

Sidney Dawes and the McGill Museum of Canadian Art

by Norma Morgan

McGill has an extensive art collection which for one hundred years consisted largely of portraits. Sidney Dawes wanted McGill to have an art gallery and offered to give the University a group of paintings that would form a nucleus of an art collection. McGill still does not have an art gallery but it did receive sixty-four Canadian paintings from Dawes. The collection has grown since that time to include more than eleven hundred works. The article includes a complete catalogue of the Dawes donation.

McGill possède une riche collection d'œuvres d'art. Pendant un siècle, celle-ci se composait essentiellement de portraits. Sidney Dawes voulait que McGill ait un musée des beaux-arts, ce qui explique qu'il ait fait don à l'Université d'un groupe de tableaux qui devaient former le noyau de sa collection. McGill n'a toujours pas de musée des beaux-arts mais a effectivement hérité de soixante-quatre tableaux canadiens de Dawes. Cette collection a pris de l'ampleur depuis cette époque et elle comporte aujourd'hui plus de 1 100 tableaux. L'article se termine par un catalogue complet du don de Dawes.

Very few people are aware that McGill University owns an extensive art collection that embellishes libraries, student and faculty lounges, offices and residences of the University. It is also not well known that some of the more important works of the collection were given to the University by one man with a specific purpose – to create an art gallery at McGill.

McGill has acquired works of art since its foundation and it is largely the result of the generosity of benefactors, graduates and friends that the collection is such a large and splendid one. During its first hundred years, McGill collected portraits commemorating leading figures in the history of the University (usually paid for by subscription or donated by the subject), and a limited number of paintings, prints and reproductions given to the residences by graduating classes or purchased by the Warden's Fund at Royal Victoria College.¹

In 1962, Sidney Dawes (1888-1968) a leading Montreal industrialist and a graduate of

McGill (B.Sc. '10) offered to purchase and present to the University a number of traditional Canadian paintings as a nucleus for an art gallery.² It was his intention that his gift, together with the early Canadian sketches and paintings in the McCord collection would "...be a historical collection of worthwhile Canadian painters right up to the present time."³ He wanted the gallery to be located in the Student Union building on Sherbrooke Street which would be available when the Student Union moved to its new location on McTavish Street.

Chancellor R. E. Powell supported Dawes' suggestion.⁴ Powell had recently been informed by F. R. Scott that a friend of his, Arnold Wainwright, had an important collection of Krieghoff paintings that he was prepared to bequeath to McGill if the University could promise to provide suitable space to hang the collection.⁵ Powell was anxious to assure Wainwright that the Student Union would be converted into a museum and that his paintings would hang there.⁶

Powell had already discussed the future use of the Union Building with the Principal, F.

Cyril James, who agreed in principle.⁷ At a meeting of the Board of Governors on the 15 October 1962:

The Chancellor reported that there is a possibility of the University being given a collection of Canadian Paintings if there be a suitable place to display them and he also pointed out the necessity of moving the McCord Museum shortly. On his recommendation it was moved, seconded and resolved that an Architect be appointed at a fee not to exceed \$1,000 to make a preliminary survey and estimate the cost of conversion of the old Student Union Building on Sherbrooke Street to provide suitable quarters for these and other exhibits of the McGill Museums.⁸

Powell then asked Sidney Dawes, who was in the construction business, to form a feasibility committee with Galt Durnford as architect.⁹ One month later, at the opening of an exhibition entitled *Everyman's Canada* at the McCord Museum, Principal James announced that the Museum would move to the Student Union site on Sherbrooke Street.¹⁰

Dawes was delighted and enthusiastically began to make plans for the new art gallery. He was interested in attracting additional collections such as Wainwright's Krieghoffs and he and Powell began to identify owners of private collections who might be approached for donations.¹¹ He apparently expected to make some sort of arrangement with the Montreal Museum of Fine Arts (MMFA) for the loan or gift of paintings. Dawes arranged a meeting with Colonel Hugh Wallis, President, and Evan Turner, Director, of the MMFA to visit the Union site¹² and later told the University Museums Committee that important material from the Museum "would become available" to a new art museum at McGill.¹³ Dawes discussed with Powell the possibility of asking Alan Jarvis, recently retired Director of the National Art Gallery of Canada to act "... in an advisory capacity, such as helping us to collect Canadian paintings, speaking to the students about Art..."¹⁴ He also interested himself in the administration of the new gallery.

He and Dean F. K. Hare, a member of his committee, brought a candidate to Montreal from Regina to be interviewed for the position of Director of the new gallery, proposing that he might initially teach in the Art History Department.¹⁵

Sidney Dawes wrote to Powell: "...most Universities have Art History Museums of their own comprising numerous collections and it is high time that McGill started one also."¹⁶ This was Dawes' major goal and he pursued it with vigour and tenacity.

The University Museums Committee also greeted with enthusiasm Principal James' announcement that the McCord Museum would move to the Student Union. It had for some time proposed that the McCord Museum which had been closed since 1936 and was housed in a building about to be demolished, and the Ethnological Collection, closed in 1939, be combined and a new site found for them. The Student Union building was well situated for this purpose. An analysis of space requirements made by the Museum staff showed that the combined collections would effectively use all the space available at the Student Union site. Dawes argued, however, that the property was too valuable to use for storage; that it should be used for exhibition and lecture rooms and additional material should be stored elsewhere. When it became clear to the University Museums Committee that Dawes and Powell were proposing that the McCord Museum become primarily an art gallery the Committee responded with an official statement of its position.¹⁷ Professor Fried expressed the feeling of many of the Museums Committee members when he said that:

The University should give no thought to creation of yet another museum unit until its existing collections could be made available for teaching purposes... One must take a practical view of related costs including additional salaries, maintenance of the collections, and supplementary museum activities over the coming years.¹⁸

Dawes and Powell had not understood that the Museums Committee's plans would not



Figure 1. Principal F. Cyril James, Arnold Wainwright and A. Sidney Dawes.

accommodate the concept of combining an art gallery with the McCord Museum. As the Museum had been closed for so many years it is perhaps not surprising that the Chancellor misunderstood the McCord's role as a museum of Canadian History. At a meeting of the University Museums Committee, the Chancellor noted that the McCord's recent exhibition, "...*Everyman's Canada*, obviously an art exhibit, had misled him into thinking that the Museum policy was veering away from a museum of objects towards an art gallery."¹⁹ The Committee explained that the exhibition displayed only one aspect of the collection. However, the McCord would be

grateful for a gift of paintings, "...as long as the subject matter falls within the scope of the historical collections."²⁰

When Alice Johannsen, Director of McGill University Museums learned that Dawes had already purchased several paintings which he intended to give to the University, she wrote an urgent letter to Chancellor Powell, delivered to his home:

After all the discussions and correspondence with the University Museums Committee it must be plain that the university Museums have worked out policies and prior-

ities through many years and that a University Museum of Fine Arts has no immediate place in these plans until after such time as our urgent need for space for the McCord and Ethnological Collections can be met.

I sincerely hope that some means may be found for the University to accept Mr. Dawes' generous offer without compromising the future of the McCord and Ethnological Museums, and allow these paintings to be seen under suitable safety restrictions in residences and other University buildings.²¹

Johannsen also pointed out that important donors "...have emphatically expressed...that they might substantially increase their support of the McGill Museums' cause if they could be assured that the Union site would be turned over to the McCord and Ethnological Museums."²²

There was no support for an art gallery from the Department of Art History either. The history of Canadian art was not taught at McGill at that time. The Chairman, W.O. Judkins, "...did not contemplate teaching anything in Canadian art before 1967, if then."²³ It is not surprising then that he was not interested in hiring the prospective Director to teach in his department as he felt that the candidate's qualifications were to teach only history and criticism of North American Art.²⁴ The Chairman of the Department of Art History told the Museums Committee that a McGill art gallery would be an unnecessary luxury, and that the MMFA could provide any necessary facilities.²⁵

Meanwhile Rocke Robertson, who had just replaced James as Principal in December, attempted to mediate between Dawes' eagerness to establish an art gallery and the Museum Committee's reluctance to share space in the Union building with a collection of paintings. Robertson asked F. K. Hare, Dean of Arts and Science to consider "...setting up picture displays in the New Arts Building..." explaining to the Chancellor that it "...would be the best way to ensure that students saw fine pictures."²⁶ After consultation

with all of the interested parties, Robertson sent a memorandum to Powell concerning the Student Union Building and the Museum. In it he explained that there was a good possibility that the Student Union would be used to house the McCord and Ethnological Museums and that he had "...suggested to the Senate Development Committee that they consider seriously setting up a building behind the Union and connected to the Union to house such things as the Faculty of Music, other art collections, etc." He continued:

I would recommend (a) that we express our extreme gratitude to Mr. Dawes and assure him that we are very keen to possess the pictures that he has shown us (the fifteen or so Canadian paintings); (b) we should tell him that these pictures will greatly increase the value of our collection of Canadiana and that we can readily house them; (c) we ought to explain to him that we are not yet in a position to plan a general Art Gallery but that if the McCord Museum is to be placed in the Students' Union we would like to name one of the galleries after him and, (d) we should ask him to slow down on his approach to potential donors until such time as our plans are more clear cut.²⁷

In spite of Robertson's recommendation, neither Powell nor Dawes seemed to have understood that an art gallery would not be a major part of the McCord Museum. In February the candidate who had been interviewed for the position of Director of the art gallery informed Dawes that he had accepted a position at another university. Powell noted in a memorandum that "Dawes also thinks that the man would be glad to come to McGill when we are ready for him, probably two years hence."²⁸ Dawes wrote to the candidate:

As soon as the old Union building has been converted into the McGill Museum of Art they will require a Director who will also lecture and I can assure you that they will approve a salary for both positions

of \$8,000 per annum plus a free apartment in the Museum.²⁹

Copies of the letter went to Dean Hare and to Principal Robertson who naturally felt that Dawes had no right to take for granted that the old Union Building would be converted into the "McGill Museum of Art." He wrote Powell that a decision had not been reached and that although most of the space would be required for the McCord and Ethnological collections "...it is still very possible that there will be room for the pictures that Mr. Dawes originally planned to give to the University." He felt that Dawes was moving too rapidly. He was "...trying to force on us a full blown Museum of art. The only solution that I can see is to build an additional building but we are not nearly ready to decide the need for this."³⁰ Powell replied a month later (he had been on vacation), "Apparently I got a bear by the tail when I responded to his apparent eagerness to do something for the University."³¹ He said he would talk to him.

