle Milne, DBM's nephew." | 9-16 |
| Publications | 1939 | 1949 | Clippings from <i>Saturday Night, Magazine of Art, Canadian Homes and Gardens</i> , re: Milne. Offprint of Walter Abell, "Canadian Aspirations in Painting" from <i>Culture</i> 1942, III, 172-182 (inscribed to Milne from Abell). <i>The Studio</i> , January 1949. | 9-17 |
| Andrew Bell, "The Art of David Milne" | [ca. 1951] | [ca. 1951] | Typescript of article | 9-18 |
| Publications | 1951 | 1975 | <i>The Studio</i> , May 1951. <i>Canadian Art</i> Spring 1954, featuring Donald W. Buchanan's "David Milne as I Knew Him". <i>Saturday Night</i> , October 1, 1955 (see Andrew Bell article "David Milne – Revisited" and review of Wyndham Lewis' <i>Self Condemned</i>). The Agnes Etherington Art Centre <i>Bulletin</i> featuring Milne retrospective, February 1967. <i>Time</i> February 10, 1975, with Geoffrey James' review "Painting in the '30s: A World Apart" featuring Milne (pp. 16-17). | 9-19 |
| Marlborough-Godard catalogue | 1972 | 1972 | <i>David Milne</i> , catalogue of exhibition held 16 November – 9 December 1972. | 9-20 |

SERIES 8: DOCUMENTS RELATING TO VERA PARSONS AND 1963 COURT CASE**Dates of creation:**

1937-1969

Extent:

3 cm of textual records

Scope and content:

Series consists of court documents and related correspondence relating to the court case between Kathleen Milne and Arthur Ramsay regarding Milne paintings taken from the artist's Baptiste Lake cabin. Series also includes David Milne's letters to Vera Parsons, largely concerning legal matters.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX- FILE # |
|--|-----------------------|---------------------|--|------------------------|
| Milne letters to Vera Parsons | 1937 | 1948 | 66 sheets | 9-21 |
| Documents relating to court case to recover stolen Milne paintings | 1963 | 1964 | News clippings, court transcripts and correspondence relating to legal case. | 9-22 |
| Vera Parsons letter to Kathleen Milne | 1969 | 1969 | 1 sheet | 9-23 |

SERIES 9: CANADIAN FLAG DRAWINGS AND STUDIO MAGAZINE COVER**Dates of creation:**

[ca. 1944]

Extent:

14 watercolours

Scope and content:

Series consists principally of designs for a Canadian flag, 1944. These seem to have been initially inspired by Milne's assignment to design the cover for a special Canadian issue (April 1945) of *Studio* magazine, a London periodical, for which four designs are also included in this series. Milne made the effort to send his flag designs to a federal government department, but they were returned to him without comment.

Notes:

"WC" numbers have been assigned by the archives for purposes of identification and labelling.

Location:**Box 10**

| WC# | SUBJECT | DATE | DIMENSIONS | CATALOGUE RAISONNE # | BOX- FILE # |
|------------|--|-------------|--------------------------------|---------------------------------|------------------------|
| WC87 | Flags – b&w (for <i>Studio</i> magazine cover) | [ca. 1944] | 28.5 x 23 cm 11.6 x 9" | 603.6 | 10 - 2 |
| WC88 | <i>Studio</i> cover (yellow) | [ca. 1944] | 24.5 x 19 cm 9.6 x 7.5" | 603.8 | 10 - 2 |
| WC89 | <i>Studio</i> cover (cream) | [ca. 1944] | 25 x 18.5 cm 9.8 x 7.5" | 603.7 | 10 - 2 |
| WC90 | <i>Studio</i> cover (with flag) | [ca. 1944] | 28.5 x 22.5 cm 11.6 x 8.75" | 603.6 | 10 - 2 |
| WC91 | Red Union Jack | [ca. 1944] | 12.4 x 17 cm 4.8 x 6.7" | 602.10 | 10 - 2 |
| WC92 | Blue Union Jack | [ca. 1944] | 7 x 13 cm 2.75 x 5.1" | 602.11 | 10 - 2 |
| WC93 | Blue Union Jack | [ca. 1944] | 7 x 13 cm 2.75 x 5.1" | 602.12 | 10 - 2 |
| WC94 | 3 flags | [ca. 1944] | 35.5 x 25 cm 13.9 x 9.8" | 602.4 | 10 - 2 |
| WC95 | 5 flags | [ca. 1944] | 35.5 x 25 cm 13.9 x 9.8" | 602.6 | 10 - 2 |
| WC96 | Watercolour & pencil flags | [ca. 1944] | 35.5 x 25 cm 13.9 x 9.8" | 602.7 | 10 - 2 |
| WC97 | Watercolour & pencil flags | [ca. 1944] | 35.5 x 25 cm 13.9 x 9.8" | 602.8 | 10 - 2 |
| WC98 | 3 blue flags | [ca. 1944] | 35.5 x 25 cm 13.9 x 9.8" | 602.9 | 10 - 2 |
| WC99 | 3 flags | [ca. 1944] | 35.5 x 25cm 13.9 x 9.8" | 602.5 | 10 - 2 |
| WC100 | 6 flags | [ca. 1944] | 35.5 x 25 cm 13.9 x 9.8" | 602.1 | 10 - 2 |

