

*A Few Acres of Snow –  
Quebec.  
Selections from the Peter  
Winkworth Collection of  
Canadiana*

- **In March 2002, with the assistance of funds from the Government of Canada, Library and Archives Canada acquired more than 4,000 works of art in a single purchase from one private collector—Mr. Peter Winkworth. This acquisition is one of the largest ever made by the federal government; it is certainly the largest single purchase ever undertaken on behalf of Library and Archives Canada.**
- **Born in Montréal in 1929, Peter Winkworth began working in England in the late 1940s. He developed a passion for the visual history of Canada, and began a hunt for these images throughout Canada, the United States and Europe. Over five decades, he built an extensive and impressive collection of paintings, watercolours, drawings and prints—works known to many curators and historians, but seen by few.**

- **At the time of the acquisition, Librarian and Archivist of Canada, Ian E. Wilson, declared that Canadians should have access to this national treasure. The exhibition presented here and those opening across Canada are the result of that promise. Though they represent a fraction of our total Winkworth holdings, each exhibition gives the viewer an excellent overview of the regional works and an understanding of the entire Peter Winkworth Collection, its preservation, and what is now accessible to a wider Canadian public. A virtual exhibition of part of the collection is also available for viewing online at [www.collectionscanada.ca](http://www.collectionscanada.ca).**
- **The travelling exhibitions are comprised primarily of artwork from the Peter Winkworth Collection, with additional paintings and various printed documents related by theme and time period selected from other Library and Archives Canada collections. We hope you enjoy these regional selections, which were chosen to demonstrate the strength and breadth of the new institution's collection, and its ability to cover all aspects of Canada's documentary heritage.**

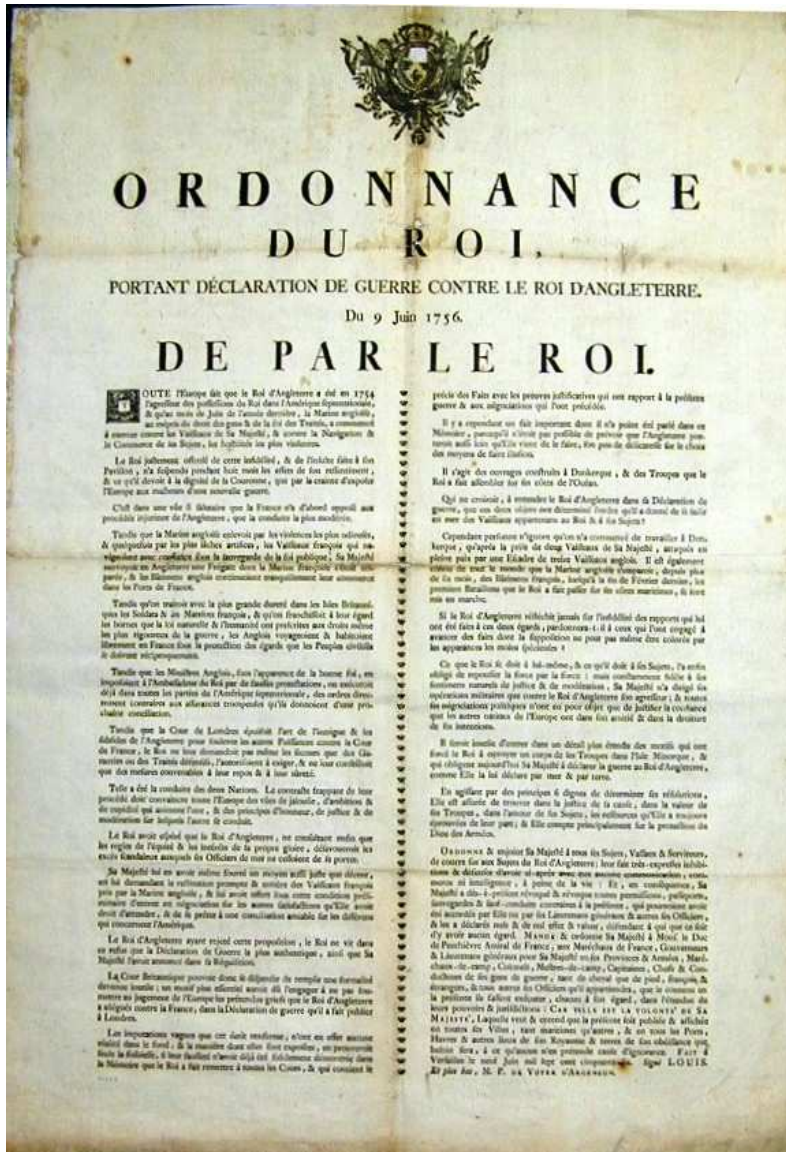
## *Section I: Conflict and Commerce.*

Quebec was a battleground during most of the first two centuries of its existence. Conflicts arose between Aboriginal peoples and new settlers; among the European nations engaged in imperial expansion; and among competing commercial, social, linguistic and religious groups. Although the history of this period is complex, the works presented here portray some of these conflicts and also show some of the commercial and industrial developments of the 16th century and onwards.



**Frank Craig (1874–1918)**  
**Champlain at the Court**  
**of Henry IV in 1608, 1910**  
**Oil on canvas**  
**1996-23-2**  
**Frank Craig Collection**

British artist Frank Craig painted this historical re-creation for Dominion Archivist Arthur Doughty's book on the history of the Québec Tercentenary celebrations of 1908. The few Quebec paintings before the 1750s are predominantly portraits or religious in nature.



Ordonnance marking the beginning of the Seven Years' War, in which France declares war with Great Britain, 1756  
Rare Book Collection