During this exchange of letters, Dawes was purchasing paintings to give to McGill, and had written the University stating his intention to make his first donation of eight Canadian paintings and two Group of Seven sketches. It was at this point that a compromise was reached, negotiated by J. H. Holton, Secretary of the Board of Governors. Dawes would give paintings to McGill University agreeing that he would "...not insist that the pictures, if accepted, remain with the McCord Collection at all times but may be from time to time exhibited in public spaces in various buildings."³² The University Museums Committee was satisfied that the paintings "...should be accepted in the name of the University, not in the name of the McCord Museum. In this way they could be placed at the disposal of the Museum as occasion warranted, without compromising the position of the Museum with respect to the creation of a Museum of Fine Art at McGill."³³

Nevertheless Dawes appeared to expect that there would eventually be an art gallery at McGill. He continued to purchase paintings suitable for the collection as he envisioned it and actively explored different avenues to accomplish his goal of a gallery. With the

donation of the first group of paintings he stated that "The dates of these paintings range from 1871 to 1930 and they will be 'a nucleus' of paintings to start a History of Art Collection commencing with the McCord prints to the present time."³⁴ A month later he wrote, "The Gagnon and Coburn paintings fit well into any Canadian History of Art Collection, which I hope McGill will one day have."³⁵

Dawes was also eager to help to raise funds for the conversion of the Union building. He telephoned the Chairman of the Canada Council and learned that "...a donation towards the formation of a McGill Art History Museum on a 50/50 basis would come within the purposes for which The Canada Council was formed." He asked Powell to write or authorize him to do so.³⁶

When she learned of Dawes' intentions, Alice Johannsen, Chairman of the McGill Museums wrote the Principal that she "...was alarmed to learn...that, despite all our previous efforts at restraint, Mr. Sidney Dawes is actively and privately negotiating for a Canada Council grant 'to enable McGill to renovate the old Union as an Art History Museum.'"³⁷

Powell, on the other hand was concerned with soothing his potential donors. He wrote Robertson:

As you probably realize, I think I need to do something to pacify Sidney Dawes, Arnold Wainwright and Frank Scott, referring to their eagerness to have McGill become the owner of valuable pictures and books. If something can't be done, they will probably lose interest - and so will I.³⁸

At the same time another potential donor wrote the Principal asking to meet him to "...discuss the possibility of building a collection of Canadian art at the University."³⁹ Although completely unrelated to Dawes' and Powell's proposals he also apparently advocated the "...eventual construction of a new University Art Museum."⁴⁰ A meeting was arranged between the donor, Alice Johannsen, Professor Maxwell J. Dunbar, Chairman of the University Museums Committee and Professor W. O. Judkins,

Chairman of the Department of Art History. After this meeting Judkins, who was an American and had very definite and rather restricted views as to the role of his department, wrote a lengthy memorandum to the Principal: "The Department of Fine Arts (Art History), in relation to the problem of a University Fine Arts Museum." In it he pointed out that a gallery might tend to entice family bequests, and as "...Canadian art in the antiquarian sense (if not the aesthetic) already falls within the province of the McCord Museum, ...that there might be some merit in the idea of a small gallery housed within an enlarged McCord Museum." He believed however, that "...for the pursuit of Art Historical studies a Fine Arts Museum is of only partial value, and if the collections are restricted to Canadian and/or Contemporary art, the benefits are almost negligible." He stated that "...the proposal of a new University Art Museum should be emphatically declined."⁴¹

Several months later, Powell wrote the Principal that Dawes was continuing to buy pictures for McGill and asked if the University would take possession of some of them. He believed that Dawes still hoped "...that places will be provided in new buildings."⁴² Robertson asked the Libraries' Committee to consider displaying the paintings in the libraries. The members of the Committee concurred in the proposal with one exception, and agreed to see that they were always appropriately displayed while not binding themselves to display them in the Redpath Library permanently.⁴³

In January of 1964 the Senate Development Committee "...reached its decision to recommend that the former Students' Union Building should be assigned as the home of the McCord Museum."⁴⁴ Records do not reveal any further correspondence concerning an art gallery at McGill.

Powell continued to be concerned about the Dawes and Wainwright gifts, writing to the Principal every few months reminding him that suitable places should be found to display pictures. Although he was still a member of the Board of Governors, he had retired as Chancellor in May 1964. He wrote the Principal in October that, "Although I'd like

to extricate myself, I think my obligations to Mr. Wainwright and Mr. Dawes will continue to keep me interested if not a bit involved."⁴⁵ He asked the Principal if there could be a committee to determine the location of Dawes' paintings and possibly rotate them. The principal was quick to act. Russell Harper had just been appointed Chief Curator of the McCord Museum and Robertson asked him with Professors Judkins and John Bland to form a committee.⁴⁶ Dawes admired Harper and subsequently consulted with him concerning some of his purchases for McGill.

The McCord Museum opened in the Student Union Building in March 1971. Arnold Wainwright bequeathed twenty-two Krieghoff paintings to the University which are in the McCord Museum. Dawes continued to purchase and give paintings to the University until 1967, the year before his death. He gave in all sixty-four paintings dated from 1863 to 1963 by thirty-three Canadian artists. All of the works donated by Dawes were purchased specifically to give to McGill.⁴⁷ Dawes with his chauffeur delivered many of the paintings himself and his chauffeur often hung them. A few were accepted by the McCord Museum but most were originally hung in libraries and in Divinity Hall.

In 1971, after a number of the Dawes paintings were moved out of the libraries, Professor R. Melzack of the Psychology Department suggested to the Visual Arts Sub-Committee (which had been formed in 1967) that the Dawes paintings should be collected, catalogued and displayed together. This was accomplished⁴⁸ and an exhibition of twenty-one of them was held in the libraries in 1972.

Sidney Dawes was a dynamic and aggressive business man with a history of active commitment to his community. Born in Lachine in 1888, he was the grandson of the founder of one of the major breweries in the Montreal area. He graduated from McGill in 1910 with a Bachelor of Science degree in Engineering.⁴⁹ He served in the Royal Canadian Artillery in the first World War and was awarded the Military Cross. After the war he became President of Atlas Construction Company, one of the foremost Canadian construction companies, responsible for many major power devel-

opments, aqueducts, bridges and tunnels, in eastern Canada. Dawes was a man with a powerful personality and enormous energy which he also turned to many endeavours outside his business career. He was an active participant and administrator in the sports field, serving on the Canadian associations of Lawn Tennis and Amateur Skiing, the latter as president. He founded and became the first President of the Canadian Olympic Association and was the Canadian member of the International Olympic Committee. He served on the Board of Trade and the Protestant School Commission. In the arts, he was an active member of and important donor to the Montreal Museum of Fine Arts. He served on the Acquisition Committee for Canadian Art from 1953 to 1962, the latter four years as chairman. He began giving paintings to the MMFA in 1940, giving at least one and as many as ten each year for the next ten years. During the fifties he gave six more paintings. His final donation was in 1961, the year before he became interested in the gallery at McGill. All of the paintings donated by Dawes to the MMFA were by Canadian artists, all from Quebec with the exception of four major paintings by Tom Thomson.⁵⁰ He also accumulated an extensive personal collection of works by Canadian artists which included six works by J. W. Morrice and several by Robert Pilot who was married to his niece. The entire collection was bequeathed to his family.

As Powell wrote, Dawes, Wainwright and Scott were eager to have McGill become the owner of pictures and books, but Dawes may have been partly motivated by the fact that he had had a falling out with the MMFA.⁵¹ As chairman of the Acquisitions Committee at the MMFA, his relatively conservative views conflicted with the more "modern" taste of the new Director, Evan Turner. Dawes believed that Canadian art was not really valued sufficiently by Canadians and was disturbed that the paintings he had given the MMFA were not being hung. He wanted to establish a gallery of traditional Canadian art, a subject he felt was not sufficiently covered by the MMFA.

Regardless of his motives, Dawes gave a remarkable collection of Canadian paintings to

McGill. The collection reflects his bias towards traditional art and completely ignores the schools that emerged in the nineteen forties after the publication of the *Refus Global*. His donation included a painting by each member of the Group of Seven including four by McGill's own Arthur Lismer, paintings by twenty different Quebec artists, works by Casson and Milne among others from Ontario and two works by Emily Carr.

The University still does not have an art gallery, but had there been one it is very likely that due to the space constraints found in most galleries, many of Dawes' paintings would have been collecting dust in storage much of the time. As it evolved, almost all of his paintings except those in the McCord collection are hanging in locations where they can be enjoyed by the whole University community – faculty, students and visitors, having the exposure that he would have wished.

The gift of the Dawes Collection in the 1960s was the first major donation of art to the University. Since that time McGill has acquired three other important collections of art. A gift of \$10,000 from the Charles E. Merrill Trust in 1973 to purchase art enabled McGill to buy thirty-eight works, mostly by Quebec artists. The *Montreal Star* collection of paintings and sculpture was donated to McGill in 1981 after the newspaper was closed, and a collection of ten tapestries was given to the University in the 1980s by Regina Slatkin (BA '29).

Many other individual works of art have been donated by friends and graduates through the years and the McGill collection now includes more than eleven hundred items: portraits, paintings and sketches, prints, sculpture, stained glass and tapestries. It will be through the generous spirit of the University's friends that the collection will continue to grow in the future.

The catalogue that follows includes all the paintings donated by Sidney Dawes to McGill University.