SERIES 10: CANCELLED WATERCOLOURS**Dates of creation:**

1938-1951

Extent:

86 watercolours

2 sheets paper

Scope and content:

Series consists of watercolours by David Milne that were cancelled by Douglas Duncan, his dealer. The cancellation mark is the word "cancelled" in lower case cursive writing, located prominently across each composition. A few of these watercolours were signed by the artist prior to cancellation. Series also includes two watercolour fragments (not cancelled), one unfinished work, and two sheets of unused Fussell Flint paper.

Note:

"WC" numbers have been assigned by the archives for purposes of identification and labelling.

Location:**Box 11**

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------------|---|---------------------------------|-------------------------------------|------------|-------------|
| WC1 | <i>Bowl of Fruit</i> [cancelled] | [29 June 1940?] | 50.8 x 37.8 cm 20" x 14 7/8" | 401.91 | 91 |
| WC2 | <i>Neighbours House and Ours</i> [cancelled] | 13 March 1941 | 39.1 x 57.5 cm 15 3/8" x 22 5/8" | 403.31 | 61 |
| WC3 | <i>Red Church I</i> [cancelled] | April 1941 | 39.1 x 56.9 cm 14 7/8" x 20" | 403.35 | 59 |
| WC4 | <i>Grand Stand (Fair Ground)</i> [cancelled] | [May 1941?] | 38 x 51 cm 15" x 20" | 403.40 | 5 |
| WC5 | <i>Fair Grounds (Uxbridge)</i> [cancelled] | [May 1941?] | 38 x 51 cm 15" x 20" | 403.41 | 4 |
| WC6 | <i>Other Room I</i> [cancelled] | 5 April 1940 | 38.1 x 55.3 cm 15" x 21 3/4 " | 401.63 | 85 |
| WC7 | <i>Other Room II</i> [cancelled] | 5 April 1940 | 38.1 x 50.8 cm 15" x 20" | 401.64 | 84 |
| WC8 | <i>Roofs I</i> [cancelled] | 29 April 1941 | 37.8 x 50.8 cm 14 7/8" x 20" | 403.38 | 83 |
| WC9 | <i>Early Spring I</i> [cancelled] | 1938 subject; repainted 1939 | 37.7 x 55.5 cm 14 7/8" x 21 7/8" | 306.118 | 82 |