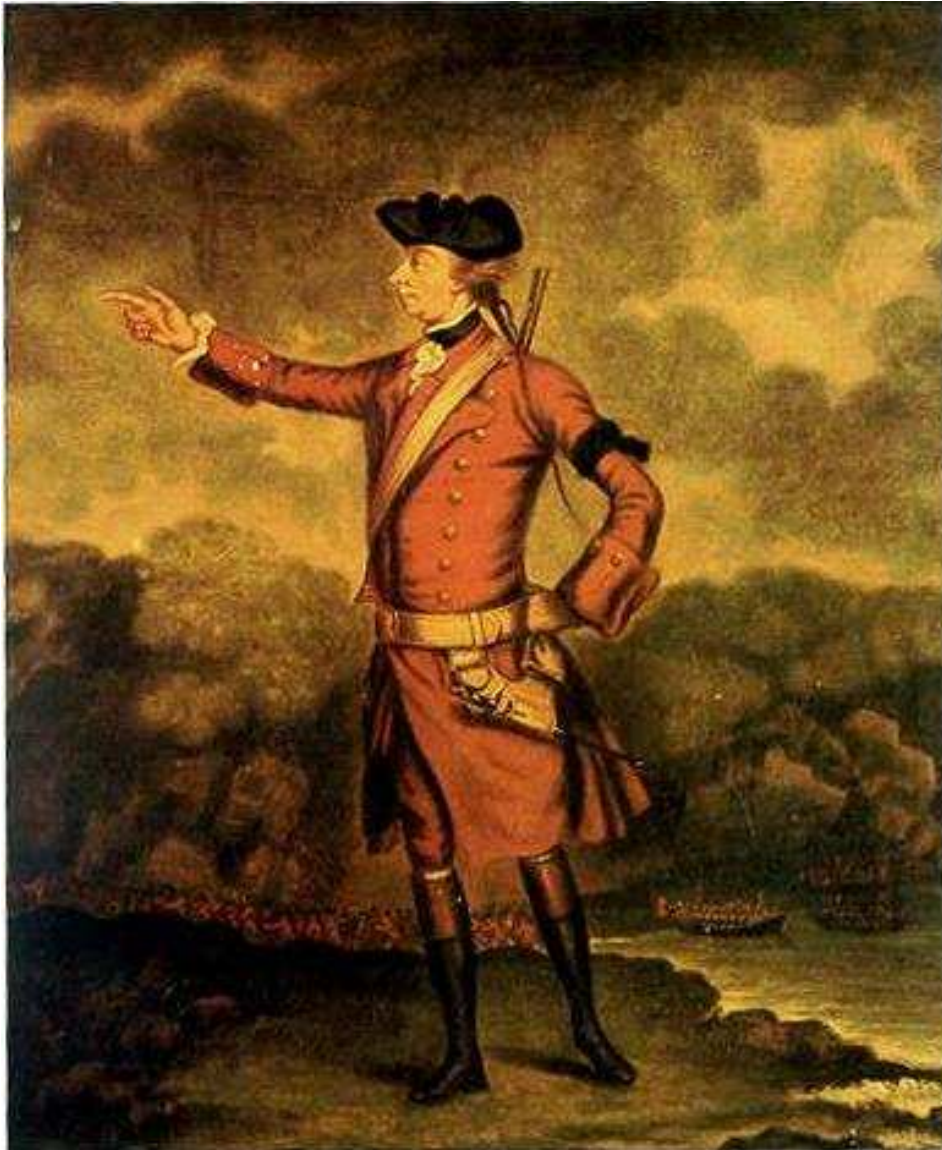
**Dominic Serres (1722–1793), after Samuel Scott (1702–1772)**  
**Defeat of the French fireships attacking the British Fleet at anchor before Québec,**  
**June 28, 1759**  
**Oil on canvas**  
**1991-19-2**  
**Dominic Serres Collection**

Exhibition display revised June 2009

**Ordonnance proclaiming the end of the  
Seven Years' War, issued by Louis XV,  
1763  
Rare Book Collection**





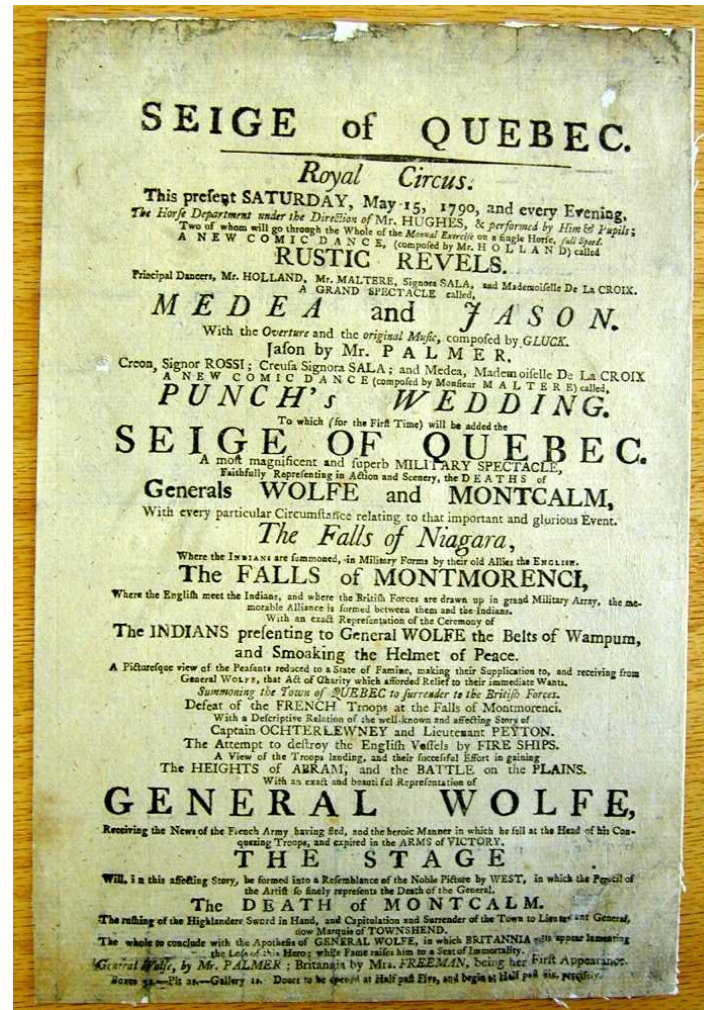
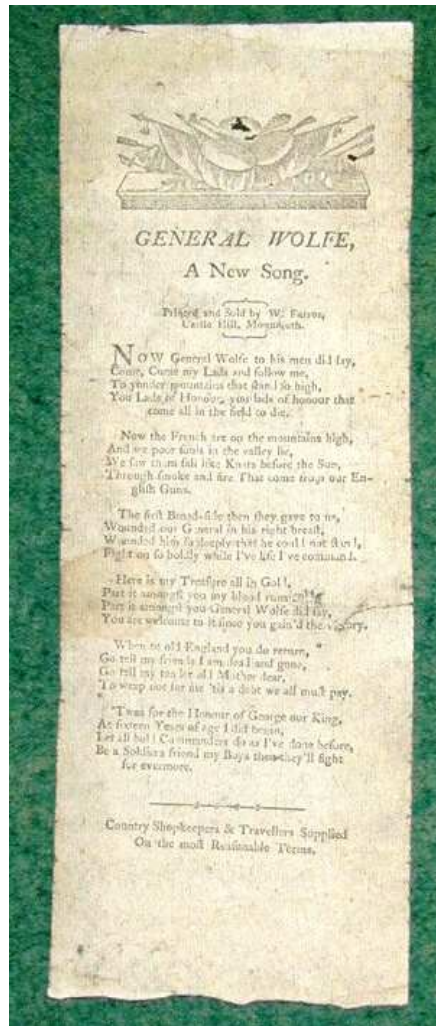


**J.C.S. Schaak (active 1761–1769)**  
**Portrait of General James Wolfe directing**  
**operations at Québec, ca. 1766**  
**Oil on canvas**  
**R7025-1**  
**Estcourt Fonds**



**J.C.S. Schaak (active 1761–1769)**  
**Major General James Wolfe, ca. 1766**  
**Mezzotint**  
**Engraved by Richard Houston**  
**R9266-1388**





Left:  
Ballad celebrating the  
exploits of General Wolfe,  
printed in Monmouth,  
England, ca. 1790  
Rare Book Collection

Right:  
Broadside advertising a  
London panorama show,  
including the siege of  
Québec, 1790  
Rare Book Collection

The history of the Seven Years' War, particularly the siege of Québec and the death of Wolfe, generated a huge number of ballads, broadsides, images, maps and other printed materials. These many documents testify to how this event continued to capture the imagination of the British public.



