



*'Blazes Along
the Trail': Exploring
David Milne's
Imaginative Vision*



Douglas Duncan
David Milne at Pretty Channel, Severn River (1936)
black and white photograph



Douglas Duncan
David Milne at Pretty Channel, Severn River (1936)
black and white photograph

Director's Foreword

It has been a pleasure to see the exhibition *'Blazes Along the Trail': Exploring David Milne's Imaginative Vision* be realized by the AGW's Curator of Education, Christopher Finn. The exhibit and this e-publication are among his first significant contributions to the AGW since commencing his appointment in June 2017. Finn has drawn widely on the Milne literature to position the Gallery's collection in the context of the artist's larger art practice as painter in oil and watercolour, and as printmaker. The exhibition is deepened over other AGW past exhibitions from our Milne holdings by virtue of newer acquisitions which have recently been restored to exhibition quality thanks to Finn's work with Conservator Jennifer Robertson of London, Ontario.

It was in 2002 that my predecessor, Glen Cumming, developed the AGW collection further to include several gifts from the Estate of Leslie Stibinger by both Milne and the artist's dealer, Douglas Duncan. I thank him for seeing to the addition of these works to the Gallery's holdings. Prior to arrival at the AGW, however, these works were not stored in stable conditions and the process of conservation has required patience and care over the last three years to remove damage caused by excessive humidity. We are pleased to now show these fine works for the first time since entering the collection some fifteen years ago. The exhibition is further enriched by the addition of photographs by Milne's dealer, Douglas Duncan, founder of Canada's first picture loan and art rental society, and an executor of Milne's estate. With these additions, the Gallery's thirty-six Milne works and three related photographs course the breadth of his career and take the viewer into the artist as subject; thirty-two of these comprise the present exhibition.

The texts detailed here include the contributions of the two project principals—Christopher Finn and Jennifer Robertson. Finn's writings detail the biographies of artist and art dealer, and Milne's printmaking process. In his capacity as a printmaker and curator, readers can benefit from Finn's expertise in two knowledge fields. Robertson offers insight into the process of artwork restoration detailing the 'before-and-after' successes of her work to revive the impression originally intended by the artist. I thank both writers for their thoughtful commentaries.

We are indebted to the ongoing support from the Ontario Arts Council for their multi-year program support to assist in bringing this project to fruition. The City of Windsor supports us through our 49-year *gratis* lease agreement wherein this exhibition is presented. The support from these organizations has ensured that we are able to deliver a strong program of collections-based art exhibitions in the Cohen Gallery and corresponding publications for our audiences to enjoy. Thanks are extended to the all Gallery staff members including key ones on this project—Martin Stevens, Nicole McCabe and Steve Nilsson—who have made contributions to the realizing and presenting the exhibition and publication.

Finally, I would like to recognize the artist's landmark contributions to the evolution of modernist art expression in Canada. When first introduced to audiences beginning in the 1910s, Milne's work swiftly demonstrated a distinct vocabulary that balanced subject matter with aesthetic concerns. Signature qualities that demarcate his style include a thoughtful use of the white of the paper as part of the image, the burr effect of his use of line, and a commitment to exploring the flatness of the picture plane even while working with a subject normally handled through linear perspective in the European landscape tradition. The result is a voice unique to his time, one that differed from the more dominant work of Toronto's landscape collective, the Group of Seven and their counterparts in Montreal, Vancouver, Winnipeg and other regions across Canada.

Catharine Mastin, PhD
Executive Director



Installation views of *'Blazes Along the Trail': Exploring David Milne's Imaginative Vision* at the AGW
October 21, 2017 – January 28, 2018

Photo credits: Frank Picollo

Introduction

By Christopher Finn

"All that is needed to appreciate any art is a capacity for aesthetic feeling; most people lack this entirely and are driven to get into contact with painters through their understanding. Even the artists fall into the way of trying to make their pictures understandable instead of felt".¹

Over the course of his career, David Milne recorded his beliefs about artmaking and his artistic practice. In identifying what was at the core of an individual's creativity, the term he deemed most appropriate for describing artistic impetus was "feeling".

"Feeling is the power that drives art. There doesn't seem to be a more understandable word for it, though there are others that give something of the idea: aesthetic emotion, quickening, bringing to life. ...As the work progresses, feeling increases.... Each painter develops feeling in his own way, follows his own path".

In summarizing his approach to his artmaking, Milne states:

"...The plan of the picture takes vague shape. You explore some points in your mind, ...Then you take pencil and paper, 'placing' what is to go on it. The drawing is not so much a guide to be followed closely in painting as a shorthand reminder, ... what you put on paper isn't so important as what goes on in your mind. By the time you are through scratching on the paper, most of the picture's problems are solved: problems of shape, texture, colour, arrangement. You will even know how you are going to apply the paint".

Viewing the land on his walks from his cabin in the wilderness, observing reflections in water or flowers in bloom, as well as responding to the experience of urban and rural environments would stimulate an "aesthetic emotion" in Milne. It was this "feeling" of "aesthetic emotion" which the artist would undertake to capture in its intensity through his art. Milne's intention was not to simply record a representational interpretation of the land or a detailed rendering of a specific object. The challenge for Milne was to formally express through his image-making a "feeling" for the elements of line, shape, colour, texture and compositional arrangements.