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|---|---------------------|-------------------------------------|---------|------|
| WC10 | <i>Goodbye to Teacher II</i> [cancelled] | December 1938 | 38.1 x 55.9 cm 15" x 22" | 306.79 | 81 |
| WC11 | <i>Campfire III</i> [cancelled] | 17 November 1941 | 38.5 x 57.4 cm 15 1/8" x 22 5/8" | 403.93 | 89 |
| WC12 | <i>Camp in the Sumachs I</i> [cancelled] | 1940 | 38.1 x 51.1 cm 15" x 20 1/8" | 402.21 | 56 |
| WC13 | <i>Down the Gull River III</i> [cancelled] | October 1940 | 36.9 x 55.3 cm 14 1/2" x 21 3/4" | 402.17 | 55 |
| WC14 | <i>White Clouds in a Blue Sky II</i> [cancelled] | February 1941 | 35.6 x 50.7 cm 14" x 20" | 403.22 | 53 |
| WC15 | <i>Among the Briars II</i> [cancelled] | 11-17 May 1940 | 38.5 x 55.6 cm 15 1/8" x 21 7/8" | 401.77 | 87 |
| WC16 | <i>Day of Judgement I</i> [cancelled] | [1943?] | 55.9 x 37.2 cm 22" x 14 5/8" | 404.23 | 72 |
| WC17 | <i>Railway Station II</i> [cancelled] | 1944 | 28.3 x 38.1 cm 11 1/8" x 15" | 404.134 | 40 |
| WC18 | <i>Iris & Lilies</i> [cancelled] | June 1944 | 37.2 x 55.6 cm 14 5/8" x 21 7/8" | 404.109 | 38 |
| WC19 | <i>Toy Airplane</i> [cancelled] | March 1940 | 38 x 50.8 cm 15" x 20" | 401.54 | 88 |
| WC20 | <i>Pansies</i> [cancelled] | July 1945 | 36.9 x 54.6 cm 14 1/2" x 21 1/2" | 405.42 | 43 |

Box 12

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|--|----------------|-------------------------------------|---------|------|
| WC21 | <i>Railway Station IV</i> <i>(Station & Church II)</i> [cancelled] | 1944 | 27.5 x 37.2 cm 10.8" x 14.6" | 404.136 | 39 |
| WC22 | <i>Among the Briars III</i> [cancelled] | 11-17 May 1940 | 37.5 x 50.8 cm 14 3/4" x 20" | 401.77 | 87 |
| WC23 | <i>Summer Haze (Quiet Lake IV)</i> [cancelled] | March 1948 | 29.9 x 40.3 cm 11 7/8" x 15 7/8" | 501.36 | 18 |

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|--|--------------------------|-------------------------------------|---------|------|
| WC24 | <i>Nasturtiums and Poppies</i> [cancelled] | [August 1941?] | 35.9 x 25.4 cm 14 1/8" x 10" | 403.66 | 3 |
| WC25 | <i>Ripe Wheat and Green Oats II</i> [cancelled] | September 1947 | 25.8 x 36.2 cm 10 1/8" x 14 1/4" | 406.123 | 9 |
| WC26 | <i>Fireplace & Tent (Encampment II)</i> [cancelled] | 1945 | 36.8 x 54.6 cm 14 1/2" x 21 1/2" | 405.3 | 41 |
| WC27 | <i>Mary & Martha I</i> [fragment] | n.d. | irregular | 405.6 | 74 |
| WC28 | <i>Logs, Sawdust & Lumber</i> [cancelled] | August 1947 | 36.5 x 54.9 cm 14 3/8" x 21 5/8" | 406.119 | 8 |
| WC29 | <i>Fireplace and Tent</i> [cancelled] | 1942 | 37.8 x 51 cm 14 7/8" x 21 1/8" | 403.149 | 42 |
| WC30 | <i>Autumn Sunset I</i> [cancelled] | [June 1950?] | 29.9 x 40.7 cm 11 3/4" x 16" | 502.45 | |
| WC31 | <i>Quiet Lake II</i> [cancelled] | March 1948 | 30.2 x 40.3 cm 11 7/8" x 15 7/8" | 501.35 | 20 |
| WC32 | <i>Quiet Lake III</i> [cancelled] | March 1948 | 30.5 x 40.3 cm 12" x 15 7/8" | 501.34 | 19 |
| WC33 | <i>Islands I</i> [cancelled] | February 1949 | 30.2 x 40 cm 11 7/8" x 15 3/4" | 502.2 | 22 |
| WC34 | <i>Quiet Lake I</i> [cancelled] | March 1948 | 30.5 x 40.3 cm 12" x 15 7/8" | 501.33 | 21 |
| WC35 | <i>Spider and Web I</i> [cancelled] | 1944 | 28 x 38.1 cm 11" x 15" | 404.139 | 13 |
| WC36 | <i>First Days of Spring I</i> [cancelled] | 23 March – 2 April, 1947 | 27.3 x 36.9 cm 10 3/4" x 14 1/2" | 406.92 | 1 |
| WC37 | <i>Starter's Stand II</i> [cancelled] | January 1948 | 26.1 x 35.9 cm 10 1/4" x 14 1/8" | 501.21 | 15 |
| WC38 | <i>Over at the Park (Starter's Stand I)</i> [cancelled] | January 1948 | 26.1 x 35.9 cm 10 1/4" x 14 1/8" | 501.20 | 14 |
| WC39 | <i>White Clouds and Blue Sky I</i> [cancelled] | February 1941 | 36.9 x 57.8 cm 14 1/2" x 22 3/4" | 403.21 | 52 |

