



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 David Milne
4. World War I documents
5. Douglas Duncan and 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 designs for *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:

AGO credit line: Gift of the Milne Family Collection, 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 the 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; 1 envelope	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. 67 loose sheets	5-2
Alander diary	1921	1921	Pages of a diary written in Alander, N.Y., January 1921. 32 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 Milne's 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 AND 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 DESIGNS FOR *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

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

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
WC55	<i>Main Street in the Fall II</i> [cancelled]	May 1947	37.2 x 54.6 cm 14 5/8" x 21 ½"	406.104	7

WC56	<i>Main Street in the Fall III</i> [cancelled]	May 1947	36.9 x 54.6 cm 14 ½" x 21 ½"	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 ¾"	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 ¾"	406.66	47
WC60	<i>Waterfall Little Bob Lake</i> [cancelled]	October 1946	37.2 x 55.3 cm 14 5/8" x 21 ¾"	406.49	51
WC61	<i>Stump Fence I</i> [cancelled]	May 1946	36.9 x 53.7 cm 14 ½" x 21 1/8"	406.21	45
WC62	<i>Stump Fence II</i> [cancelled]	May – June 1946	36.9 x 54 cm 14 ½" x 21 ¼"	406.22	44
WC63	<i>Rain on the Pier III</i> [cancelled]	1942	29.1 x 39.7 cm 11 ½" x 15 5/8"	403.126	
WC64	<i>Oil Tanks and Tanker</i> [cancelled]	1940-1941	38.8 x 56.3 cm 15 ¼" 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 ½"	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 ½" x 21 ½"	406.103	65
WC68	<i>Showy Orchis</i> [cancelled]	[July 1947?]	36.5 x 54.6 cm 14 3/8" x 21 ½"	406.110	64
WC69	<i>Window and Door</i> [cancelled]	July 1947	36.9 x 54.9 cm 14 ½" x 21 5/8"	406.113	12
WC70	<i>Budding Poplars I</i> [cancelled]	May 1945	37.5 x 55.3 cm 14 ¾" x 21 ¾"	405.24	66
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:**

1902-[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 21.5 x 28cm. Also included is a fragment of an oversized 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