This exhibition *'Blazes Along the Trail': Exploring David Milne's Imaginative Vision* presents a selection of David Milne's oil paintings, watercolours and another significant medium for his art - drypoint prints drawn from the collection of the Art Gallery Of Windsor. The artist stated that by exploring this medium he produced "blazes along the trail" which enabled him to "follow his own path" in creating unique aesthetic expressions.

About the Artist

David Brown Milne (1882 - 1953)

Born near Burgoyne, Ontario into a family of ten children, David Milne was the youngest. Milne was regarded as an outstanding student during his high school years in Walkerton, Ontario. In addition to his academic strengths, he showed an intense early interest in drawing which manifest itself in a prolific output of sketches and illustrations. Following graduation from secondary school, he remained in Ontario to study to become a teacher. Milne commenced a teaching career while at the same time maintaining his interest in art by taking a correspondence course offered by an American company.

In 1903, he left teaching to travel to New York to undertake studies to become an illustrator. Upon receiving acceptance to attend the Art Students League, Milne was not inspired by the instruction there. More stimulating ideas were presented in the lectures being offered by other American contemporary artists as well as being inspired by visits he made to exhibitions of artists such as Monet and Matisse. These contacts with American and European art helped to shape Milne's approach to challenging artistic traditions by focussing on the formal and Modernist aspects of artmaking.

1. David B. Milne, *Documents in Canadian Art*, Broadview Press, 1987 p. 97

Milne began to produce posters, signage and advertising cards for small businesses. He shared studio space with another artist Amos Engle who also worked as a commercial illustrator and artist. Milne also began exhibiting in various society exhibitions in New York and other centres. Milne married his first wife Patsy Hegarty in 1912. In 1913, he displayed five works in the Armoury show, a major art exhibition of Modernist art held in New York which resulted in some positive critical and curatorial acknowledgement. In his efforts to derive an income from art, Milne was faced with many challenges in selling his commercial work, achieving only limited success.



Douglas Duncan,
David Milne, 1938
black and white photograph

By 1916, Milne and his wife moved to Boston Corners, a rural village in upstate New York. He put more effort into painting full-time. However, this activity was counter-balanced by having to allocate a percentage of his time every month to making advertising showcards for small businesses as a means of generating a personal income. In 1917, Milne joined the Canadian Army. By 1918, Milne had become an artist in the Canadian War Records program and painted scenes of various locations in England and in Europe related to the military encampments or the aftermath of battle sites.

Upon his return to New York State in late 1919, Milne began painting various sites in the region. During the 1920s, Milne moved to Ottawa in an attempt to build his reputation as an artist in Canada. It was not successful. Milne's final arrival back in Canada came in 1929. Following his return, he travelled and painted in many areas of Ontario: Temagami, Weston, Palgrave, Six Mile Lake, Toronto, Uxbridge and at Baptiste Lake near Bancroft. Milne and his wife separated in the early 1930s.

A major sale of his work to Alice and Vincent Massey in 1934 led to greater exposure for the artist. In 1935, Milne's art came to the attention of art collector Douglas Duncan after Duncan had viewed the artist's work in an exhibition in Toronto. Duncan sought out the artist resulting in a long-term friendship and business relationship between the two men. Duncan eventually became the sole agent for sales of Milne's work.

In the late 1930s, Milne began a relationship with Kathleen Pavey. In 1941, their son David Milne Jr. was born. Milne continued to paint and wrote extensively reflecting on the changes in the development of his artistic practice. Milne's art production at the time of his death in 1953 included a large number of oils, watercolours as well as a substantial quantity of prints and drawings.

About the Art Collector

Douglas Moerdyke Duncan

(1902 - 1968)

Born in Kalamazoo, Michigan, Douglas M. Duncan was the son of Elizabeth Moerdyke and Smith Frederick Duncan who served as President of the Provincial Paper Mills. Duncan's early studies were at the University of Toronto Schools. Prior to his admission to the University of Toronto, his primary interests were literature and music according to his biographer and friend Norman J. Endicott, a professor in the English Department at the University of Toronto. Shortly after graduation, Duncan received support from his family to spend a year in Paris.

After travelling to France in 1925, Duncan spent a great deal of time studying European art and architecture. Having admired the work of a Canadian bookbinder, he began training to develop the necessary skills for creating the fine binding for special publications. In 1928, upon returning to Toronto, Duncan opened a studio to provide a bookbinding service which became recognized for quality and craftsmanship. His work was selected for exhibition. Duncan maintained this practice for several years before becoming a member of the founding committee of the Picture Loan Society in 1936 which exhibited, sold or served as a lender to clients promoting the works of unrepresented contemporary Canadian artists. Many of the artists were not being displayed in any galleries at the time. Eventually, Duncan assumed the role of director of the organization as well as becoming a major collector of contemporary Canadian artists' works.

As a collector, he would sometimes purchase art directly from an artist. However, his collection was largely developed through purchases of works from exhibitions at the Picture Loan Society. This approach was a demonstration not only of Douglas Duncan's belief in the art but also a gesture of support for the artists.

One of the artists who received Duncan's support was David Milne. Having initially viewed Milne's work in an exhibit at a Toronto commercial gallery in 1935, Duncan later travelled to Six Mile Lake to meet the artist who was painting at his cabin. This visit marked the beginning of a long-term friendship and business arrangement. By 1938, Duncan became the exclusive representative of Milne's work.

Milne was a severe critic of his own work and destroyed hundreds of his own artworks over the years. In his role as Milne's business representative, Duncan was involved in discussions with the artist in terms of evaluating works and offering advice and encouragement to the artist to retain certain pieces for further assessment rather than destroying them. Duncan's interest in Milne's overall career production led to his acquisition of the artist's early works in addition to continued purchases from the artist's ongoing production. Milne's final year of art production was 1952, as the artist due to ill-health was incapable of painting prior to his death in 1953.