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|--|---------------------|-----------------------------------|--------|------|
| WC40 | <i>Day of Judgement V</i> [cancelled] | February 1947 | 48.9 x 38.1 cm 19 ¼" x 15" | 406.86 | 50 |
| WC41 | <i>Ascension XXVIII</i> [cancelled] | [December 1946?] | 54.6 x 37.2 cm 21 ½" x 14 5/8" | 406.76 | 34 |
| WC42 | <i>Ascension XXIX</i> [cancelled] | [December 1946?] | 54.9 x 37.5 cm 21 5/8" x 14 ¾" | 406.77 | 29 |
| WC43 | <i>Ascension XXIV</i> [cancelled] | [November 1946?] | 54.9 x 36.5 cm 21 ¾" x 14 ¾" | 406.71 | 35 |

Box 13

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|---|----------------------------|-------------------------------------|---------|------|
| WC44 | <i>Rain on the River II</i> [cancelled] | [October 1942?] | 37.8 x 51.1 cm 14 7/8" x 22" | 403.155 | |
| WC45 | <i>Ascension XXVII</i> [cancelled] | [14 December 1946?] | 55.3 x 37.5 cm 21 ¾" x 14 ¾" | 406.75 | 31 |
| WC46 | <i>Ascension XIV</i> [cancelled] | [January – March 1944?] | 56.3 x 38.1 cm 22 1/8" x 15" | 404.80 | 67 |
| WC47 | <i>Ascension XIII</i> [cancelled] | [January – March 1944?] | 54.3 x 37.8 cm 21 3/8" x 14 7/8" | 404.79 | 79 |
| WC48 | <i>Ascension XXV</i> [cancelled] | [1 December 1946?] | 54.9 x 36.9 cm 21 5/8" x 14 3/8" | 406.72 | 33 |
| WC49 | <i>Ascension X</i> [cancelled] | [January 1944?] | 54.9 x 37.5 cm 21 5/8" x 14 ¾" | 404.74 | 37 |
| WC50 | <i>Ascension VIII</i> [cancelled] | [January 1944?] | 56.6 x 38.1 cm 21 ¼" x 15" | 404.72 | 30 |
| WC51 | <i>Early Morning Main Street (Snow from the North I)</i> [cancelled] | 1940-1941 | 39.1 x 57.5 cm 15 3/8" x 22 5/8" | 403.15 | 90 |
| WC52 | <i>Down the Gull River I</i> [cancelled] | October 1940 | 39.1 x 57.4 cm 15 3/8" x 22 5/8" | 402.15 | 54 |
| WC53 | <i>Zinnias and Poppies II</i> [cancelled] | 27 August 1941 | 38.1 x 49.3 cm 15" x 19 3/8" | 403.70 | 62 |
| WC54 | <i>Barn</i> [cancelled] | October 1947 | 35.9 x 51.1 cm 14 1/8" x 20 1/8" | 501.8 | 11 |