**Henry Richard Sharland Bunnett (1845–1910)**  
**View of Berthier en Haut, near Québec, 1886**  
**Oil on canvas**  
**1988-288-1**  
**Henry Bunnett and Albert Robinson Collection**





**Henry DuVernet (active 1816–1842)**

***A View of the Mill and Tavern of Philemon Wright at the Chaudière Falls, Hull, on the Ottawa River, Lower Canada, 1823***

**Gouache on wove paper**

**1989-402-1**

**DuVernet Collection**






**James Pattison Cockburn (1779–1847)**  
*Place d'Armes, Montreal, July 20th, 1829*  
**Watercolour, pen and ink**  
**R9266-152**

Exhibition display revised June 2009

Circus poster, Montréal, 1812  
Rare Book Collection





## Mrs. Redon's Benefit;

*Mrs. REDON respectfully begs leave to acquaint the Public, that her BENEFIT is fixed for THURSDAY EVENING.—*  
*She as the first of her sex who ever attempted to amuse and gratify the public curiosity in this Country, by Equestrian Exercises, and the applause she has frequently met with, has flattered her to believe she has not been altogether unsuccessful. Mrs. Redon having catered from the flock of amusements given at the Circus, those which will have the greatest tendency to please, and feeling confident that the liberality of the public in this City, are ever ready to reward whatever they deem worthy of applause, she will be careful that they shall not be disappointed on Thursday Evening, by her want of exertions; She also assures them that the whole company will use every exertion to make the Representation mentioned in this Bill as splendid and as agreeable as possible, which she hopes will meet the approbation of those who may honor her with their presence.*

## Thursday Evening,

**March 12th, 1812.**

To commence with the Mameluke Manceuvres; By Eight Turks.

*In this Brilliant Representation the Managers, Riders and Pupils will exert their utmost to please.*  
*Messrs Duffie and Tatum will execute several feats of Horsemanship, &c. &c.*  
*Mr. Codet will signalize himself by many Feats of Horsemanship, Vaulting, & Agility.*  
*The Celebrated African will with the horse Syrian Vault over several bars of a great height, and will terminate by going through a Hoghead.*

ACT SECOND.

### *The Ground and Lofly Tumbling;*

*Will be executed by Messrs. Manfredy, Menial, Cadet, Duffie and Tatum.*  
*The Celebrated African will perform Feats of Horsemanship, and Dance a Hornpipe—his horse in full Speed.*

MADAM REDON will do her utmost to merit the applause so often and generously bestowed on her, she will perform on one horse several steps of dance, and a number of attitudes, she will also execute the difficult Feats of the *STIRRUP*, extraordinary for one of her sex

*Mr. Gayetano will perform the much admired Scene of the*  
**CANADIEN PEASANT;**  
*He will also exert his utmost to give general satisfaction to the audience, by performing many Feats of Horsemanship, Vaulting and Agility.*  
*Messrs Duffie will introduce the horse Colin, who will set and lay in different attitudes, and also partake a collation with his master,*  
*Mr. Gayetano will also by particular desire, perform the much admired Scene of the*

## DRUNKEN SOLDIER.

# TIGHT ROPE

## PERFORMANCE;

*Mr. Manfredy will execute many surprising feats of Address, he will dance the hornpipe and many other dances of character, likewise a Grottesque with two Baskets tied on his feet; Mr. Manfredy will leap over a Ribbon backward and forward, he will also execute for the first time, an extraordinary feat, he will place a chair on the Rope and will stand upon it, without the assistance of any person; he will also partake a collation on the Rope in the Chinese fashion.*  
*Mr. Menial in the character of a Clown, will on the Rope, perform a number of Feats of Ballooning, &c.*  
*Mr. Manfredy without the aid of the Balance Pole, will on the Rope execute the Feats of the Hoops and Flags, in an extraordinary manner, &c.*  
*The whole to conclude by the much admired Scene of the*

### *Taylor's Journey to Brentford;*

By Mr. CODET, in the French Language for that Night only.

  
*Tickets to be had at Messrs. Cunningham & Co's Book-Store, and at the Circus Office.*



**Vesey Agmondisham Brown (active 1848–1854)**  
**French Fort, Chambly, 1852**  
**Watercolour over graphite**  
**R9266-55**





**George Heriot  
(1759–1839)  
View near the  
Grand Battery,  
1810  
Watercolour,  
touches of gouache  
over graphite  
R9266-258**

**This view is a snapshot of life in Québec, showing people engaged in daily life: children play see-saw on a long plank, a man douses a fire, another holds a shovel and various horse-drawn carts make their way across the gardens of the Seminary. The spire rising on the right of the image is that of Notre Dame Cathedral, which dates back to 1647.**



**Robert Waller (active 1861–following 1869)**  
**Camp of the 53rd Regiment at Pointe-Lévis, near Québec, 1869**  
**Watercolour over graphite**  
**R9266-401**