During his lifetime, Douglas Duncan was recognized as a major collector of Canadian art. Following Duncan's death in 1968, his sister Frances Duncan Barwick arranged for the allocation of thousands of works to collections at Canadian institutions including the Art Gallery of Windsor. In addition, Duncan's efforts to encourage other collectors to acquire Milne's art resulted in subsequent donations to this gallery's collection from other donors.



David Milne
Storm Over the Islands No. 1, 1951
watercolour on paper: 28.0 x 37.0 cm



David Milne
Storm Over the Islands No. 2, 1951
watercolour on paper: 28.0 x 37.0 cm



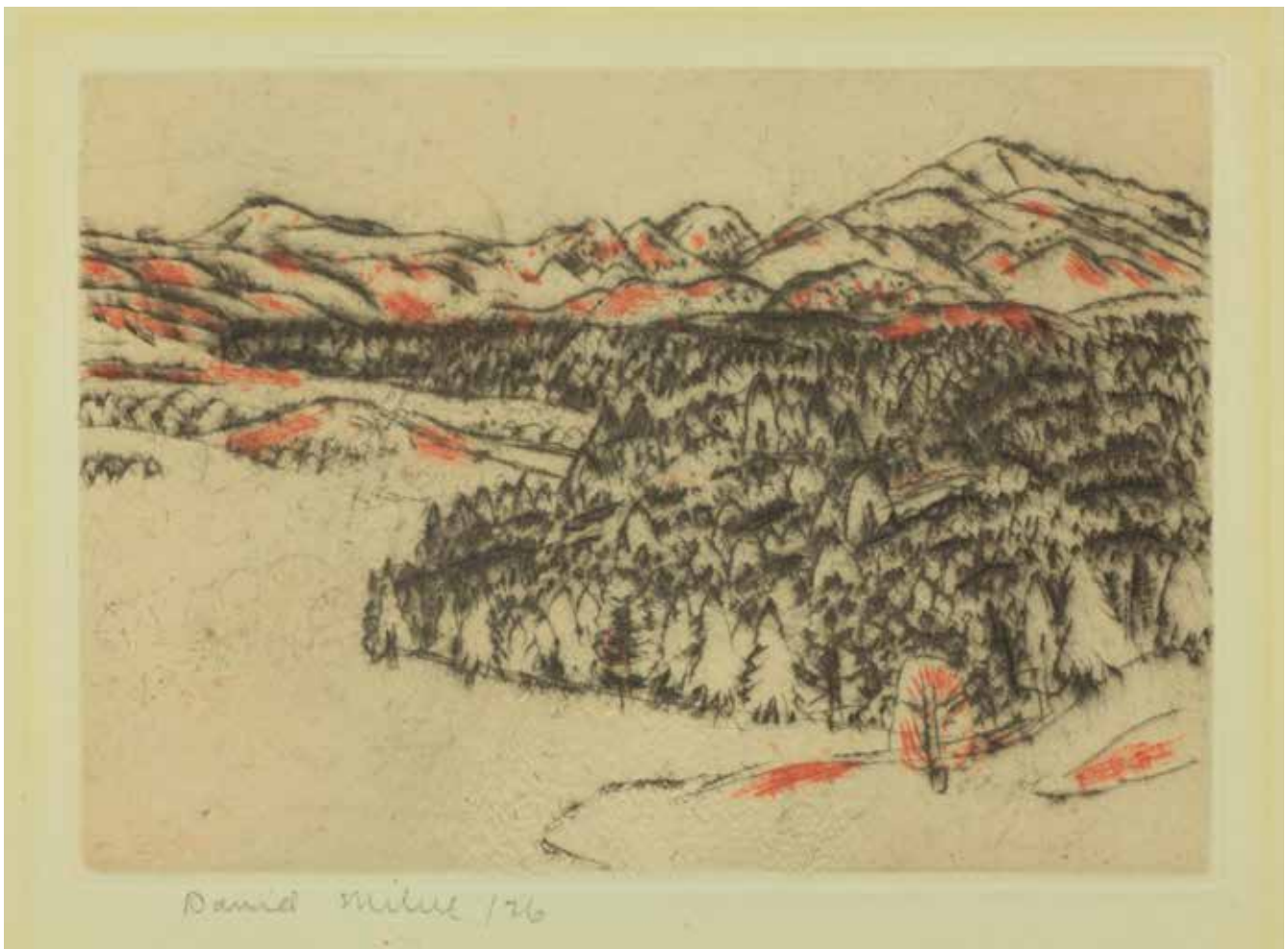
David Milne
Storm Over the Islands No. 3, 1951
watercolour on paper: 28.0 x 37.0 cm



David Milne
Storm Over the Islands No. 4, 1951
watercolour on paper: 28.0 x 37.0 cm



David Milne
Pool and Birches, 1917
oil on canvas: 55.0 x 66.0 cm



David Milne
Adirondack Valley (1937 or 1941)
colour drypoint on paper, edition of 26: 28.0 x 26.0 cm