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Notes

1. In 1962 McGill owned slightly more than one hundred portraits, the sculpture known by students as "The Three Bares," the statue of Queen Victoria and approximately seventy-five paintings, prints and reproductions.
2. McGill University Archives (MUA), RG41, C12, Minutes of the University Museums Committee, 28 November 1962. Dawes referred to the proposed gallery by different names: McGill Museum of Art, History of Art Collection, McGill Art History Museum, McGill Art Gallery.
3. MUA, RG1, C11, Sidney Dawes memorandum, 22 December 1962.
4. I. M. Dobell believes that Dawes and Powell together "dreamed up" the idea of an art gallery at McGill at their club, the Mount Royal Club. (interview I. M. Dobell, 12 December 1991).
5. MUA, RG1, C11, F. R. Scott to R. E. Powell, 20 July 1962.
6. MUA, RG1, C11, R. E. Powell to Arnold Wainwright, 5 December 1962.
7. MUA, RG1, C11, R. E. Powell Memorandum, 4 May 1962.
8. Minutes of the Royal Institution for the Advancement of Learning Governors of McGill University and the Royal Victoria College, 15 October 1962.
9. MUA, RG1, C11, R. E. Powell to A. T. Galt Durnford, 22 October 1962. R. E. Powell to A. Sidney Dawes, 26 October 1962. Chairman, Dawes; Members: Profs. Frank Scott and Hare, Greville Smith, R. E. Powell, J. D. Johnston and Alice Turnham [Johannsen]; Possibilities for later consideration: Duncan Hodgson, Galt Durnford; To be contacted by Dawes: Walter Stewart through Mrs. Stewart, and Miss Caverhill. (Notes of telephone conversation between R. E. Powell and Sidney Dawes, 1 November 1962). Anson McKim was added (R. E. Powell memorandum, 12 November 1962). Alice Turnham [Johannsen] suggested that Prof. Dunbar be invited to join committee (Alice J. Turnham to R. E. Powell, 16 November 1962). Approved at the Board of Governors February 1963 (R. E. Powell to J. H. Holden, 13 February 1963).
10. MUA, RG41, C12, Statement by University Museums Committee, 5 December 1962.
11. MUA, RG1, C11, "Mrs. Pitfield's outstanding collection of Kriehoff" (R. E. Powell to A. Sidney Dawes, 14 November 1962; "Mrs. Murray Chipman has a lot of nice pictures" (R. E. Powell memorandum, 19 November 1962; Dawes would ask all his friends to donate art for the art gallery (I. M. Dobell, interview, 27 February 1992).
12. MUA, RG1, C11, Hugh Wallis [president of the MMFA] to Rip [R. E. Powell], 5 October 1962.
13. MUA, RG1, C12, Meeting to Discuss Academic Interests Common to McCord Museum and Teaching Departments, 11 January 1965.
14. MUA, RG1, C11, A. Sidney Dawes to R. E. Powell, 7 December 1962.
15. MUA, RG1, C12. There are several letters between Dawes, Powell, Hare and the candidate.
16. MUA, RG1, C12, A. Sidney Dawes to R. E. Powell, 5 March 1963.
17. MUA, RG41, C12, Statement by University Museums Committee, 10 December 1962.
18. MUA, RG41, C12, Minutes of the University Museums Committee, 28 November 1962.
19. MUA, RG41, C12, Minutes of the University Museums Committee, 28 November 1962.
20. MUA, RG41, C12, Minutes of the University Museums Committee, 28 November 1962.
21. MUA, RG1, C11, Alice J. Turnham [Johannsen] to R. E. Powell, 21 December 1962. Alice Johannsen Turnham was known throughout most of her professional life at McGill as Johannsen and is referred to as such

Sidney Dawes and the McGill Museum of Canadian Art

in this paper.

22. MUA, RG41, C12, Alice J. Turnham [Johannsen] to Rocke Robertson, February 1963.

23. MUA, RG41, C12, Meeting to Discuss Academic Interests Common to McCord Museum and Teaching Departments, 11 January 1965.

24. McCord Museum, Registrar's files, W.O. Judkins to F. Kenneth Hare, 31 January, 1963.

25. MUA, RG41, C12, Minutes of the University Museums Committee, 5 December 1962.

26. MUA, RG2, C310, H. Rocke Robertson to the Chancellor, 10 December 1952.

27. MUA, RG2, C310, H. Rocke Robertson to the Chancellor, 28 January 1963, Robertson also suggested that a room should be named for Wainwright. A plan for a possible addition was prepared, (R. E. Powell to A. Sidney Dawes, 13 December 1962).

28. MUA, G1, C13, R. E. Powell Memorandum, 19 February 1963.

29. MUA, RG1, C13, A. Sidney Dawes to Gerald Finley, 22 February 1963.

30. MUA, RG1, C13, H. Rocke Robertson to R. E. Powell, 27 February 1963.

31. MUA, RG1, C13, R. E. Powell to H. Rocke Robertson, 27 March 1963.

32. Visual Arts Committee files (VAC), J. H. Holton to A. Sidney Dawes, 14 March 1963.

33. MUA, RG41, C12, Minutes of the University Museums Committee, 25 March 1963.

34. VAC, A. Sidney Dawes to J. H. Holton, 11 March 1963.

35. VAC, A. Sidney Dawes to J. H. Holton, 4 April 1963.

36. MUA, RG1, C12, A. Sidney Dawes to R. E. Powell, 10 June 1963.

37. MUA, RG2, C310, Alice J. Turnham [Johannsen], 13 June 1963.

38. MUA, RG1, C13, R. E. Powell to H. Rocke Robertson, 4 June 1963.

39. MUA, RG2, C310, S. H. Schecter to H. Rocke Robertson, 24 April 1963.

40. MUA, RG2, C310, W. O. Judkins to H. Rocke Robertson, undated [27 June 1963].

41. MUA, RG2, C310, W. O. Judkins to H. Rocke Robertson, undated [27 June 1963].

42. MUA, RG2, C310, R. E. Powell to H. Rocke Robertson, 14 November 1963.

43. MUA, RG2, C310, Stanley [S. B. Frost] to H. Rocke Robertson, 22 November 1963.

44. MUA, RG2, C310, Senate Development Committee: Report of the Sub-Committee on the McCord Museum, 16 June 1964.

45. MUA, RG2, C310, R. E. Powell to H. Rocke Robertson, 7 October 1964.

46. MUA, RG2, C310, R. E. Powell to A. Sidney Dawes, 12 November 1964.

47. Dawes presented invoices with his donations. Unfortunately most were returned to him.

48. One painting, an Arctic scene, was found in Ottawa in the offices of the Arctic Institute which had been housed on the McGill campus from 1948 to 1975.

49. The biographical information was supplied by John Bourne, Dawes's son-in-law, December 1991.

50. MMFA material from the Archives and Director's office, MMFA, January 1991.

51. Interviews with Walter Klinkhoff and Joan Bourne (Dawes' daughter). Also Powell to Dawes, 29 November 1962, "Grenville Smith is also 'fed up' with the Museum."

The Sidney Dawes
Collection
at McGill University

A Catalogue



T. H. BEAMENT, 1898-1984
Stranded Iceberg, 1963
 oil on canvas, 90.2 x 105.4 cm
 signed lower left: Harold Beament
 purchased
 65.001

T. H. BEAMENT, 1898-1984
H.M.C.S. Labrador, 1963
 oil on canvas, 91.4 x 106.6 cm
 signed lower left: Harold Beament
 purchased 1963
 66.022

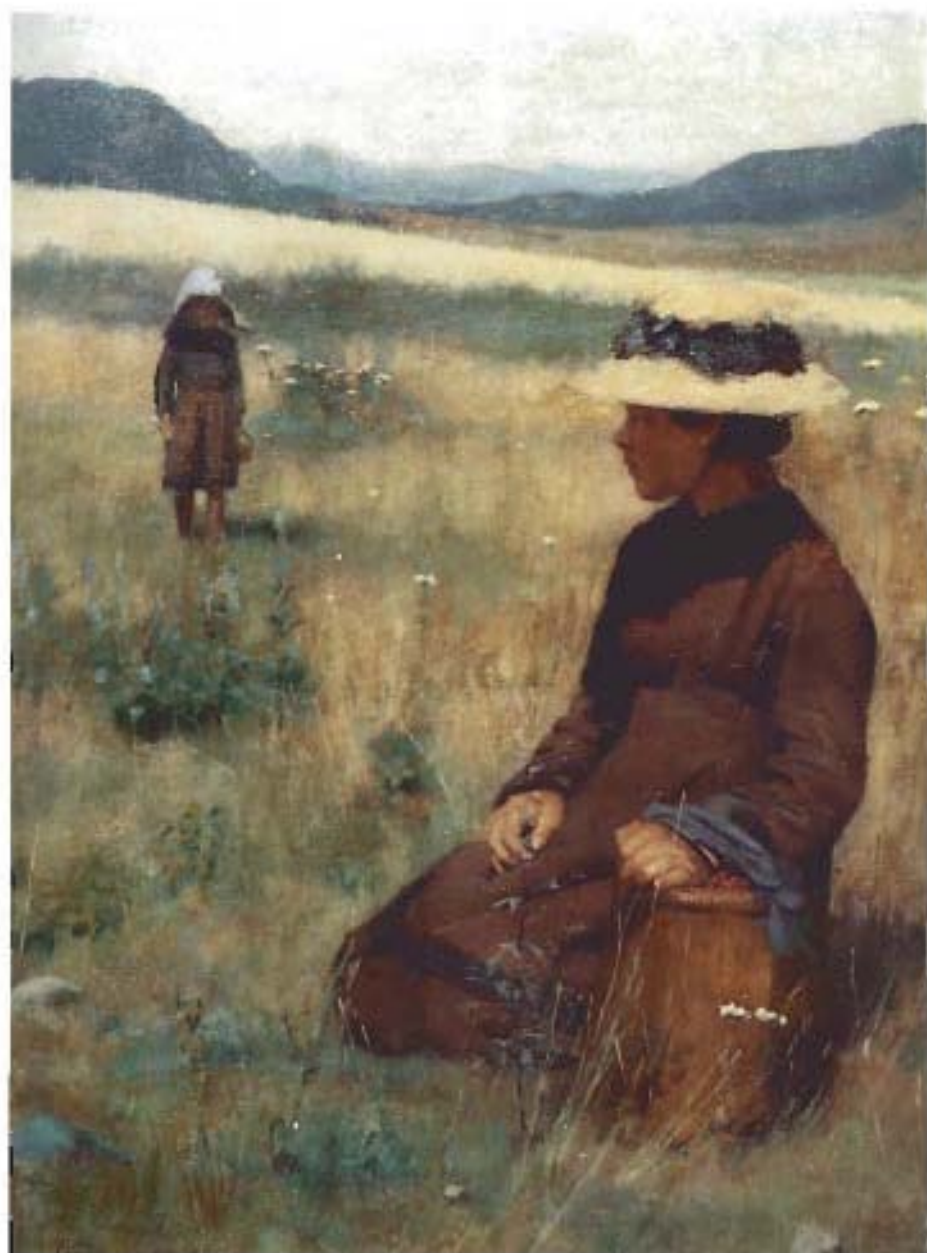
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At left:
T. H. BEAMENT, 1898-1984
Winter Travel
Baffin Island, 1963
oil on canvas
90.2 x 105.4 cm
signed lower right:
Harold Beament
purchased
65.002