Exhibition display revised June 2009



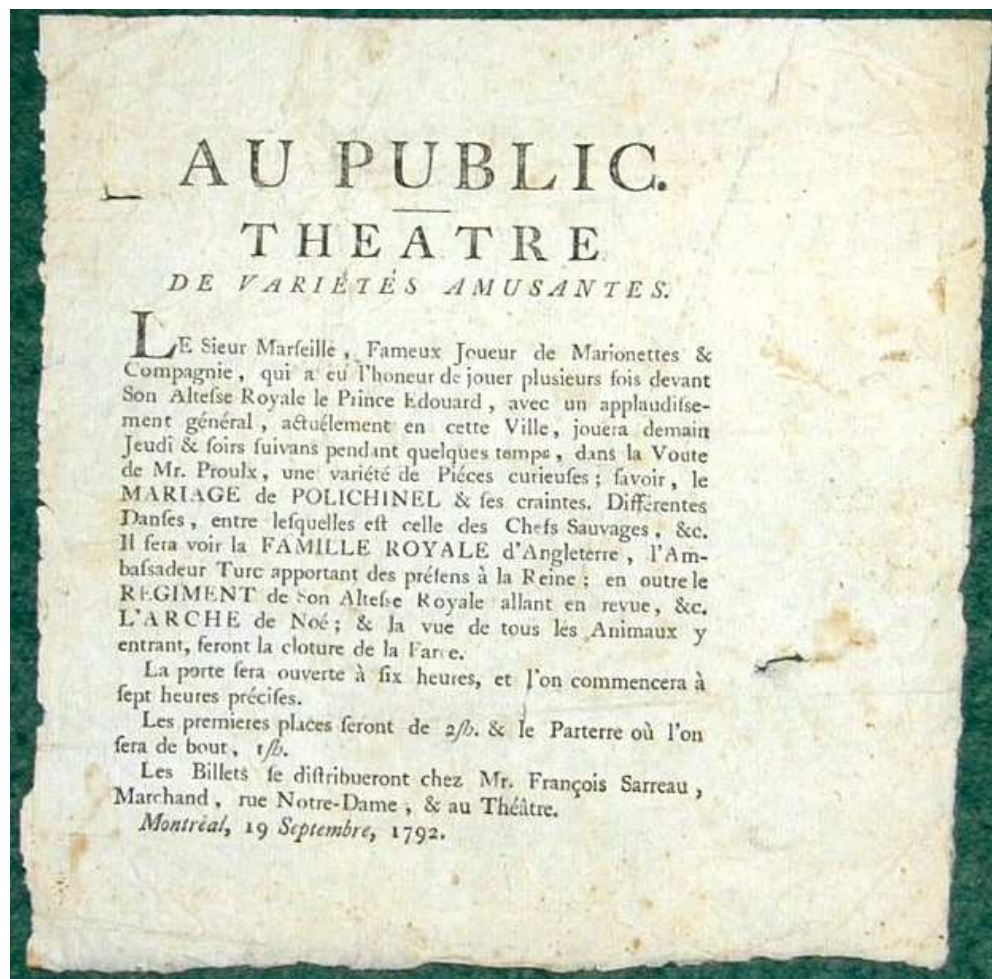


**Paul Sandby, Jr. (1767–1793)  
The marketplace, Montréal, ca.  
1790**

**Watercolour over black crayon  
or graphite  
R9266-256**

**For a number of years, this work was attributed to George Heriot, since no scholar accepted that the celebrated British watercolourist Paul Sandby Sr. had ever been in Canada. With the discovery that his son, Paul Sandby Jr., had been a British army officer stationed in Québec from about 1789 to 1793, the work was reattributed to him.**

**The watercolours in the central area of this work have faded as a result of prolonged exposure to unfiltered light. The band around the perimeter is darker because it was protected by a mat or frame. Now revealed, it gives an indication of the artist's original colours. The blues are particularly faded. Compare this watercolour with another from the same period: *Chaudière Falls near Quebec*, painted by George Heriot, circa 1810 (see R9266-269).**



**Marionette show poster printed  
in Montréal by Fleury Mesplet,  
1792  
Rare Book Collection**

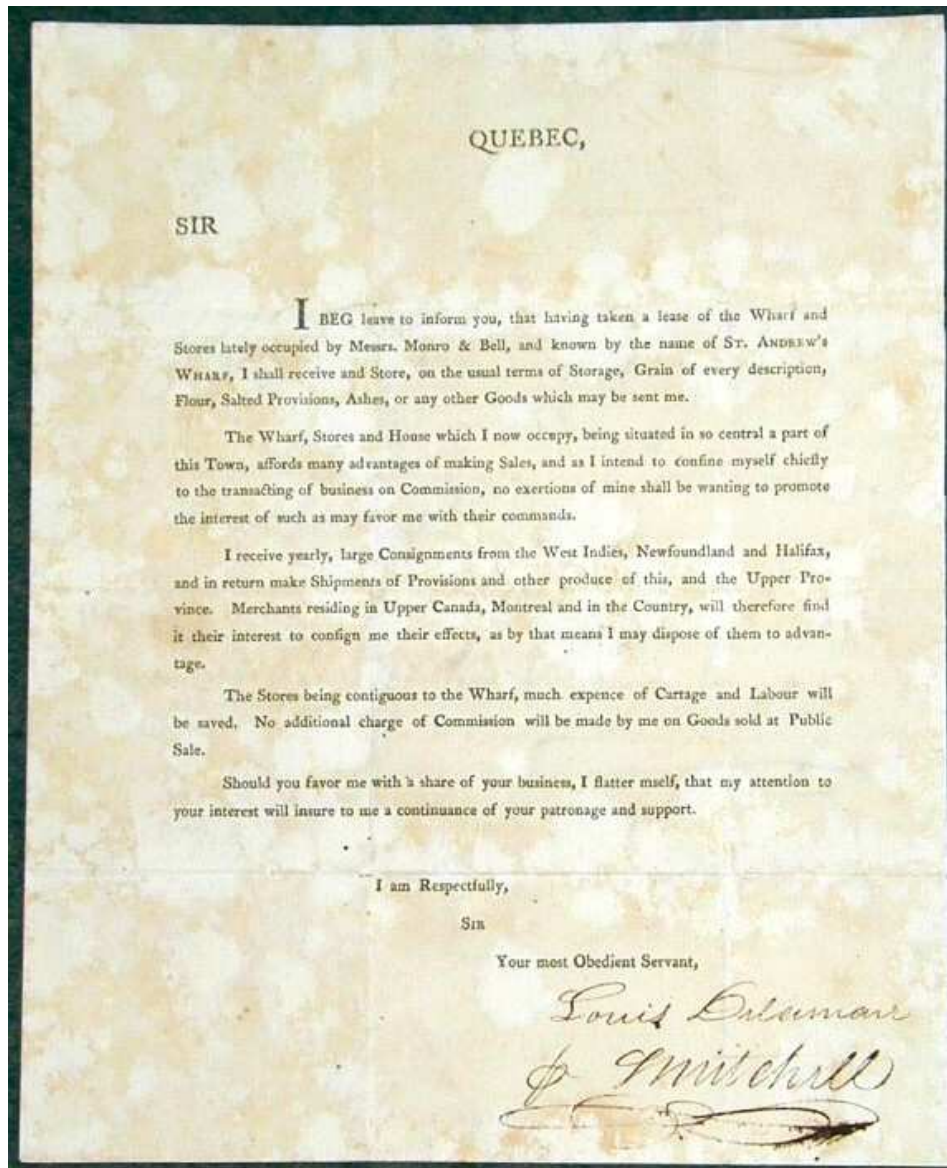
**This very early piece of ephemera announcing a variety of shows including the *Marriage of Polichinel* might have been handed out in the marketplace.**



**James Pattison Cockburn  
(1779–1847)  
Lower marketplace, from  
McCallum's Wharf,  
Québec, July 4, 1829  
Watercolour, pen and ink  
R9266-120**

**At the time this painting was done, Québec had a busy harbour with numerous wharfs and warehouses. From McCallum's Wharf, on the left is the horse-powered ferry from Pointe-Lévis and on the right, a sailing ship and an elaborate conveyor system. The narrow streets are crowded with people out for a day of business. Today, the crowd is more likely to be composed of tourists visiting the restored Old Port of Québec.**





**Circular offering wharfage services  
in Québec harbour, 1812  
Rare Book Collection**

**This circular was prepared by Québec merchant Louis Delmair. As the new leaseholder of the wharf and stores of the defunct firm of Munro & Bell at St. Andrew's Wharf, he offers to "receive yearly, large consignments from the West Indies, Newfoundland and Halifax, and in return make shipments of provisions and other produce of this, and the Upper Province . . ."**