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|---|---------------------|--------------------------------------|---------|------|
| WC55 | <i>Main Street in the Fall II</i> [cancelled] | May 1947 | 37.2 x 54.6 cm 14 5/8" x 21 1/2" | 406.104 | 7 |
| WC56 | <i>Main Street in the Fall III</i> [cancelled] | May 1947 | 36.9 x 54.6 cm 14 1/2 " x 21 1/2" | 406.105 | 6 |
| WC57 | <i>Ripe Wheat and Green Oats I</i> [cancelled] | [September 1947?] | 36.9 x 54.9 cm 14 1/2" x 21 5/8" | 406.123 | 10 |
| WC58 | <i>Mouth of the Creek I</i> [cancelled] | [18 November 1946?] | 36.5 x 55.3 cm 14 3/8" x 21 3/4" | 406.63 | 46 |
| WC59 | <i>Mouth of the Creek II</i> [cancelled] | [23 November 1946?] | 36.9 x 55.3 cm 14 3/8" x 21 3/4" | 406.66 | 47 |
| WC60 | <i>Waterfall Little Bob Lake</i> [cancelled] | October 1946 | 37.2 x 55.3 cm 14 5/8" x 21 3/4" | 406.49 | 51 |
| WC61 | <i>Stump Fence I</i> [cancelled] | May 1946 | 36.9 x 53.7 cm 14 1/2" x 21 1/8" | 406.21 | 45 |
| WC62 | <i>Stump Fence II</i> [cancelled] | May – June 1946 | 36.9 x 54 cm 14 1/2" x 21 1/4 " | 406.22 | 44 |
| WC63 | <i>Rain on the Pier III</i> [cancelled] | 1942 | 29.1 x 39.7 cm 11 1/2" x 15 5/8" | 403.126 | |
| WC64 | <i>Oil Tanks and Tanker</i> [cancelled] | 1940-1941 | 38.8 x 56.3 cm 15 1/4" x 22 1/8" | 403.9 | 58 |

Box 14

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|---|----------------------------|-------------------------------------|---------|------|
| WC65 | <i>Day Of Judgement IV</i> [cancelled] | [November 1946?] | 54.9 x 36.7 cm 21 5/8" x 14 1/2" | 406.67 | 49 |
| WC66 | <i>Day of Judgement III</i> [cancelled] | [October – November 1946?] | 55.6 x 37.8 cm 21 7/8" x 14 7/8" | 406.57 | 48 |
| WC67 | <i>Main Street in the Fall I</i> [cancelled] | May 1947 | 36.9 x 54.6 cm 14 1/2" x 21 1/2" | 406.103 | 65 |
| WC68 | <i>Showy Orchis</i> [cancelled] | [July 1947?] | 36.5 x 54.6 cm 14 3/8" x 21 1/2" | 406.110 | 64 |
| WC69 | <i>Window and Door</i> [cancelled] | July 1947 | 36.9 x 54.9 cm 14 1/2" x 21 5/8" | 406.113 | 12 |
| WC70 | <i>Budding Poplars I</i> [cancelled] | May 1945 | 37.5 x 55.3 cm 14 3/4" x 21 3/4" | 405.24 | 66 |

| WC# | TITLE | DATE | DIMENSIONS | CR# | CAN# |
|------|---|---------------------------------|-------------------------------------|---------|------|
| WC71 | <i>Hills Across the Swamp</i> [cancelled] | [October 1942?] | 37.2 x 55.6 cm 14 5/8 x 21 7/8" | 403.161 | 92 |
| WC72 | <i>Rain on the River I</i> [cancelled] | [October 1942?] | 37.8 x 51.1 cm 14 7/8" x 20 1/8" | 403.154 | 94 |
| WC73 | <i>Yellow House</i> [cancelled] | October 1942 | 37.2 x 55.6 cm 14 5/8" x 21 7/8" | 403.158 | 69 |
| WC74 | <i>Stormy Sunset</i> [cancelled] | [1942?] | 38.1 x 55.8 cm 15" x 22" | 403.168 | 95 |
| WC75 | <i>Goodbye to Teacher I</i> [cancelled] | December 1938 | 38.1 x 55.9 cm 15" x 22" | 306.78 | 80 |
| WC76 | <i>Lighted Streets IV</i> [cancelled] | November 1951 | 25.8 x 37.5 cm 10 1/8" x 14 3/4" | 503.19 | 27 |
| WC77 | <i>Poppies in a Tin Can I</i> [cancelled] | August 1941 | 35.6 x 25.1 cm 14" x 9 7/8" | 403.61 | 99 |
| WC78 | <i>Poppies in a Tin Can II</i> [cancelled] | August 1941 | 35.6 x 25.1 cm 14" x 9 7/8" | 403.62 | 100 |
| WC79 | <i>Noah and The Ark and the Bow in the Cloud I</i> [cancelled] | 18 March 1941 | 38.8 x 55.8 cm 15 1/4" x 22 5/8" | 403.105 | 2 |
| WC80 | <i>Size and Colours</i> [cancelled] | [February 1943?] | 38.1 x 55.6 cm 15" x 21 7/8" | 404.8 | 96 |
| WC81 | <i>Ascension XXII</i> [cancelled] | November 1946 | 55.6 x 37.2 cm 21 7/8" x 14 5/8" | 406.69 | 36 |
| WC82 | <i>Ascension XXIII</i> [cancelled] | November – December 1946 | 54 x 36.5 cm 21 1/4" x 14 3/8" | 406.70 | 32 |
| WC83 | <i>Scaffolding V</i> [cancelled] | December 1946 – January 1947 | 36.9 x 54.6 cm 14 1/2" x 21 1/2" | 406.79 | 75 |
| WC84 | <i>Sunset across the Lake I</i> [cancelled] | January 1948 | 30.5 x 40.7 cm 12" x 16" | 501.15 | |
| WC85 | <i>Fragment of Corner Store</i> [cancelled] | 1939 | irregular | 401.26 | |
| WC86 | <i>Unfinished Still Life</i> | 1940s? | 25.5 x 35.7 cm 10" x 14" | 604.25 | |
| | Two blank sheets of handmade Fussell Flint watercolour paper | | | | |