Below:
T. H. BEAMENT, 1898-1984
Something in Siglu, 1949
oil on canvas
91.4 x 106.6 cm
signed lower right:
Harold Beament
purchased 1963
66.021





WILLIAM BRYMNER
1855-1925
*Gathering Wild
Strawberries* 1885
oil on canvas
54.9 x 39.7 cm
signed lower left:
Wm. Brymner 1885
purchased
Dominion Gallery
Montreal 1963
63.005

Sidney Dawes and the McGill Museum of Canadian Art

At right: WILLIAM BRYMNER, 1855-1925
Autumn River, ca 1915
oil on panel, 24.1 x 33.1 cm
signed lower right: *Wm. Brymner*
purchased Walter Klinkhoff Gallery 1964
66.016



Below: FRANKLIN CARMICHAEL, 1890-1945
Whitefish Hills, 1933
oil on canvas, 76.2 x 91.4 cm
purchased Blair Laing, Toronto 1964
65.017





Below:
EMILY CARR, 1871-1945
Indian School, Lytton, B.C.
1910
watercolour
38.5 x 54.6 cm
signed and dated lower
right: *M. EMILY CARR*
purchased Alex Fraser
Vancouver 1964
64.002

In 1929, Emily Carr wrote in an article entitled "Modern and Indian Art of the West Coast" in a *Supplement to the McGill News* (June 1929) in which she described her trips to Indian territory: "I would work hard all winter to be able to afford a trip to the villages in the summer, for trips off the beaten track cost money. First I sketched in a desultory way just for the joy of it, but by and by I began to realize that these things were passing and I started in earnest to make a collection of paintings of the villages and totem poles. I did not do many portraits of the people because I found it hurt them so. The old people, who were the interesting ones, were superstitious; they believed that the spirit was trapped in the picture and would for ever be held there."

Above:
EMILY CARR, 1871-1945
B.C. Forest, ca 1934
oil on paper, 91.4 x 61.0 cm
signed lower left: *M E CARR*
66.004

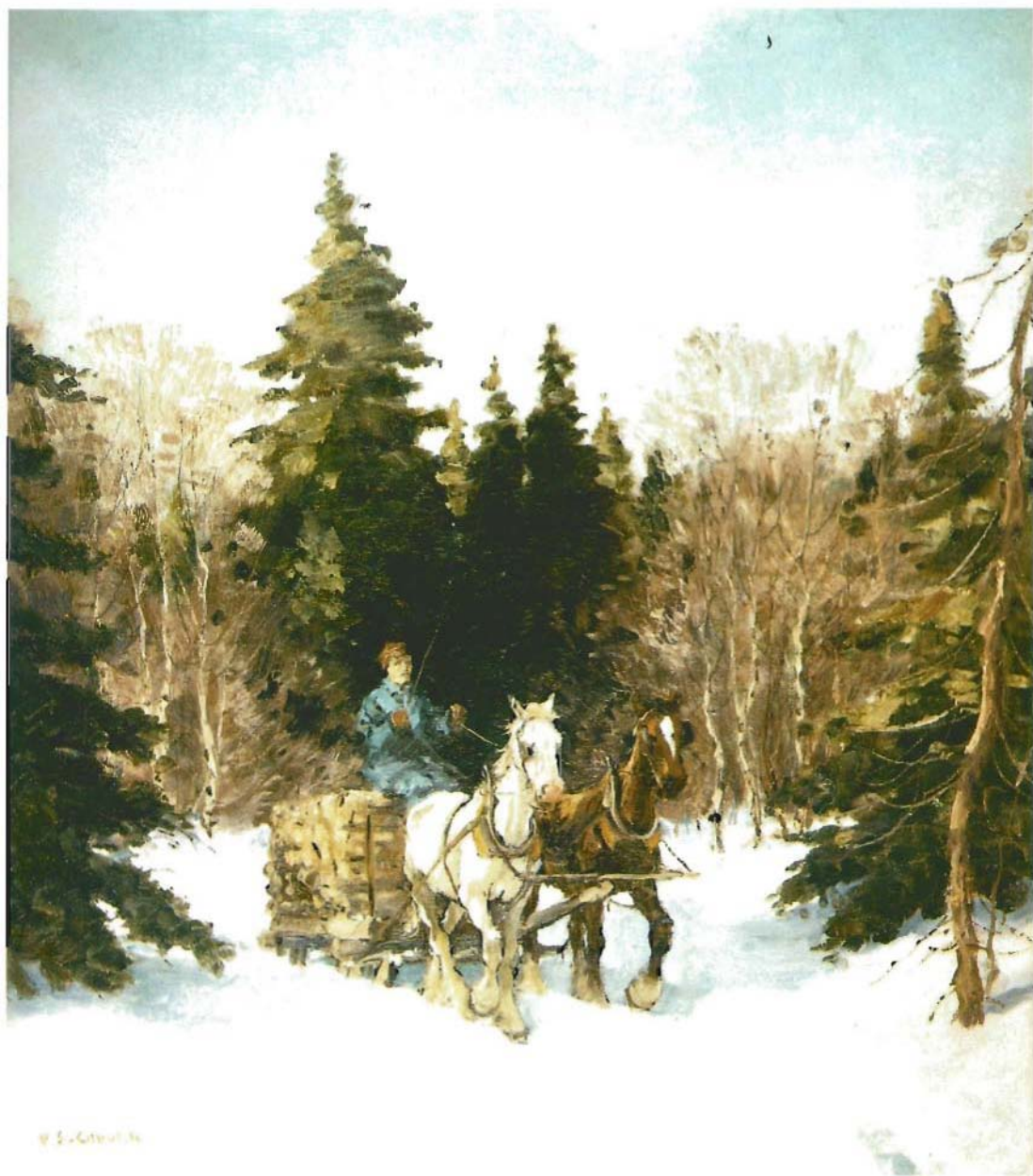


Sidney Dawes and the McGill Museum of Canadian Art

A.J. CASSON, 1898-1992
On the North Channel
Little Current, ca 1959
oil on canvas
61.0 x 76.2 cm
signed lower right:
A.J. CASSON
63.008



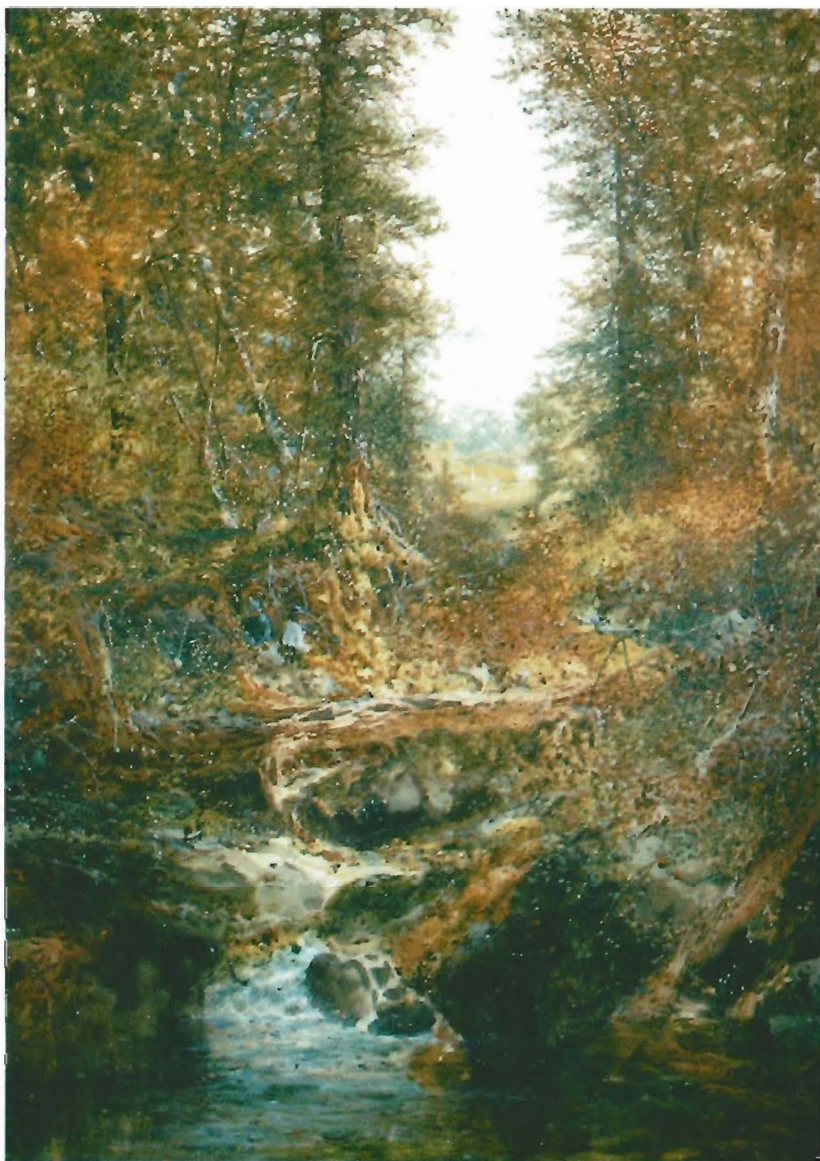
A.J. CASSON, 1898-1992
Northern Lake, ca 1960
oil on panel, 50.8 x 61.0 cm
signed lower right: A.J. CASSON
purchased Walter Klinkhoff Gallery
1964
66.015



F.S. COBURN, 1871-1960
Logging Team, 1928
oil on canvas, 64.7 x 57.1 cm
signed lower right: *F.S. COBURN 28*
purchased from
Kenneth T. Dawes 1963
64.003

Sidney Dawes and the McGill Museum of Canadian Art

ALLAN EDSON
1846-1888
*Forest with Brook
in Autumn, ca 1874*
watercolour
58.4 x 43.2 cm
66.018



At left:
ALLAN EDSON 1846-1888
*Forest with Shepherd and
Sheep in Autumn, ca 1874*
watercolour
58.4 x 43.2 cm
66.017