The Colour Drypoints of David Milne

"Drypoints are printed from metal plates on which lines have been scratched with a needle. The needle makes a very slight cut but throws up a frill or burr of metal as it moves along: a drypoint line might be compared to a very narrow ditch with a high brush fence along it. It isn't the ditch, it's the fence that is important. When the plates are inked and the surplus buffed off with a rag or the hand, colour gathers along the burr as snow drifts along a fence, leaving a flat, polished surface of the plates clear. When they are printed on paper, one after another, you get a coloured drypoint, with the characteristic drypoint line and tint, both in colour. No matter how clear the unmarked surface of the plates may seem to be, there is always a slight film of colour, enough to print".²

Copper or mild steel are two metals most suitable for drypoint production. One notable aspect of this method of image creation is that it will only serve to produce a limited number of consistent prints (fifteen to thirty) before the pressure of the press flattens the metal "burr" to a state where it will not properly hold the ink for printing. Longer print runs can be achieved by steel-facing the plate. However, the Milne print titled *The Painting Place* (1930-1931) (included in this exhibition) which the artist undertook as a commissioned project for the periodical *The Colophon: A Book Collector's Quarterly* not only required steel-facing but the production of several plates to complete its 3000 plus print run. The artist would normally produce drypoint images with multiple colours, however for this work the number of colours was limited to two. David Milne's inspiration to explore other mediums to support his painting helped to foster new considerations in his approach to his art-making. In his 1947 article about his production of images using the drypoint medium which was published in the magazine *Canadian Art*, the artist states that he did not recall:

"... what gave me the idea of experimenting with colour drypoints. I had never seen any or heard of any... All I know is that I had a plan worked out a year or two before I did anything about it. Then, one winter, when painting wasn't going well, anyway, I tried out my process..."

"...What I had in mind was exploration. Each print-making or painting process has possibilities of its own, not to be found in any other. Since the colour part of this process was a new one, I felt that I was starting out in unmapped country. ..."

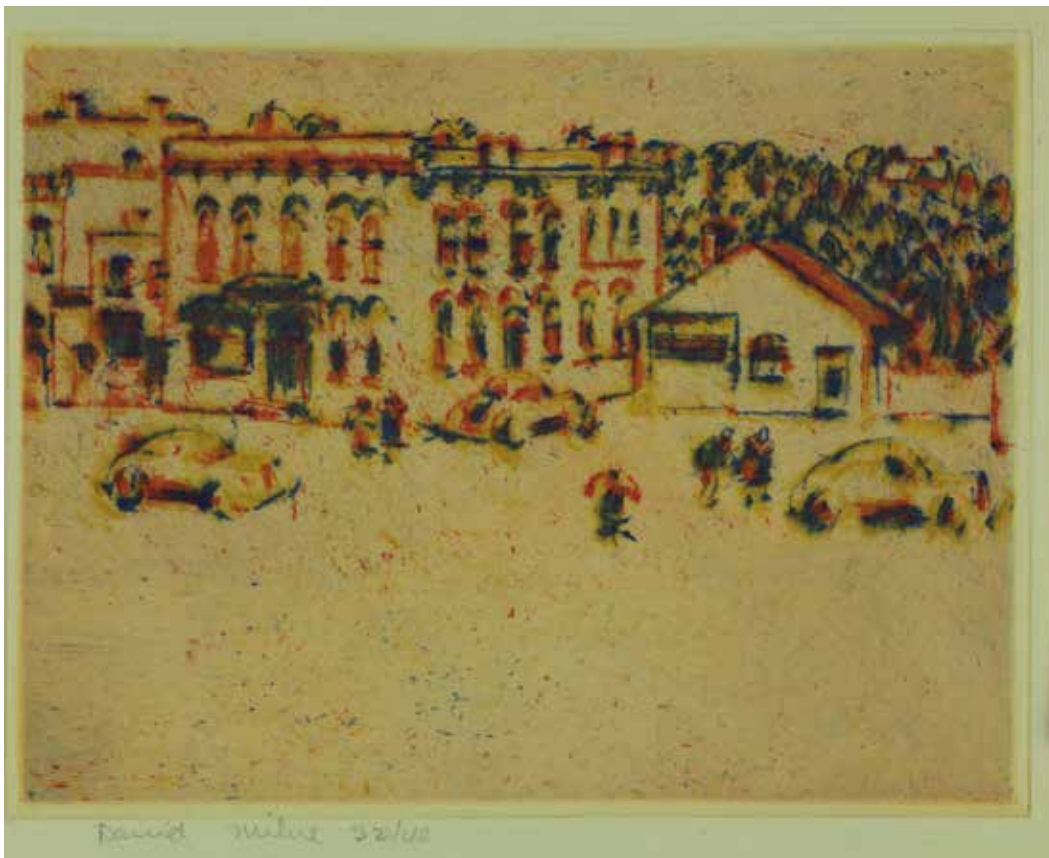
Milne adds that the resulting drypoint efforts provided "*blazes along the trail*" by establishing a direction for working in this medium. From his initial production, the artist determined that a multiple plate process was the most suitable for his purpose. His experiments allowed him to arrive at his preferred selection of print paper, the use of Winsor and Newton oil colours as a substitute for printing ink and also helped determine the most suitable degree of dampening for his print paper which provided the best print impressions. Many of his drypoints were produced in different states as the artist worked towards realizing the most suitable solution with respect to achieving satisfactory results with the images he created.

In the final state, the prints may also include two hand-written numbers which appear below the image. The first indicates the sequence within the edition and the second indicates the edition size. Milne experimented extensively, preferring to produce prints in various states with no consistent edition. With the exception of the print commission for *The Colophon* which involved a large print run, his editioned prints were usually limited to only a few impressions.