**James Pattison Cockburn (1779–1847)**  
**Québec marketplace, June 22, 1829**  
**Watercolour, pen and ink**  
**R9266-137**

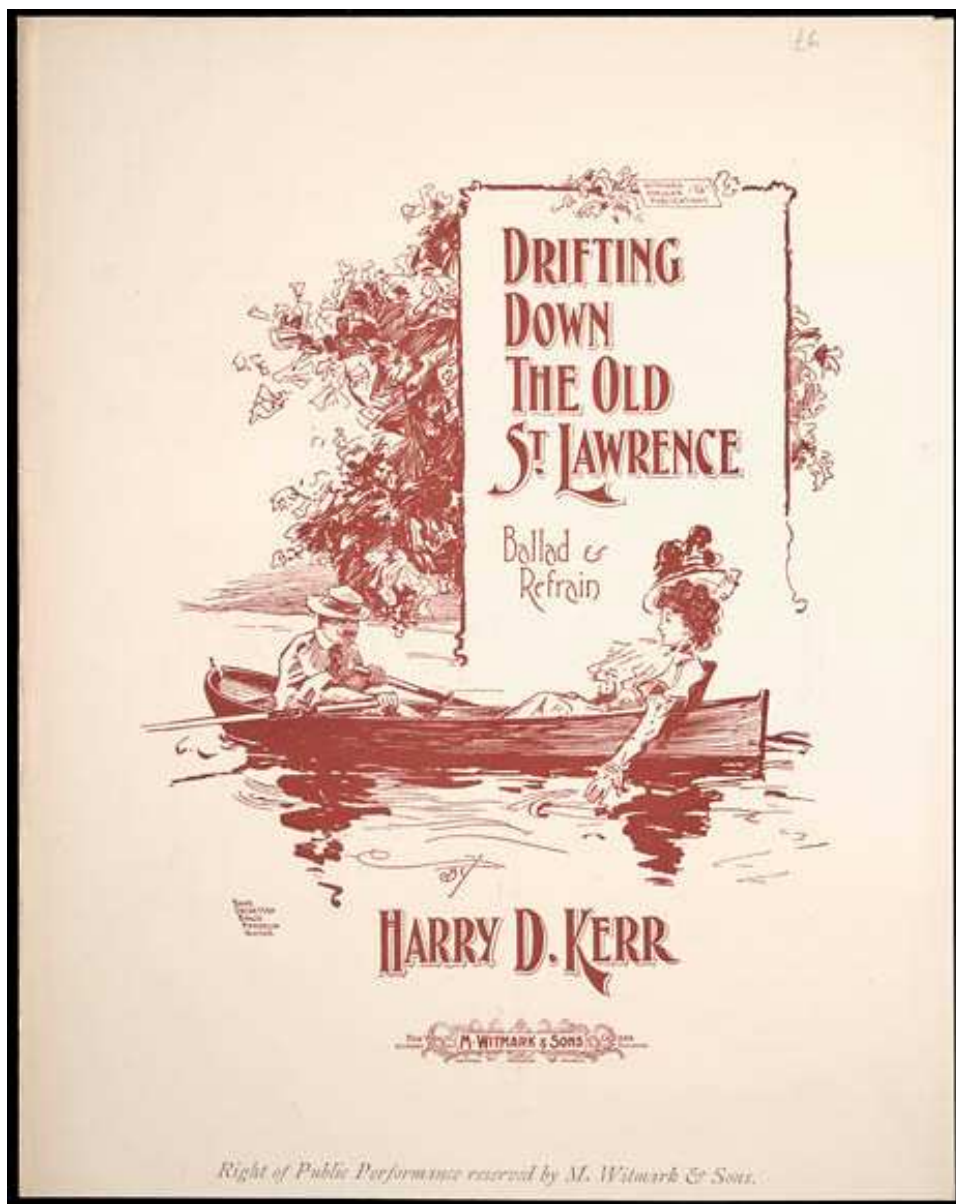
Exhibition display revised June 2009





**Frances Anne Hopkins  
(1838–1919)  
The timber raft, ca. 1868  
Watercolour and  
gouache over graphite  
R9266-278**

**Timber was cut in the bush during the winter and hauled to a river. In the spring, the timbers were made into rafts and floated to Québec, where they were dismantled and reloaded on ships that were bound mainly for England. Rafts could be enormous, some half a kilometre long. The “lumberers” lived on board the rafts during the trip, which usually lasted several weeks. This method of shipment was used throughout the 1800s.**

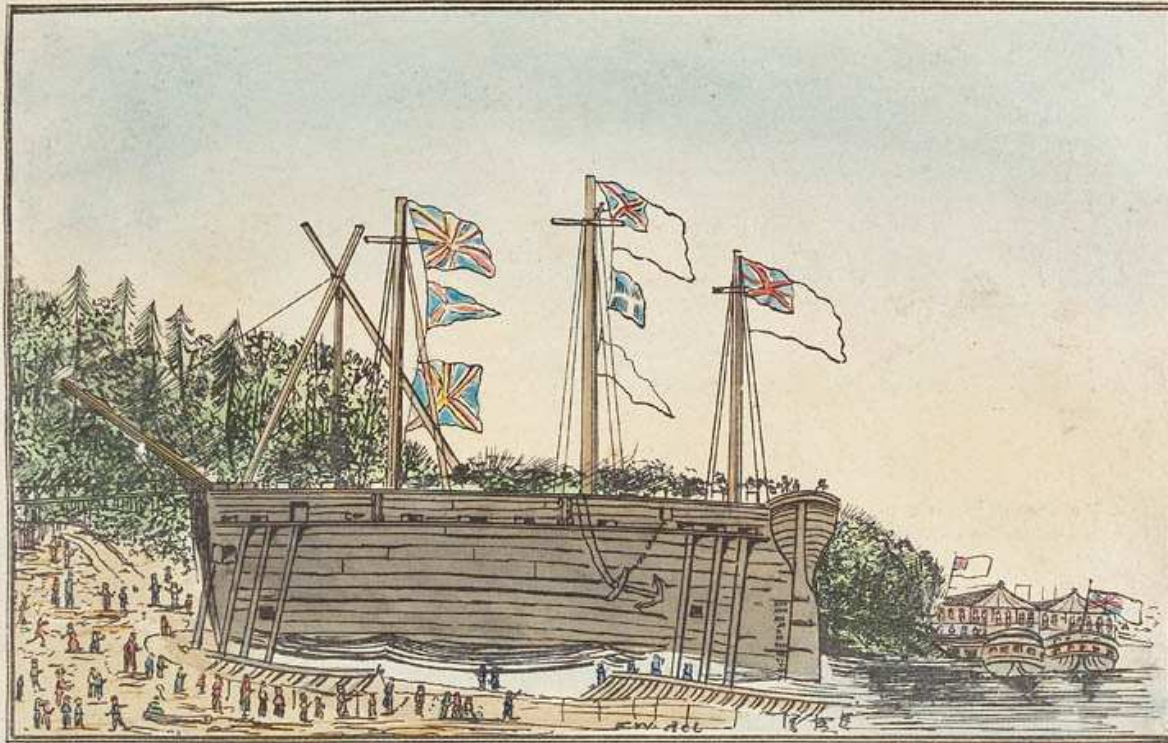


**Unknown artist**  
*Drifting Down the Old St. Lawrence,*  
sheet music cover, ca. 1910  
**Lithograph**  
**R9266-3413**