Sidney Dawes and the McGill Museum of Canadian Art



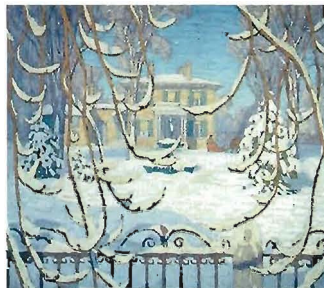
CLARENCE GAGNON
1881-1942
Street in Dinan, 1908
oil on canvas
78.8 x 63.5 cm
purchased from
Kenneth T. Dawes
1963
66.023



HORTENSE GORDON
1889-1961
Country Store, 1925
oil on canvas
61.0 x 81.3 cm
signed lower left:
HORTENSE M. GORDON
purchased 1965
66.024



At right (and on cover):
LAWREN HARRIS
1885-1970
Red Sleigh, House Winter, 1919
oil on canvas, 116.8 x 132.1 cm
signed lower left:
LAWREN/HARRIS/1919
purchased Blair Laing,
Toronto 1962
66.001



Above:
LAWREN HARRIS, 1885-1970
Chestnut Tree, House, Barrie, 1916-1917
oil on canvas, 113 x 101.6 cm
signed lower right: *LAWREN/HARRIS*
purchased Dominion Gallery, Montreal 1964
66.008

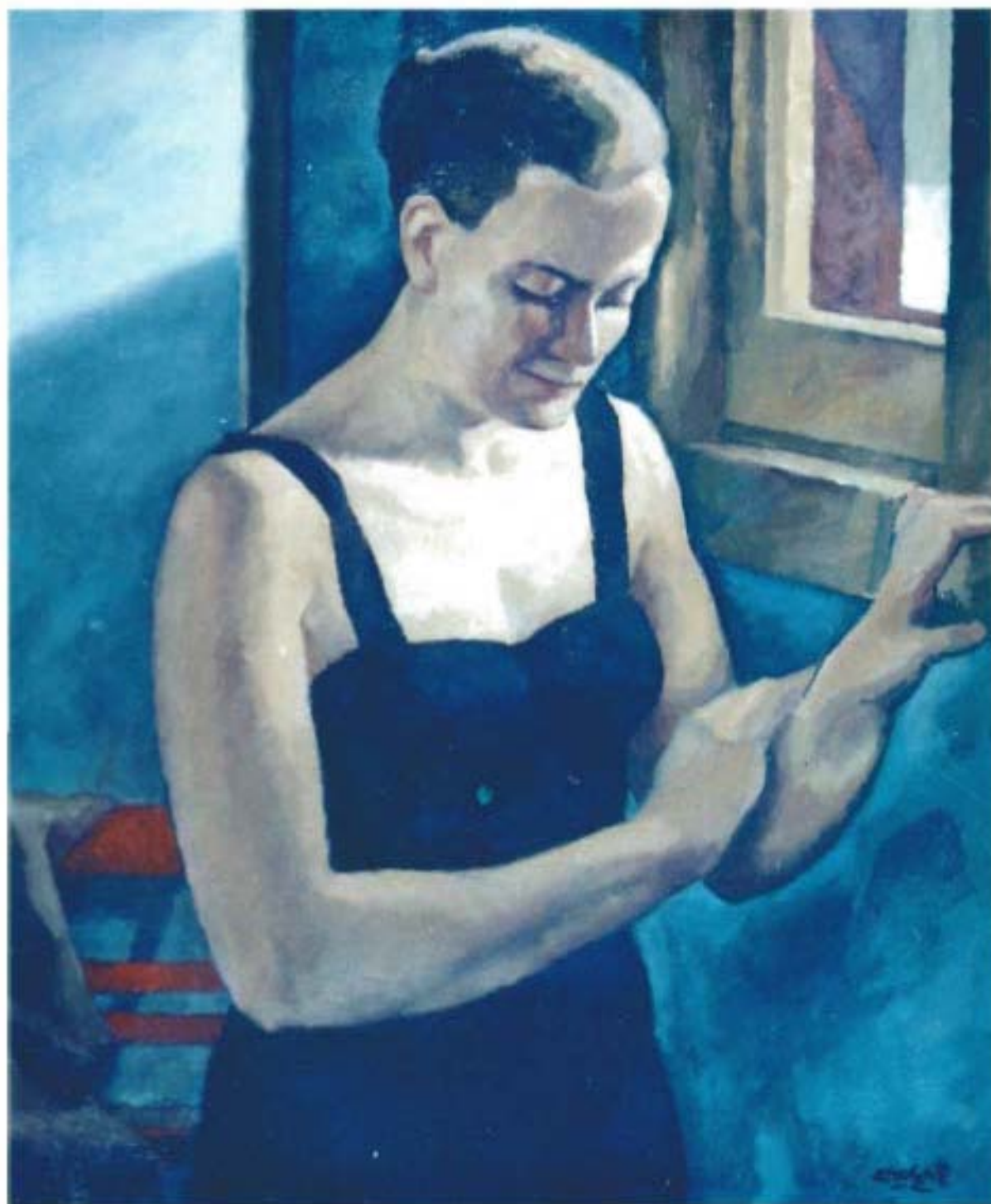
This painting was exhibited in the Lawren Harris Retrospective Exhibition at the National Gallery of Canada in 1963.



Above:
RANDOLPH HEWTON
1888-1960
St. Vite des Caps
Charlevoix County
ca. 1929
oil on canvas
50.8 x 61.0 cm
signed lower right:
R S HEWTON
purchased 1965
66.026



At left:
A.W. HOLMSTOCK
1820-1901
Creek above LaPine
Falls, Quebec, 1890
watercolour
33.6 x 52.7 cm
signed lower left:
Creek above LaPine
Falls/Quebec 1890
purchased
Dominion Gallery
Montreal 1963
63.003



EDWIN HOLGATE, 1892-1977
Woman before a Window, 1960
oil on canvas, 65.1 x 54.6 cm
signed lower right: E HOLGATE
purchased Dominion Gallery, Montreal 1962
63.002

Sidney Dawes and the McGill Museum of Canadian Art

Near right:
F.W. HUTCHISON, 1871-1953
Lake of Two Mountains in Winter, 1945
oil on canvas, 76.8 x 92.1 cm
signed lower right: F.W. Hutchison
65.004



Far right:
F.W. HUTCHISON, 1871-1953
Autumn Landscape, Farm near St. Urbain, 1940
oil on canvas, 65.1 x 88.9 cm
signed lower right: F.W. Hutchison
65.005



F.W. HUTCHISON, 1871-1953
Stream with Geese, Charlevoix County, 1943
oil on canvas, 63.5 x 76.2 cm
signed lower left: F.W. Hutchison
65.006

Sidney Dawes and the McGill Museum of Canadian Art

A.Y. JACKSON, 1882-1974
Dawn in the Yukon, 1943
oil on canvas, 81.3 x 101.6 cm
signed lower left: *A Y Jackson*
purchased Dominion Gallery
Montreal 1962
66.009



A.Y. JACKSON,
1882-1974
*Great Bear Lake near
Port Radium*, 1963
oil on canvas
81.3 x 101.6 cm
signed lower right:
A Y JACKSON
purchased
Dominion Gallery
Montreal 1962
66.012





A.Y. JACKSON, 1882-1974
Autumn in Temagami, 1955
oil on canvas
81.3 x 101.6 cm
signed lower left:
A Y Jackson
purchased 1964
66.005

Jackson's niece, Dr. Naomi Groves wrote (to the author, 17 September 1990): "... one amazing bonus is that the Temagami 1955 canvas is painted at the place I go to every (almost) summer, the Shining Wood Lodge on North Maline Lake 10 miles south of Temagami village, I recognize the lake, he had the cottage 2 doors down from mine and it was AY who told my husband Walton and me about that nice place to stay, so I truly have the sense of a sort of miracle at work – think of it being there at my university since the 1960s."



Above:
 FRANZ JOHNSTON
 1888-1949
Forest Interior, 1930
 oil on canvas
 76.2 x 101.6 cm
 signed lower right:
 FRANZ JOHNSTON '30
 purchased 1964
 66.010

Facing page:
 FRANZ JOHNSTON
 1888-1949
Mountain Landscape, 1922
 tempera, 99.1 x 73.7 cm
 signed lower right:
 Frank H. Johnston
 purchased Blair Laing
 Toronto 1962
 65.018



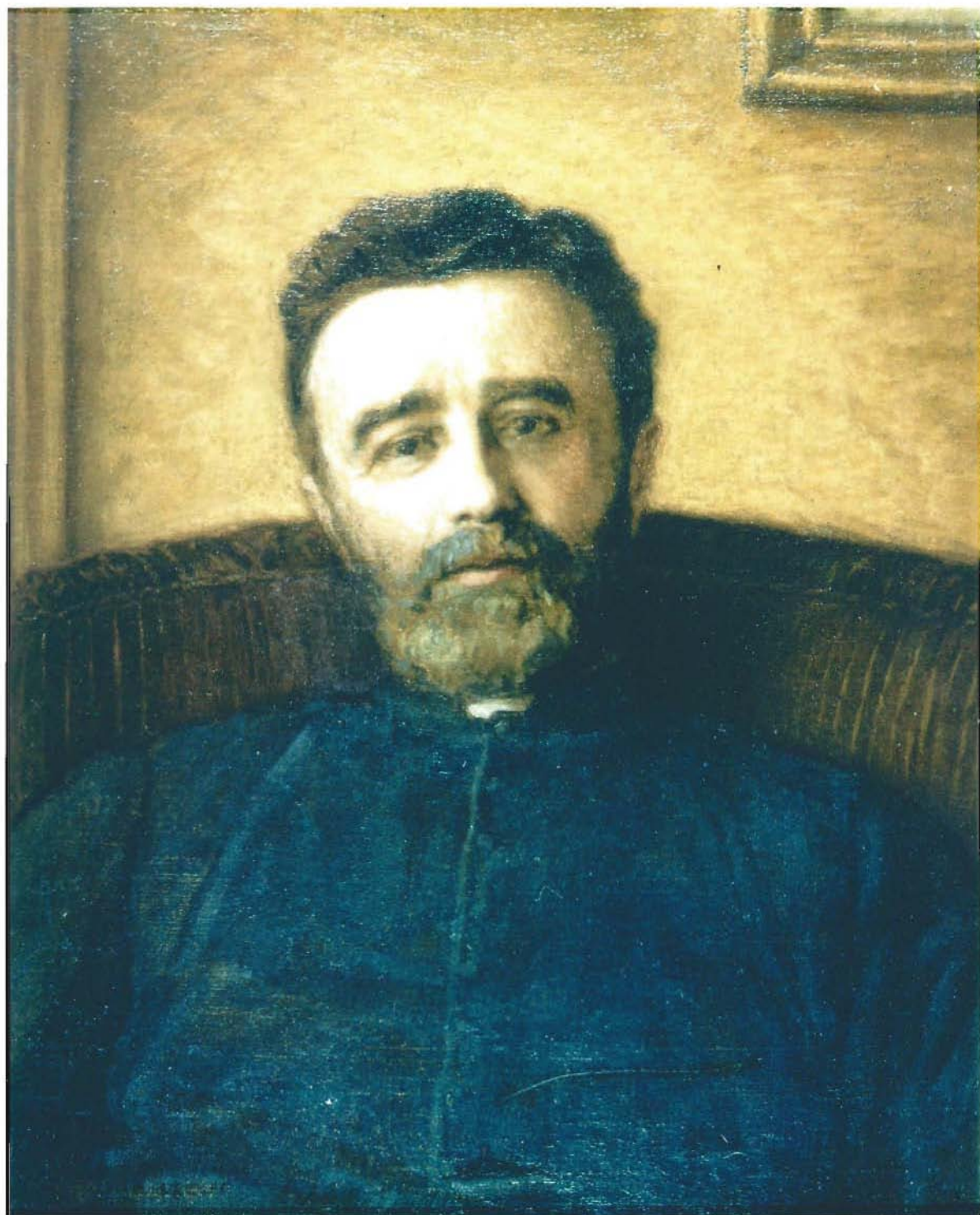
CORNELIUS KRIEGHOFF, 1815-1872
Returning Home, Lake Memphramagog, 1863
oil on canvas
33.0 x 45.7 cm
signed lower right:
C. Krieghoff/Quebec
purchased from Kenneth T. Dawes 1963
64.001