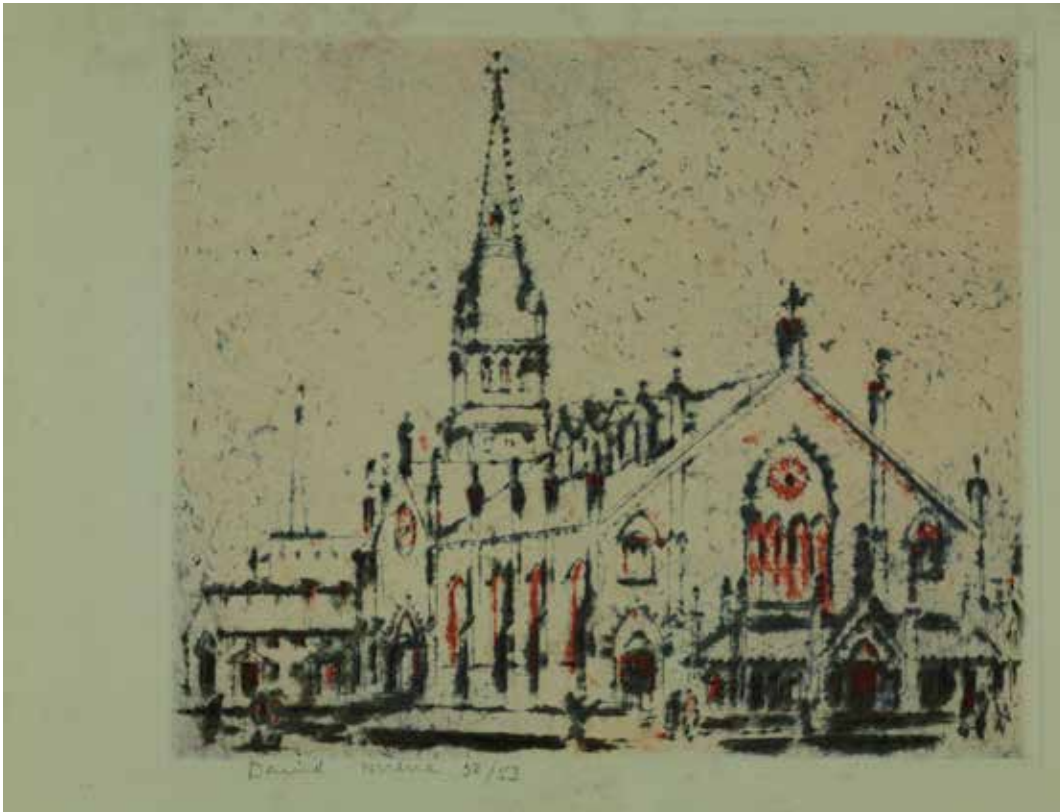
2. David B. Milne, *Canadian Art*, vol. IV, no. 4 [Summer 1947], p. 144-147



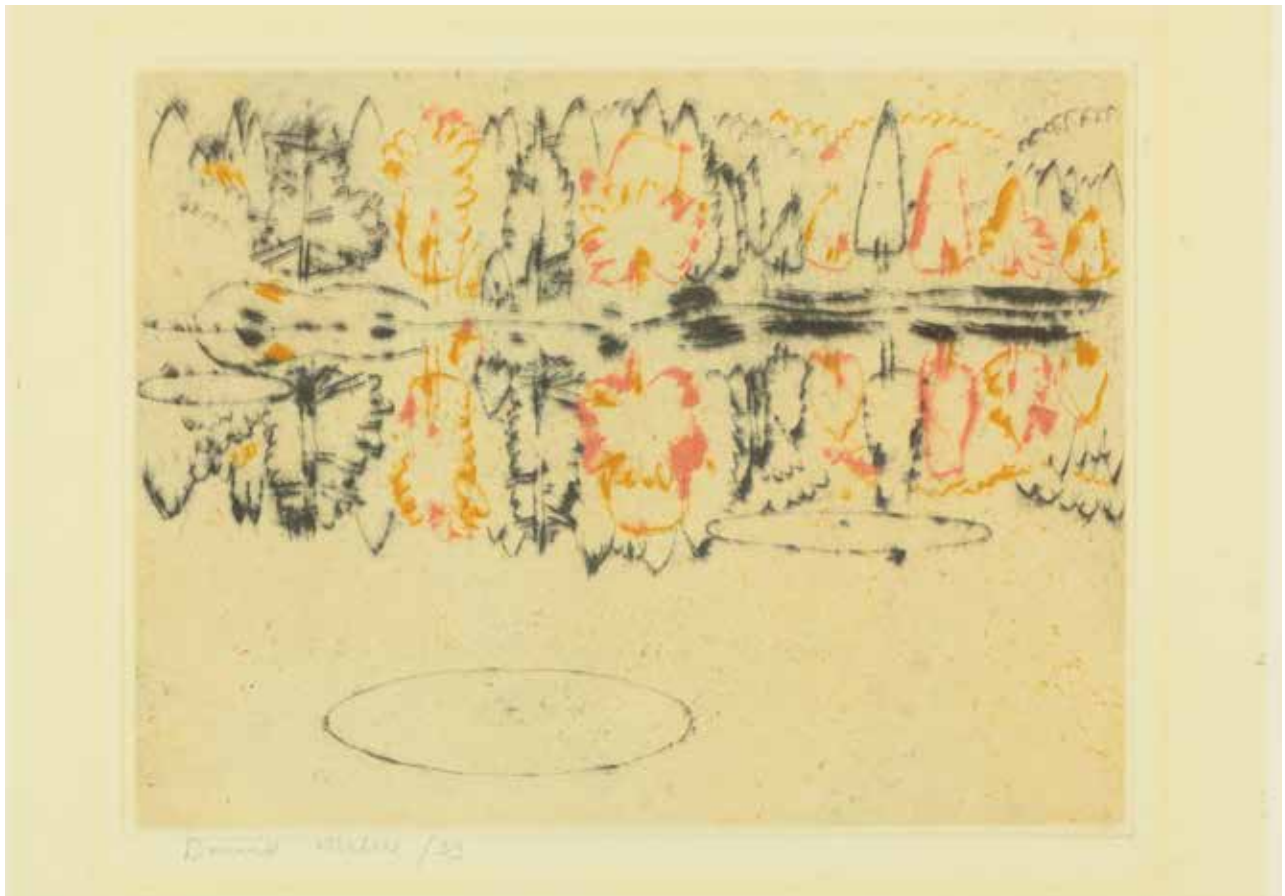
David Milne
Main Street, 1940
3 colour drypoint on paper, State IV, second printing,
27/40: 27.0 x 29.0 cm