**Unknown artist**  
**Victoria Bridge, Montréal, ca. 1860**  
**Watercolour, touches of gouache and graphite**  
**R9266-523**





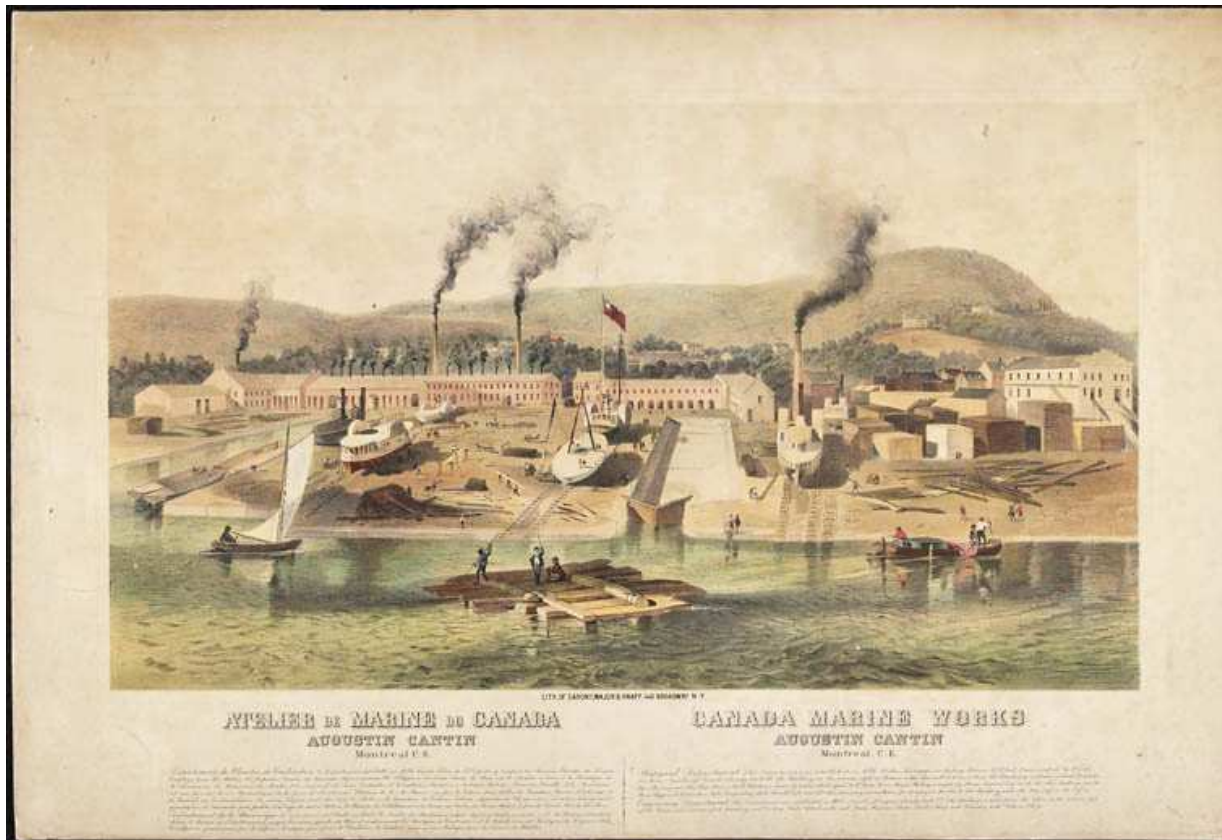
VIEW of the large Ship COLUMBUS on the day of her launch at the Island of Orleans 8 miles from Quebec being Wednesday the 28<sup>th</sup> of July 1824. The length of this Vessel which is the largest on record is 308 feet in the keel. 52 feet wide and 30 feet high. She measures 3700 tons register and carries 7500 loads of Timber. -