Dawes wrote to Powell (2 May 1963), "This Krieghoff was in my father's uncle's living room when my brother Kenneth and I used to go there for lunch every Thursday, at which time I was about 8 which would make it 1896.

As the old uncle, who wore sideburns, was a pillar of the Presbyterian Church and controlled the length of the sermon by banging his stick on the floor when it was time to stop, I am sure that he would have purchased the Krieghoff, which is signed and dated 1863, from a dealer or the artist soon after that date.

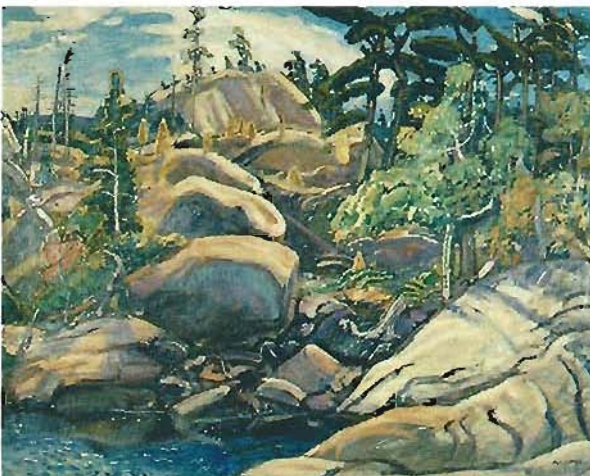
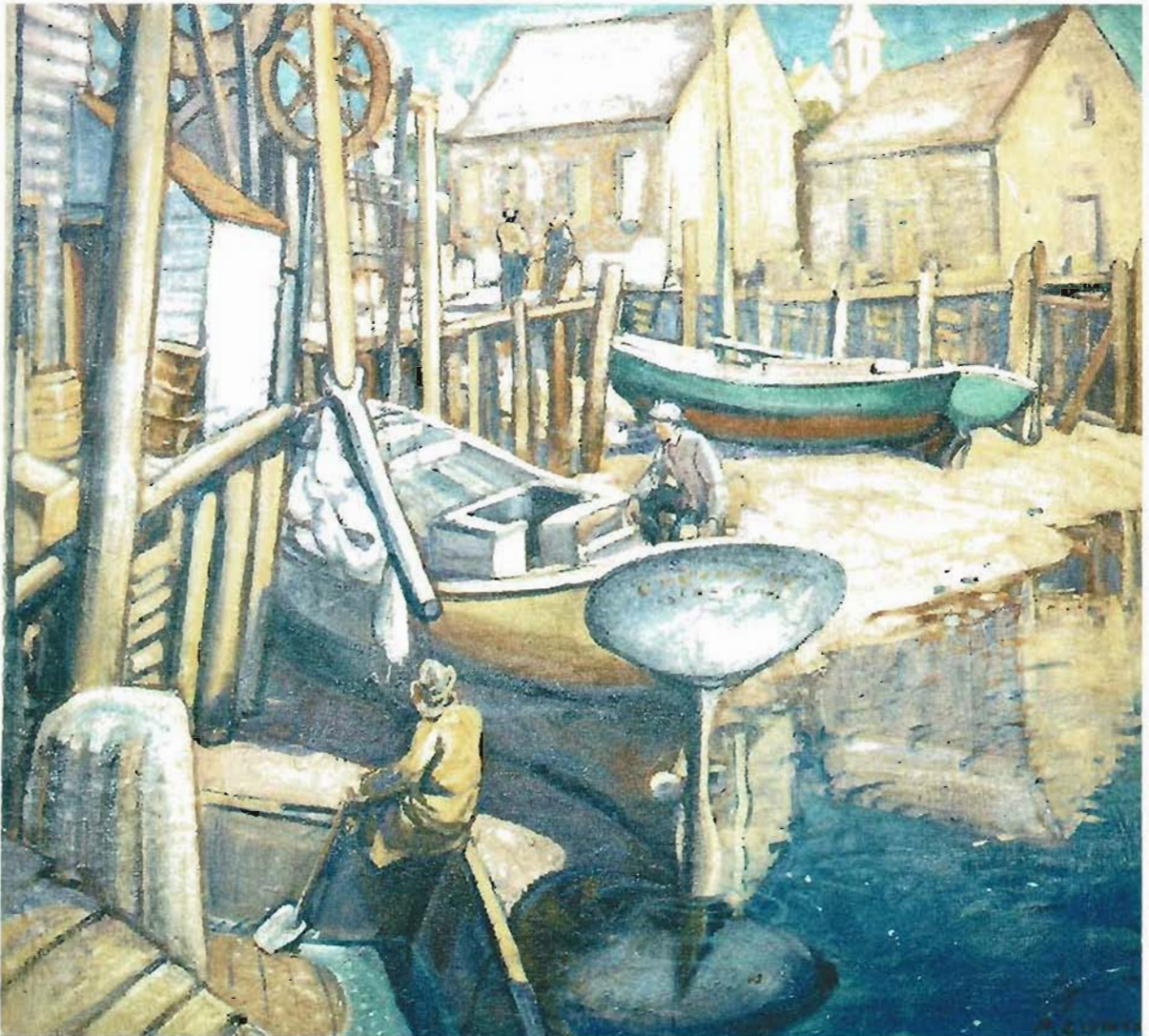
As this painting had been in our family probably ever since it was painted and as 1863 was the last year that Krieghoff painted at Lake Memphramagog, in my opinion there is no doubt as to its authenticity."



OZIAS LEDUC, 1864-1955
Monsieur l'Abbé Vincent, ca 1906
oil on canvas, 55.8 x 45.7cm
purchased 1963
63.009



OZIÁS LEDUC
1864-1955
Still Life, ca 1913
oil on canvas
30.5 x 40.6 cm
signed lower centre:
OZIÁS LEDUC
purchased 1963
63.012



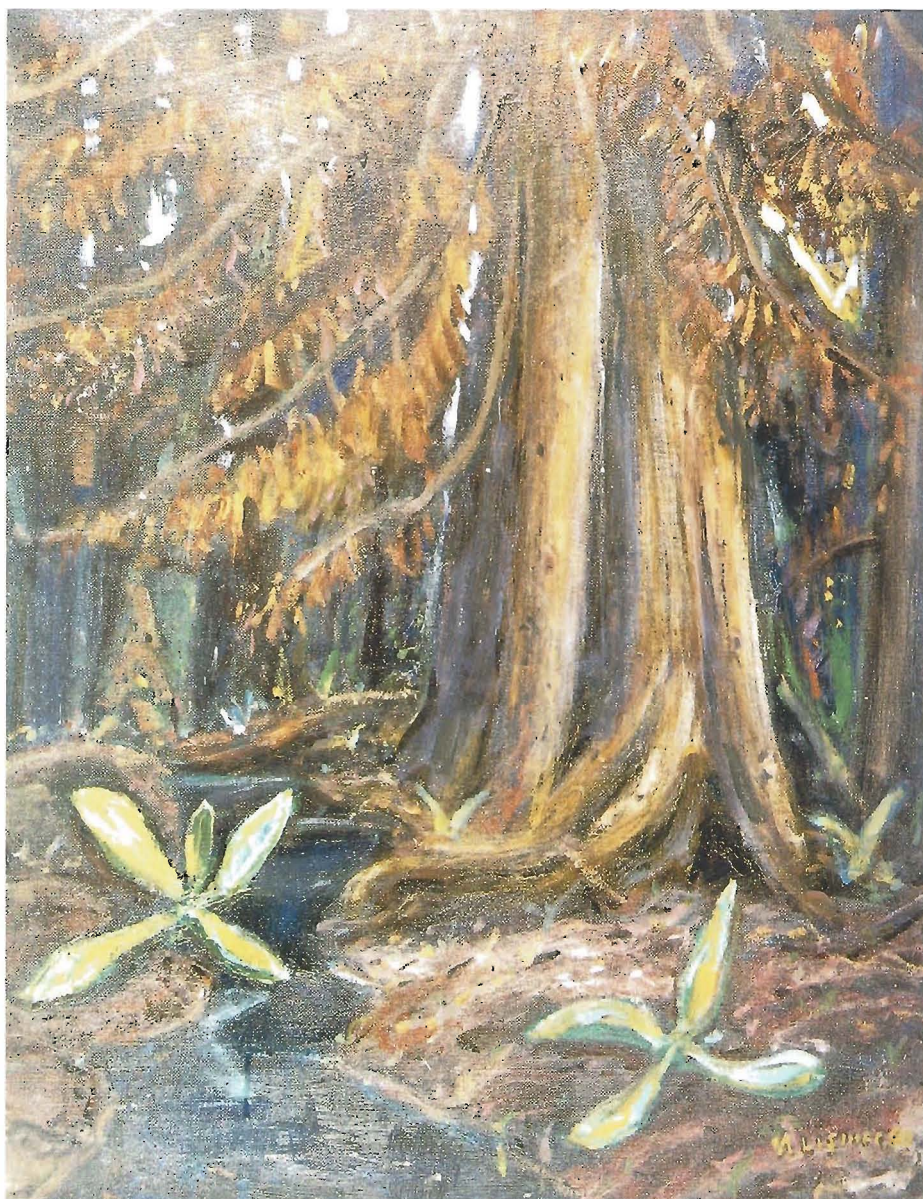
At left:
ARTHUR LISMER
1885-1969
Georgian Bay, 1931
oil on canvas
81.3 x 101.6 cm
signed lower right:
LISMER 31
purchased Blair Laing
Toronto 1962
66.003

Above:
ARTHUR LISMER
1885-1969
Seal Cove, Grand Manan
1931
oil on canvas
91.4 x 101.6 cm
signed lower right:
A LISMER
purchased 1964
66.006

Lismer taught in the School of Architecture, McGill University from 1941 to 1947 and in 1954, and was Assistant Professor of Fine Arts from 1948-1953. Cartoons by Lismer hang in the Lismer Room of the Faculty Club.