David Milne
Main Street, 1942
drypoint on paper, State IV, second printing
27.0 x 29.0 cm 1970



David Milne
St. Michael's Cathedral (date unknown)
drypoint on paper, *State VII*, 50/53: 27.0 x 29.0 cm



David Milne
Still Water and Fish, 1941
three-colour drypoint on paper, *State II*, 2nd version,
edition of 33: 26.0 x 28.0 cm

Conservation Treatment

Three David Milne Watercolour Paintings

Jennifer Robertson, BFA, MAC
Art Conservator

David Milne's watercolours are some of his most powerful pieces, but as with any works on paper they are also physically delicate and susceptible to damage. I recently restored three Milne paintings for the Art Gallery of Windsor. *Big Moose*, *Weed Mines*, and *Last Snow of Winter* presented a variety of condition issues, including mat burn, staining, and discolouration. The goal of the conservation treatments was to improve both the stability of the materials and the aesthetic appearance of the images.

CONDITION

Due to improper storage and environmental conditions before the works were acquired by the Gallery, the three paintings suffered varying degrees of staining and discolouration. Mat burn, a thin yellow line around the perimeter of the image caused by the use of acidic mat board, was present on all three pieces. *Big Moose* suffered a series of small brown stains scattered throughout the image, embedded in the paper fibres and likely caused by mould. *Weed Mines* (Aug. 1'17) presented the worst damage, in the form of a large horizontal brown splatter running across the upper third of the image, as well as surface dirt, a mild darkening of the paper concentrated in the upper right quadrant, and light foxing speckled across the lower third. Acidic brown paper tabs used in previous mounting were also adhered on the verso of all three works, with a brittle, yellowed adhesive. These condition issues not only disfigured the artworks visually, but if left untreated would have continued to deteriorate the paper over time.

TREATMENT

Ideally, a stain reduction treatment would involve an overall aqueous process, including washing, bleaching and deacidification to brighten the paper evenly while removing the stains. However, in the case of these works the media was too water-sensitive to withstand a full immersion treatment. Therefore, the stains were addressed individually, with local treatment applied carefully to the areas of discolouration only.



David Milne, *Big Moose* - before treatment



David Milne, *Big Moose* - after treatment

Mat burn on all three works was removed with a chemical bleach applied in low concentration, and flushed out of the paper using distilled water and suction. This allowed a very controlled application of the bleach, in order to affect only the discoloured areas, without disturbing the media. The brown stains on *Big Moose* were treated similarly, with a slightly higher concentration of bleach.



Big Moose detail of stains before treatment



Big Moose detail of stains after treatment

Weed Mines underwent a more extensive process, with the stains first treated with distilled water applied by cotton swab, then with local bleaching and washing through suction. A series of low concentration bleach applications on the amorphous darkening of the paper in the upper right quadrant brightened the paper gently, and further targeted bleach application reduced the foxing spots across the bottom.