SERIES 11: BAPTISTE LAKE SKETCHBOOKS
Dates of creation:

1947-1951

Extent:

5 sketchbooks

Scope and content:

Series consists of sketchbooks kept by David Milne on his painting excursions at Baptiste Lake.

Notes:

"SB" numbers have been assigned by the archives for purposes of identification and labelling.

Location:

| SB# | FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX # |
|------------|---|-------------------|-----------------|---|--------------|
| SB1 | Baptiste Sketchbook A – Blueberry Island | 1947 | 1947 | 70 pencil sketches, some annotated with colour designations. | 15 |
| SB2 | Baptiste Sketchbook B – Logging Site | 1948 | 1948 | 28 pencil sketches. Endpapers contain notes and sketches relating to cabin construction | 15 |
| SB3 | Baptiste Sketchbook C – Spider Bridge | 1949 | 1949 | 62 pencil sketches, 1949. | 16 |
| SB4 | Baptiste Sketchbook D – including street scenes (Toronto?) | 1951 | 1951 | 16 pencil sketches. Notes on endpapers, 1951. | 16 |
| SB5 | Baptiste Lake Sketchbook E | 1951 | 1951 | 13 pencil sketches, 1951 | 16 |

SERIES 12: PERSONAL EFFECTS**Dates of creation:**

[19--]-[19--]

Extent:

1 easel

1 paint box

2 items of textual records

Scope and content:

Series consists of personal records and artefacts of David Milne, including his easel and paint box, and findings of a physical examination from 1936.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX-FILE # |
|-------------------------|------------|----------|--|------------|
| Miscellaneous documents | [19--] | 1936 | Paper with Kathleen Pavey's address; findings on physical examination December 17, 1936. | 9-24 |
| Easel | | | | 17 |
| Paint box | | | 3.5" x 16" x 12.5" (sight, closed; open depth is approximately 24") | 18 |

SERIES 13: SKETCHES**Dates of creation:**

[192-]-[195-]

Extent:

781 sketches

Scope and content:

Series consists of preparatory sketches, in pencil or ink on paper, by David Milne. Sketches vary in size from 18 x 23 cm to 27.5 to 21cm. Also included is a fragment of an oversize drawing in pencil.

Notes:

Related records:

There are similar sketches on the verso of letters from *The Colophon* in series 2.

Location:

| FOLDER/UNIT TITLE | START DATE | END DATE | CONTENTS | BOX-FILE # |
|-------------------|------------|----------|----------|------------|
| D 1 – D 110 | | | sketches | 19 |
| D 111 – D 200 | | | sketches | 20 |
| D 201 – D 310 | | | sketches | 21 |
| D 311 – D 400 | | | sketches | 22 |
| D 401 – D 500 | | | sketches | 23 |
| D 501 – D 600 | | | sketches | 24 |
| D 601 – D 693 | | | sketches | 25 |

| | | | | |
|---------------|------|------|--------------------------------------|--------|
| D 694 – D 780 | | | sketches | 26 |
| D 781 | 1902 | 1902 | Fragment: <i>Entrance to Niagara</i> | 10 - 3 |