At right:
ARTHUR LISMER
1885-1969
Cedar Swamp. B.C.
1962
oil on canvas
71.1 x 55.9 cm
signed lower right:
A. LISMER 62
65.008

Below:
ARTHUR LISMER
1885-1969
Low Tide, Grand Manan
1931
oil on canvas
81.3 x 101.6 cm
signed lower left:
A LISMER 31
purchased 1964
66.007





JOHN LITTLE, 1928-
Park below Westmount Lookout, 1963
oil on canvas
76.2 x 101.6 cm
signed lower right: *John Little '63*
purchased Continental Galleries 1964
64.007

The house portrayed by Little at the edge of the park is almost one hundred years old. Permission to demolish the building has been granted but it still stands today.



JOHN LYMAN, 1886-1967
Hamilton Harbour, Bermuda, 1958
oil on canvas, 50.8 x 81.3 cm
signed lower right: *Lyman*
purchased Dominion Galleries
Montreal 1963
66.014

Sidney Dawes and the McGill Museum of Canadian Art

At right:
J.E.L. MACDONALD
1873-1932
Mount Caudair, Rockies
1927
oil on canvas
83.8 x 111.8 cm
signed lower right:
J.E.L. MacDonald
Purchased Blair Laing
Toronto 1962
66,002



Below:
C.S. MILLARD
1837-1917
Cascades, September
1871
watercolour
48.2 x 88.9 cm
signed lower left:
C.S. Millard/Sep 1871
purchased
Dominion Gallery
Montreal 1963
63,004



DAVID MILNE, 1882-1953

Spring Pool, 1928

oil on canvas, 50.8 x 61.0 cm

signed lower right: *David Milne*

purchased Blair Laing, Toronto 1962

63.001

In 1928, the year *Spring Pool* was painted, Milne sold his house near Lake Placid, moved back to Canada and spent the summer at Lake Temagami, Ontario.



KATHLEEN MORRIS
1893-1986

The Saddler's Shop, Ottawa

1928

oil on canvas

55.9 x 61.0 cm

signed lower right:

K M Morris

purchased Walter Klinkhoff

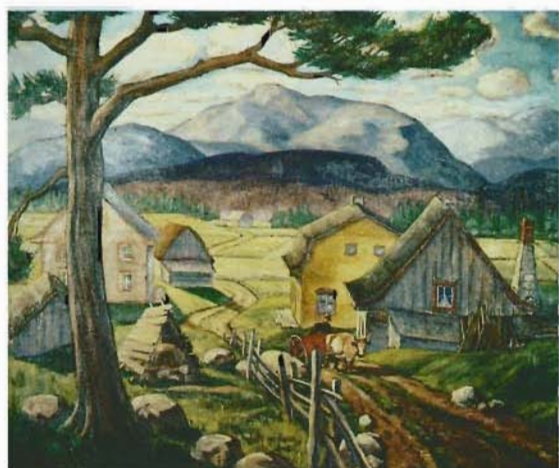
Gallery, Montreal 1964

65.007

A Montrealee, Morris
lived in Ottawa from
1922 to 1928 when she
returned to Montreal.

An oil sketch of
The Saddler's Shop is in
a private collection
in Montreal.





Above:
GORDON PFEIFFER, 1899-1983
Ripening Grain, Saint Urbain, 1937
oil on canvas, 90.2 x 129.5 cm
signed lower right: *G. Pfeiffer*
purchased from the artist 1963
64.004

At Left:
GORDON PFEIFFER, 1899-1983
Fourth Range, Charlevoix County, 1932
oil on canvas, 101.6 x 121.9 cm
signed lower right:
G. PFEIFFER
purchased from the artist 1963
65.013

Sidney Dawes and the McGill Museum of Canadian Art

GORDON PFEIFFER
1899-1983
Cape Trinity, 1934
oil on canvas
101.6 x 121.9 cm
signed lower left: *G. Pfeiffer*
purchased from the
artist 1963
65.014

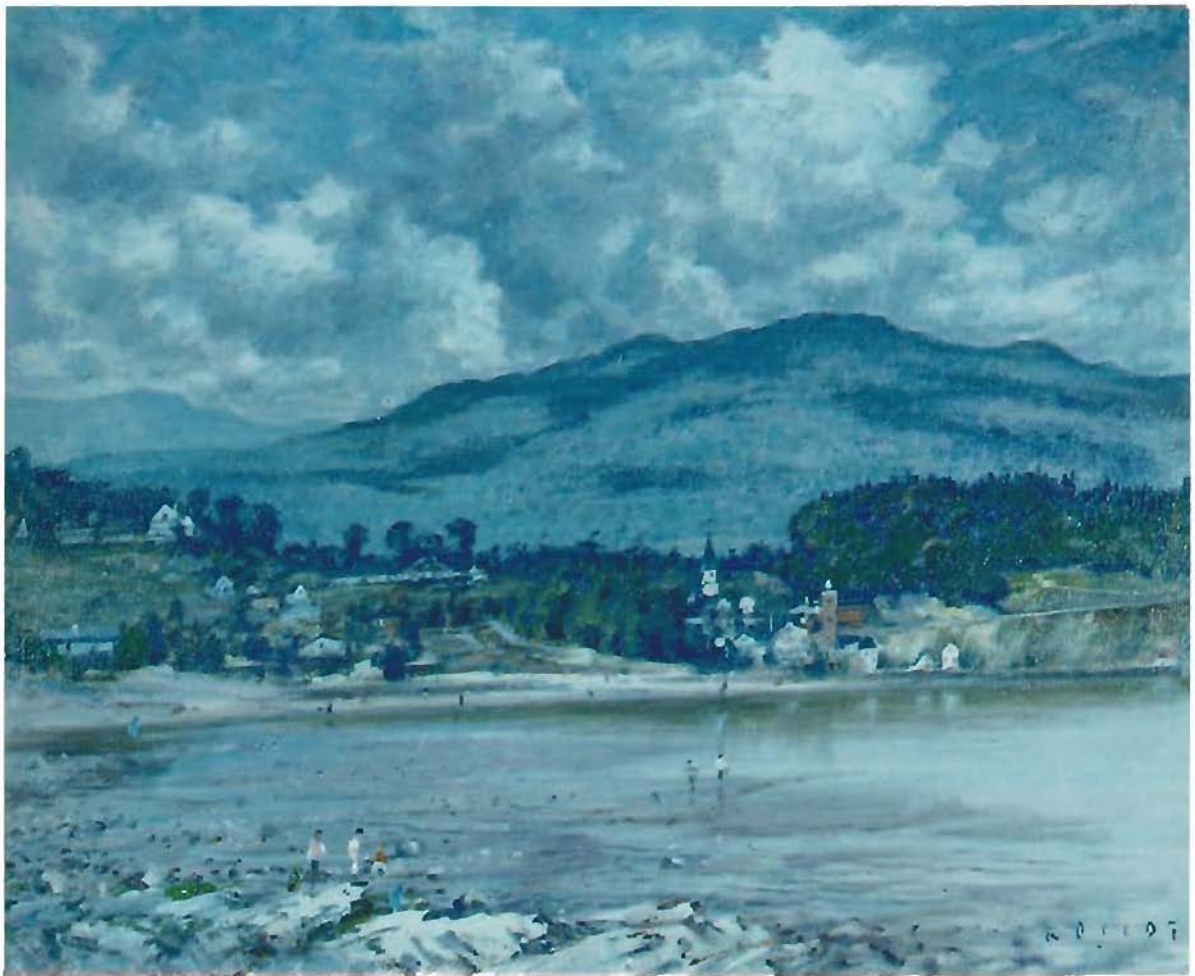


Below:
GORDON PFEIFFER
1899-1983
Laurentian Lake, 1958
oil on board
101.6 x 121.9 cm
signed lower left:
G. Pfeiffer
purchased 1964
65.016

At right:
GORDON PFEIFFER
1899-1983
Laurentians, Winter, 1933
oil on canvas
91.4 x 101.6 cm
signed lower right:
Gordon E. Pfeiffer 33
65.015



ROBERT PILOT
1898-1967
*Mount Murray from
Pointe au Pic, 1962*
oil on canvas, 66.0 x 88.9 cm
signed lower right: R PILOT
65.003



Sidney Dawes and the McGill Museum of Canadian Art

ROBERT PILOT, 1898-1967
The Ramparts, 1949
oil on canvas
61.0 x 81.3 cm
signed lower right:
R PILOT 49
purchased 1965
66.025

Pilot, the stepson of Maurice Cullen, was married to Dawes' niece. He and Dawes were friends and travelled together. Pilot often visited the Dawes at Murray Bay. Many of Pilot's paintings were painted in the Quebec and Lower St. Lawrence region.