**Unknown artist F.W. (active 1824)**

**View of the ship *Columbus* on the day of her launch, July 28, 1824**

**Hand-coloured lithograph**

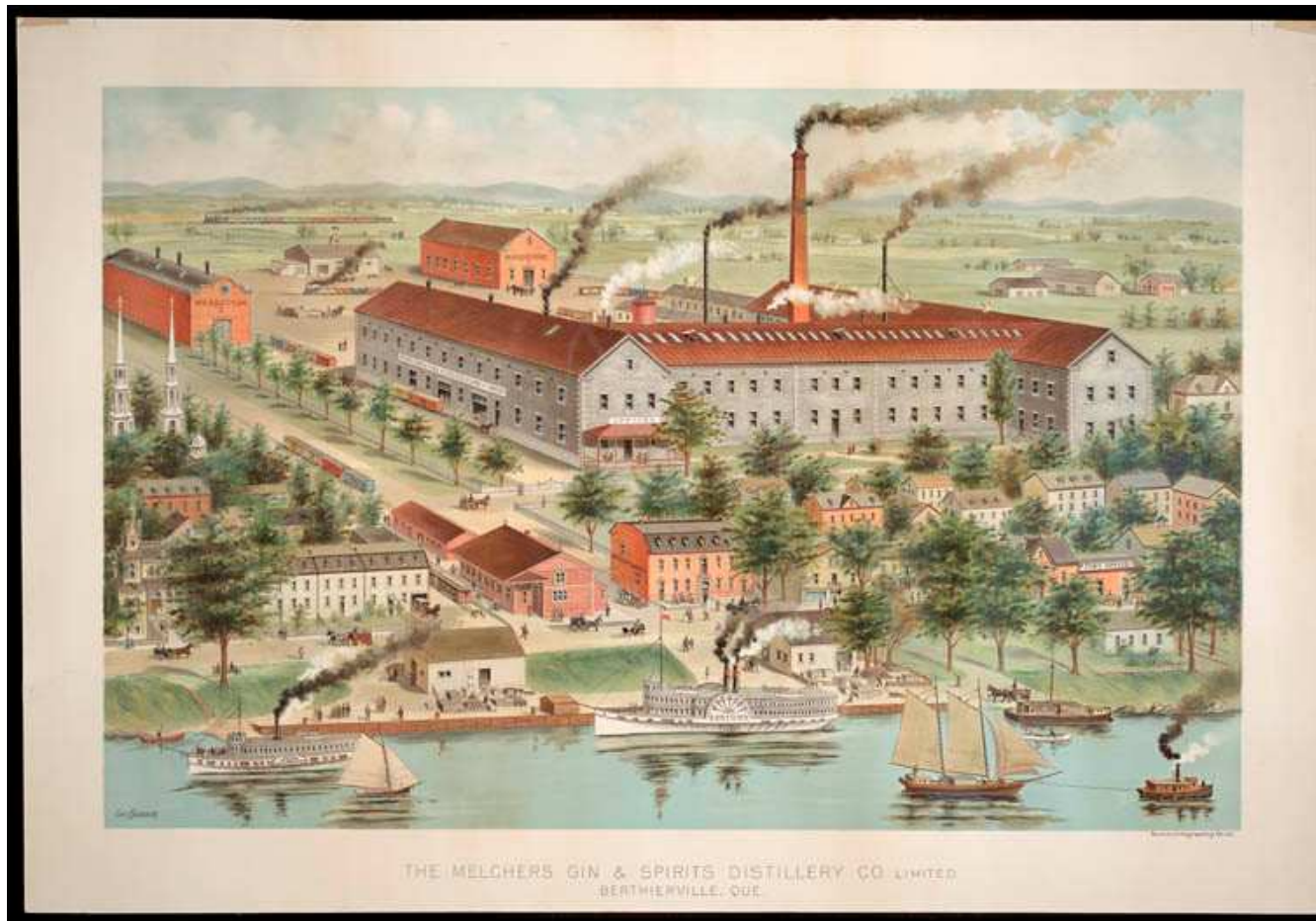
**R9266-548**



**Unknown artist**  
*Canada Marine Works,*  
*Augustin Cantin, Montreal,*  
*C.E., ca. 1865*  
**Tint-stone lithograph**  
**Lithographed by Sarony,**  
**Major & Knapp, New York**  
**R9266-1780**

**In 1846, Augustin Cantin (1809–1893) founded Canada Marine Works along the Lachine Canal in Montréal. This promotional print depicts the 15-acre shipyard and dry dock, including the sawmill, sailmaker’s loft and boiler shop. At the time this print was made, Canada Marine Works had built 94 ships and was one of Canada’s most important shipyards.**





**Unknown artist**

***The Melchers Gin & Spirits Distillery Co. Limited, Berthierville, Que., ca. 1880***

**Lithograph**

**Lithographed by Eugene Haberer; Published by Toronto Lithography Company, Ltd.**

**R9266-3414**

Exhibition display revised June 2009

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## **New Lands, New Peoples**

**For arriving explorers, settlers, traders and military men, Quebec was indeed a strange new land. They encountered its diverse Aboriginal inhabitants and discovered a multitude of new varieties of plant and animal life. The region's abundant waterways, including the St. Lawrence and Ottawa rivers, provided easy access to an entire continent of wonders. However, the barrier formed by the Canadian Shield discouraged settlement farther north, and limited the establishment of communities to the narrow strips of arable land along the shores of these rivers. This slow expansion allowed the area's Indigenous peoples—the Naskapi, Montagnais, Huron, Algonquin and other Algonquian peoples, as well as the Innu and Inuit in the Far North—to maintain their nomadic lifestyles throughout the colonial period. This also accounts for the continued discovery of new flora and fauna well into the late 19th century.**



**Cornelius Krieghoff (1815–1872)**  
**Aboriginal hunters around a fire, 1861**  
**Oil on canvas**  
**1989-504-1**  
**Cornelius Krieghoff Collection**

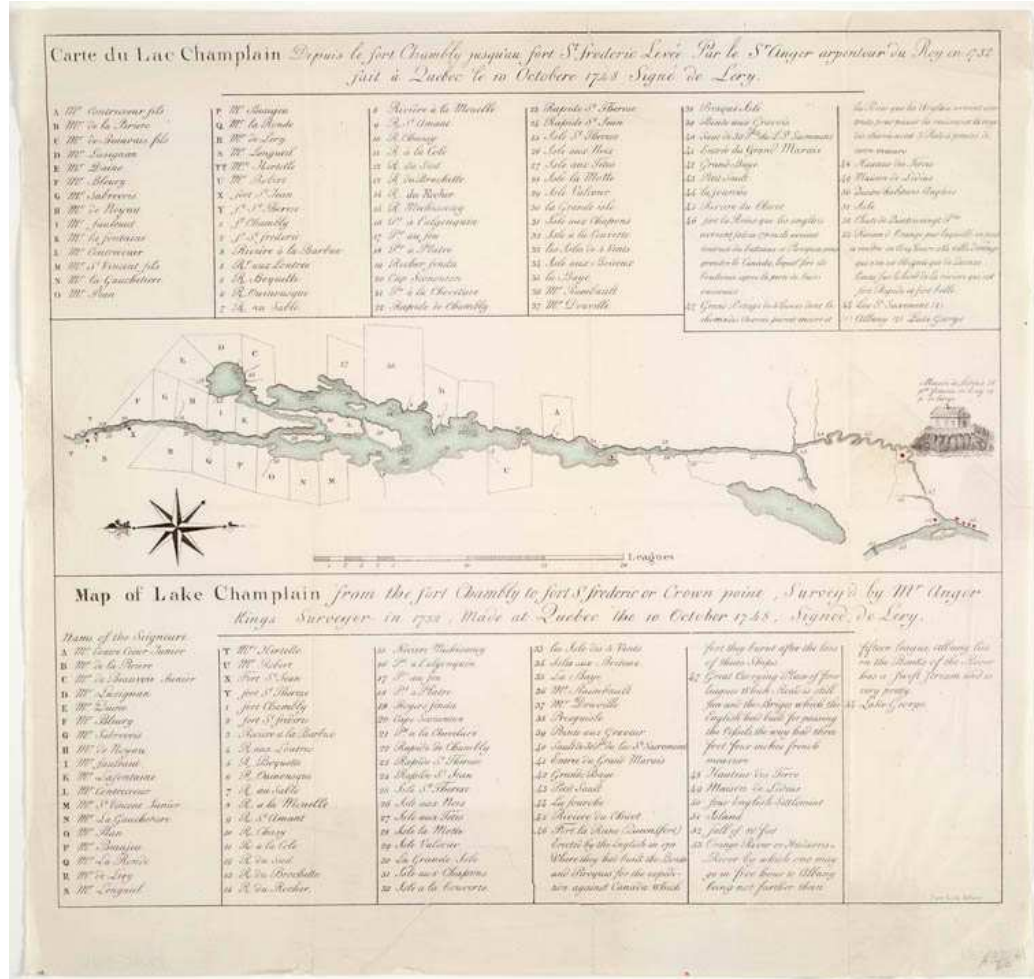
Exhibition display revised June 2009





**Joseph Légaré  
(1795–1855)  
Chaudière  
Falls, Quebec,  
ca. 1840  
Oil on card  
R9266-546**

**The Chaudière Falls are four miles from the mouth of the Chaudière River, which flows into the St. Lawrence River, across from Québec. The falls were a popular attraction for sightseers and a favourite subject for artists. This small study, by one of Canada's first professional artists, was made in preparation for a larger painting.**