Weed Mines before treatment



Weed Mines after treatment

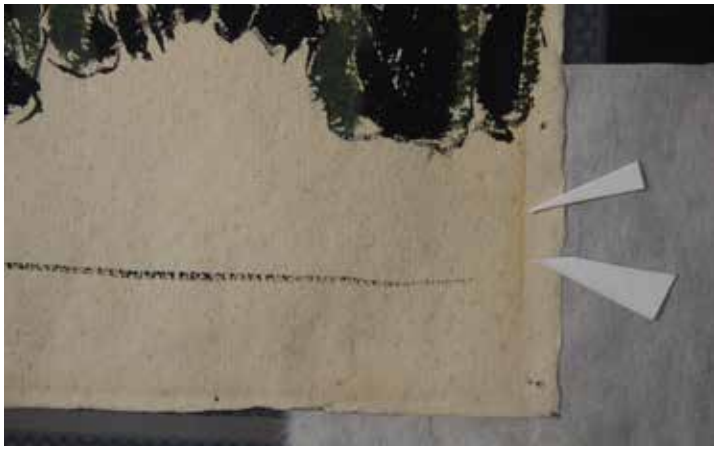


Weed Mines, detail of stains before treatment

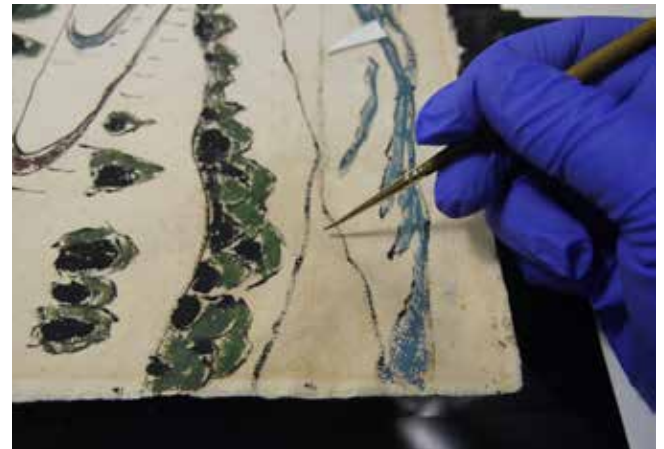


Weed Mines, detail of stains after treatment

Without the possibility of full immersion washing to even out the paper tone, the local bleaching must be done carefully, and there are limits to the level of improvement that is possible. It would be easy to over-bleach the stains, causing a halo effect where the cleaned areas are brighter than the surrounding paper tone. Instead, the discolouration must be gently reduced, only to the point where it matches the overall hue of the paper. All chemical residue must be removed with by rinsing, as any remaining bleach can cause changes in the paper over time.



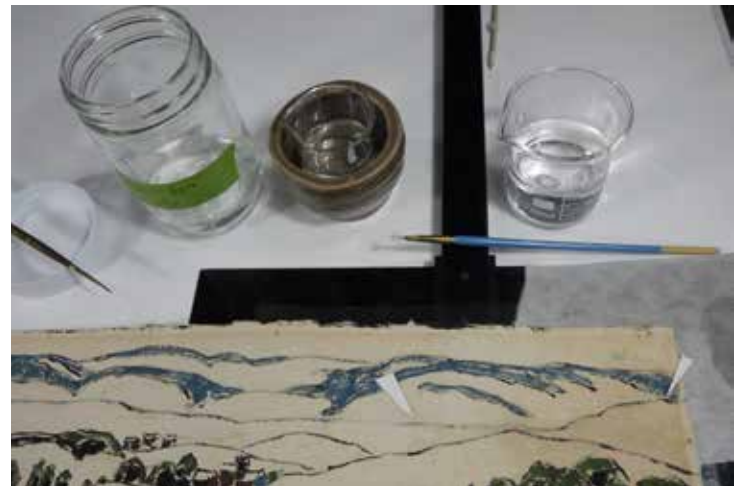
Weed Mines during removal of mat burn



Weed Mines bleaching process during treatment



Last Snow removing brown paper and adhesive



Weed Mines bleaching and rinsing

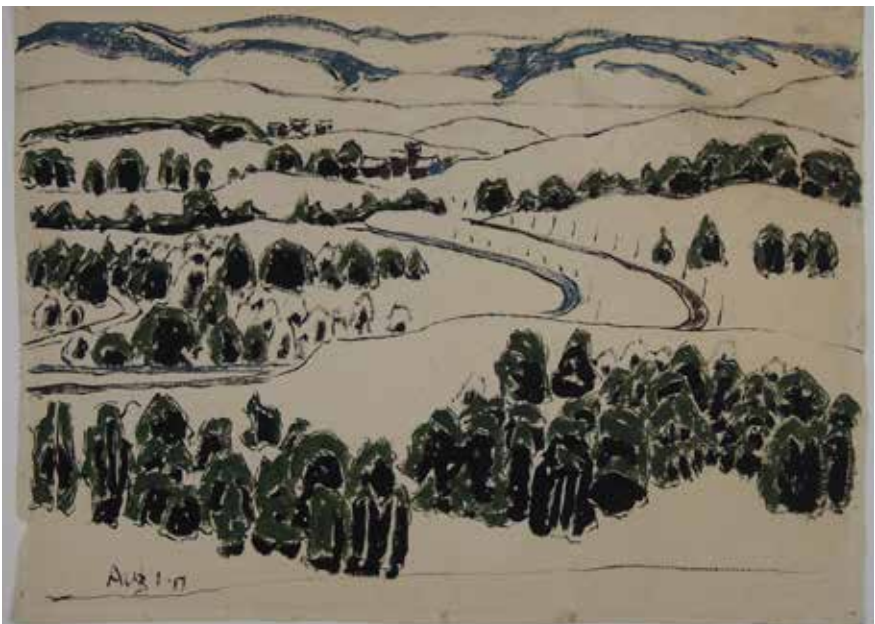
The brown paper tabs and brittle yellow adhesive residue on the versos of the artworks were removed mechanically with a damp cotton swab and scalpel. In future, mounting will be done with a Japanese tissue hinge, adhered with the stable and reversible adhesive wheat starch paste, on the reverse of the paintings, eliminating the risk of further staining.

PRESERVATION

The conservation treatments performed on these three works of art have restored them to a condition much more in line with the artist's original intent. An art conservator's mission is to combine scientific analysis with manual skill to both restore the aesthetic integrity of a work and improve its material stability. In the case of the Milne paintings, the stains have been reduced or eliminated so that they no longer distract the viewer from appreciating the image. In removing the source of the stains, as well as the acidic paper and adhesive used in previous mounting, the treatments have also ensured that the artworks will not degrade further in the future. In the gallery's carefully monitored environment, with stable temperature and humidity, low light levels and acid-free framing and storage materials, the works will be preserved in their current state for many years to come.