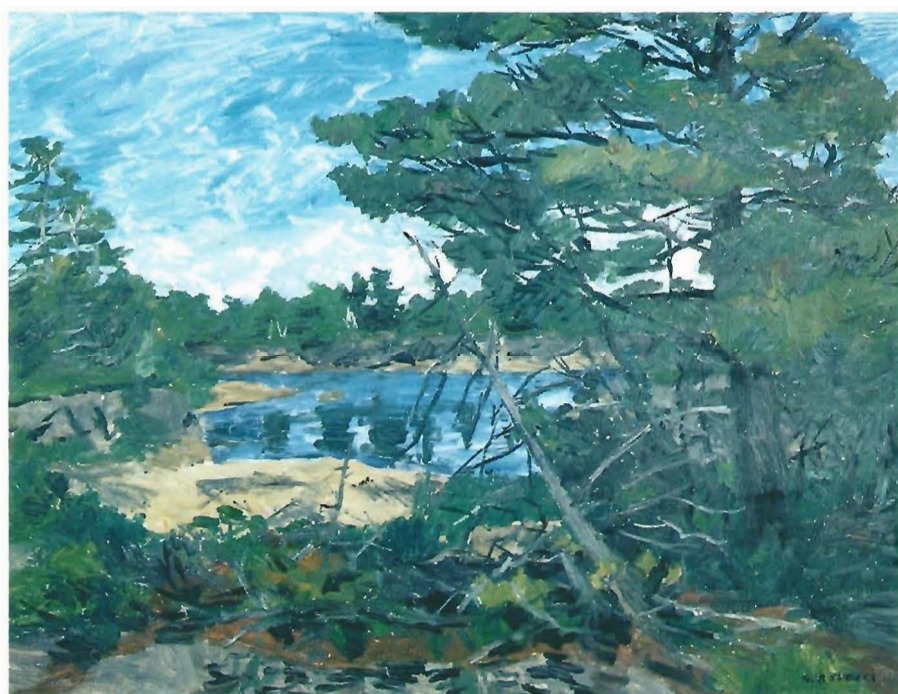
ROBERT PILOT, 1898-1967
The Basilica at Twilight
Quebec City
1961
oil on canvas
86.4 x 137.2 cm
signed lower right:
R. PILOT/61
purchased 1964
66.013



ROBERT PILOT, 1898-1967
Spring Day, St. Eustache, ca 1950
oil on canvas, 61.0 x 81.3 cm
signed lower left and lower right:
R PILOT
66.020



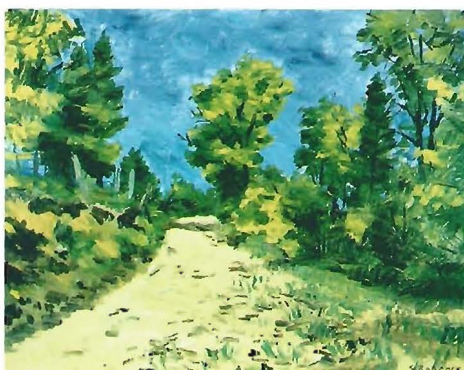
Top:
GOODRIDGE
ROBERTS, 1904-1974
Summer Montebello, 1956
oil on board
61.0 x 91.4 cm
signed lower right:
G. Roberts
purchased Dominion
Gallery, Montreal 1962
65.010



Roberts acquired a summer house with Alfred Pinsky near Calumet, Quebec, not far from Montebello in 1956, the year this work was painted

Middle:
GOODRIDGE
ROBERTS, 1904-1974
Pine Tree on the Shore
1962
oil on canvas
91.4 x 121.9 cm
signed lower right:
G. Roberts
65.009

Roberts spent one month at the farm of Professor M. Dunbar near North Harley in 1962, but it must have been when he visited Point au Baril in Georgian Bay the same year that he painted *Pine Tree*.



Bottom:
GOODRIDGE
ROBERTS, 1904-1974
Country Road on a Bright Day, 1959
oil on canvas
71.1 x 91.4 cm
signed lower right:
G. Roberts
purchased Continental
Galleries, Montreal 1964
64.005.

GOODRIDGE ROBERTS
1904-1974, *Reclining Nude*, 1958
oil on canvas, 73.7 x 91.4 cm
signed lower right: *G. Roberts*
65.012



GOODRIDGE ROBERTS
1904-1974
Still Life, Flowers and Fruit, 1955
oil on canvas
63.5 x 81.3 cm
signed lower right:
G. Roberts
purchased Dominion Gallery
Montreal 1963
65.011



Sidney Dawes and the McGill Museum of Canadian Art

GOODRIDGE ROBERTS, 1904-1974

Phlox, Blue Cloth, 1960

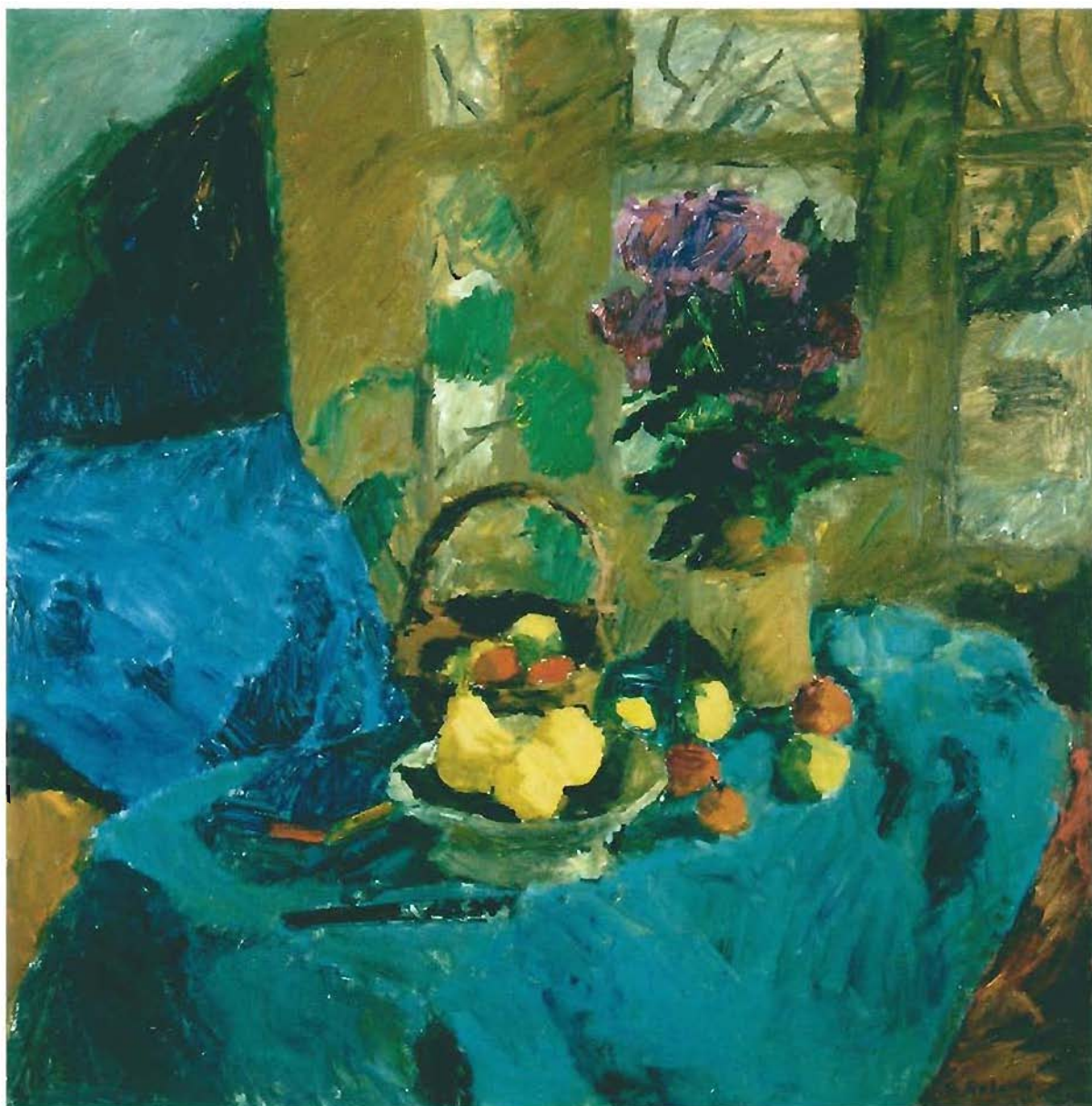
oil on canvas, 81.3 x 81.3 cm

signed lower right: G. Roberts

purchased Continental Galleries

Montreal 1964

64.006





Above:
ALBERT ROBINSON, 1881-1956
Farm in the Hills, Knowlton, 1930
oil on canvas, 55.9 x 66.0 cm
signed lower left: *Albert H. Robinson 1930*
purchased 1963
63.011

At left:
ALBERT ROBINSON, 1881-1956
Corner on the St. Lawrence, 1921
oil on canvas, 55.9 x 66.0 cm
signed lower left: *Albert Robinson 1921*
purchased 1963
63.007

Robinson accompanied A.Y. Jackson on winter sketching trips to the Lower St. Lawrence. In an article in a *Supplement to the McGill News* (June 1927) Jackson wrote: "Winter had no established canons, and the artist has a sense of adventure and freedom painting it. Anywhere below Quebec is good sketching ground in winter."

Sidney Dawes and the McGill Museum of Canadian Art

M.A. SUZOR-COTÉ, 1869-1937

Spring Landscape, Arthabaska, 1921

oil on canvas, 81.3 x 101.6 cm

signed lower right:

M.A. SUZOR-COTÉ/1921

purchased 1964

66.011



M.A. SUZOR-COTÉ

1869-1937

Eastern Townships, ca 1908

pastel, 39.4 x 60.3 cm

signed lower right:

Suzor-Coté

purchased Dominion

Gallery, Montreal 1963

63.006



Sidney Dawes and the McGill Museum of Canadian Art



F.H. VARLEY
1881-1969
Reflections, Caribaldi Park
B.C., 1927
oil on canvas
30.4 x 38.1 cm
purchased 1963
63.010



F.A. VERNER, 1836-1928
Buffalos on the Canadian Prairie, 1885
oil on canvas, 76.8 x 127 cm
signed lower right: *Verner/1885*
purchased Dominion Gallery
Montreal 1962



ROBERT WHALE, 1805-1887
*Indians with Dead Caribou and Bark Canoe
at Big Rock, Memphramagog, 1868*
oil on canvas
53.3 x 68.6 cm
signed lower centre:
R. Whale 1868
66.019