David Milne,
Big Moose; painting on reverse *Lake Placid*
(date unknown) watercolour on paper



David Milne
Weed Mines, 1917
watercolour on paper



David Milne
Last Snow of Winter, 1947
watercolour on paper

List of Works in the Exhibition - All works from the AGW Collection by David Milne unless otherwise noted

1.
Pool and Birches (1917)
oil on canvas: 56.0 x 66.0 cm
Gift from the Douglas M. Duncan Collection, 1970
1970.062

2.
Weed Mines (1917)
watercolour on paper: 29.0 x 40.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.249

3.
From the Painting House (1919)
oil on canvas: 36.0 x 46.0
Gift of the Estate of Leslie Stibinger, 2002
2002.250

4.
Hill Reflected, Bishop's Pond (1920)
watercolour on paper: 46.0 x 55.0 cm
Gift from the Douglas M. Duncan Collection, 1970
1970.063

5.
Lake Placid (1925/28)
three-colour drypoint on paper, 1st State: 18.0 x 25.0 cm
Bequest of Frances Duncan Barwick, 1985
1985.058

6.
Outlet of the Pond (1925/30)
three-colour drypoint on paper, edition of 50: 24.0 x 28.0 cm
Bequest of Frances Duncan Barwick, 1985
1985.060

7.
Across the Lake (1929)
two-colour drypoint on paper, edition of 25: 19.0 x 27.0 cm
Bequest of Frances Duncan Barwick, 1985
1985.061

8.
Blue Sky, Palgrave (1927)
three-colour drypoint on paper, cancelled: 26.0 x 28.0 cm
Bequest of Frances Duncan Barwick, 1985
1985.061

9.
Barns (date unknown)
drypoint on paper, State II, edition of 25: 26.0 x 28.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.245

10.

Barns (1929/32)

three-colour drypoint on paper, State III: 25.0 x 28.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.059

11.

Roofs, Glenmore Hotel (1927)

oil on canvas, 46.0 x 56.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.063

12.

Blind Road (1929/32)

three-colour drypoint on paper, 5/50: 23.0 x 27.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.056

13.

The Painting Place (1930-31)

three-colour drypoint on paper, edition of 3000-3100, 24.0 x 22.0 cm

Gift of Mr. and Mrs. James Green, 1971

1971.025

14.

Crystals in the Snow (1937)

oil on canvas, 31.0 x 33.0 cm

Gift of the Estate of Leslie Stibinger, 2002

2002.252

15.

Adirondack Valley (1937 or 1941)

colour drypoint on paper, edition of 26: 28.0 x 26.0 cm

Gift of Mr. and Mrs. J.D. Green, 1965

1965.020

16.

Ship Channel (1940)

watercolour on paper: 36.0 x 51.0 cm

Gift from the Douglas M. Duncan Collection, 1970

1970.064

17.

Still Water and Fish (1941)

three-colour drypoint on paper, edition of 33, State II, 2nd version: 26.0 x 28.0 cm

Bequest of Frances Duncan Barwick, 1985

1971.025

24.

Storm Over the Islands No. 1 (1951)

watercolour on paper: 28.0 x 37.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.060.001

25.

Storm Over the Islands No. 2 (1951)

watercolour on paper: 27.0 x 37.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.060.002

26.

Storm Over the Islands No. 3 (1951)

watercolour on paper: 27.0 x 37.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.003

27.

Storm Over the Islands No. 4 (1951)

watercolour on paper: 28.0 x 37.0 cm

Bequest of Frances Duncan Barwick, 1985

1985.006.004

18.
Main Street (1940)
three-colour drypoint on paper, State IV, 2nd printing, 27/40: 27.0 x 29.0 cm
Gift from the Douglas M. Duncan Collection, 1970
1970.065

19.
Main Street (1942)
drypoint on paper, State IV, 32/40: 27.0 x 29.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.254

20.
Grain Elevator (1942)
drypoint on paper, 13/20: 26.0 x 29.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.253

21.
Last Snow of Winter (1947)
watercolour on paper, 27.0 x 37.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.255

22.
Waterfall (1950)
drypoint on paper, edition of 50, 50: 26.0 x 28.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.256

23.
Big Moose; painting on reverse *Lake Placid* (date unknown)
watercolour on paper, 28.2 x 38.6 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.246

28.
Queen's Hotel (1931)
drypoint on paper, edition of 25: 26.0 x 28.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.248

29.
St. Michael's Cathedral (date unknown)
drypoint on paper, State VII, 50/53: 27.0 x 29.0 cm
Gift of the Estate of Leslie Stibinger, 2002
2002.243

30. Douglas Duncan
David Milne at Pretty Channel, Severn River (1936)
black and white photograph
Gift of the Estate of Leslie Stibinger, 2002
2002.190

31. Douglas Duncan
David Milne at Work, Pretty Channel, Severn River (1936)
black and white photograph
Gift of the Estate of Leslie Stibinger, 2002
2002.191

32. Douglas Duncan
David Milne (1938)
black and white photograph
Gift of the Estate of Leslie Stibinger, 2002
2002.192

'Blazes Along the Trail' :
Exploring David Milne's Imaginative Vision

October 21, 2017–January 28, 2018

Curated by Christopher Finn

Conservation Treatment: Three David Milne Watercolour Paintings

Essay by Jennifer Robertson

AGW
Art Gallery of Windsor

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