Richard H. Pease (1813–1869) after  
 M. Anger (active 1748)  
*Map of Lake Champlain from the fort  
 Chambly to fort St. Frederic or Crown  
 Point. Survey by Mr Anger, King's  
 Surveyor in 1732, Made at Québec,  
 the 10 October 1748*  
 Lithograph  
 Pease Lithography, Albany, ca. 1840  
 R9266-3415



**Unknown artist**  
***Huron Indians, ca. 1850***  
**Lithograph**  
**Lithography d'Artus, Paris**  
**R9266-2437**

Exhibition display revised June 2009





**Jean Michel Moreau le jeune (1741–1814)**  
***Kindness expressed by a Savage Family of Canada towards the French, 1780***  
**Engraving**  
**Engraved by J. B. Simonet**  
**R9266-2366**



**Unknown artist**  
***The Iroquois Catherine Tegahkouita, 1781***  
**Engraving**  
**Engraved by Jean Dominique Étienne Canu,**  
**Paris**  
**R9266-2852**



**Unknown artist, possibly after Jacques Grasset de Saint-Sauveur (1757–1810)**  
***An Indian Warrior of Canada, 19th century***  
**Engraving**  
**Unknown engraver**  
**R9266-2371**

**These three prints show how imagery of Canada's Aboriginal peoples was created, copied and spread across Europe. Publishers offered translated versions of each others' publications, or pirated the imagery for their own purposes.**



**Bernard Picart (1673–1733)**  
***A Canadian Marriage Ceremony, ca. 1740***  
**Hand-coloured engraving**  
**Published by Bernieri**  
**R9266-2372**

Exhibition display revised June 2009



**James Peachey (active ca. 1773–1797)**

***A Plan of the Inhabited Part of the Province of Quebec, ca. 1785***

**Watercolour with pen and ink over graphite**

**R9266-334**

**This watercolour was designed as a decorative vignette to accompany a map. The clothing worn by these Aboriginal hunters is shown in great detail. Of particular note is their trade silver—brooch, gorget, armbands—which was specially made by Europeans to exchange with Aboriginal people. The map was never published, but the design of Aboriginal people in a canoe was later used as the basis for an engraving in an English sporting magazine.**





**Millicent Mary Chaplin (ca.1790–1858)**  
**Mi'kmaq family with sleigh and snowshoes, ca. 1840**  
**Watercolour over graphite**  
**R9266-90**



**Hervey Smyth (1734–1811)**

**A view of Gaspé Bay in the Gulf of the St. Lawrence, 1761**

**Engraving**

**Printed by Carrington Bowles, Map and Print Warehouse, London**

**R9266-1133**





**George Heriot (1759–1839)**  
**Chaudière Falls near Québec, ca. 1810**  
**Watercolour over graphite**  
**R9266-269**

Exhibition display revised June 2009





**Johann Hermann Carmiencke (1810–1867)**  
**Chaudière Falls, Canada East, September 28, 1851**  
**Graphite and white gouache**  
**R9266-89**

Exhibition display revised June 2009



**Charles Jones Way (1835–1919)**  
**Falls of the Portneuf River, 1860**  
**Watercolour**  
**R9266-406**

Exhibition display revised June 2009



**James Hope-Wallace (1807–1854)**  
**Montmorency Falls, July 18, 1838**  
**Watercolour, touches of gouache and scratching out**  
**R9266-283**





**J.G. Hochstetter (active 1791–1796)**  
***The Falls of Montmorenci, 1793***  
**Hand-coloured line and stipple engraving**  
**Engraved by J. G. Hochstetter**  
**R9266-3456**

**The Montmorency Falls are located 10 kilometres from Québec. At a height of 83 metres, they are higher than Niagara Falls. They were a favourite subject of early artists and still attract many visitors, especially in the winter, when a high ice cone forms at the base of the falls. This engraving was printed in Québec by newspaper publisher Samuel Neilson. It is one of the earliest pictorial engravings produced in Canada.**



**James Pattison Cockburn (1779–1847)**  
**Lake Beauport near Québec in winter, ca. 1829**  
**Watercolour over graphite with scratching out**  
**R9266-105**



**Pancrace Bessa (1772–1846)**

***Gymnocladus Canadensis: Table 6, No. 19: Chicot of Canada, ca. 1810***

**Colour engraving by Gabriel, Paris**

**R9266-2478**





**Unknown artist**  
***The Canadian Owl or the Great Owl,***  
***Noctua Canadensis, 1775***  
**Etching with watercolour**  
**Engraved by Maddalena Bouchard**  
**R9266-2526**

**This print is from the rare *Recueil de cent-trente-trois Oiseaux des plus belle especes [sic]*, engraved by Maddalena Bouchard and published in Rome in 1775. This set contains 87 hand-coloured engravings of 58 birds of prey and 13 parrots, each titled in French, Latin and Italian. Bouchard is one of the earliest women to have worked as a professional engraver. Her delightful owl, although not true to nature, has great charm and liveliness.**



**George Heriot (1759–1839)**  
**Terrebonne, October 26, 1810**  
**Watercolour over graphite**  
**R9266-257**

Exhibition display revised June 2009





**G. William Ambrose (1828–1876/78)**  
**Tide out, Murray Bay, August 19, 1868**  
**Blue and brown washes over graphite**  
**R9266-7**





**John Herbert Caddy (1801–1883)**

***Cap Eternite and Bay from Point aux Pères, Saguenay, ca. 1876***

**Watercolour over graphite**

**R9266-84**



**John Herbert Caddy (1801–1883)**  
**View from the new Fort Pointe-Lévis, with Île d'Orléans and**  
**Montmorency in the distance, ca. 1870**  
**Watercolour**  
**R9266-77**

Exhibition display revised June 2009

## **Life and Leisure**

**Permanent European settlement was established at Québec in 1608. French settlers began to clear most of the St. Lawrence River valley, while fur traders and soldiers established outposts across the eastern half of the continent. At the end of the Seven Years' War, New France became a British colony and a refuge for Loyalists after the American Revolution. From that time on and into the 1860s, the Quebec region underwent several political and nominal transformations: becoming Lower Canada in 1791; Canada East in 1841; and finally the province of Quebec in 1867, when the British North American colonies formed a Confederation. Throughout this period, economic development was hindered by political unrest. Following Confederation, the province experienced commercial and industrial prosperity. Most Quebecers began to enjoy stabler and healthier lives, new educational and artistic institutions were established, and recreational pursuits multiplied.**





**Cornelius Krieghoff  
(1815–1872)  
The Fort at Chambly, ca.  
1858  
Oil on canvas  
C-010699  
Cornelius Krieghoff  
Collection**



**Charles-A. de l'Aubinière (active 1870–flg. 1889)**  
**Yachting on Lake Saint-Louis, Montréal, 1888**  
**Oil on canvas**  
**R9266-1**

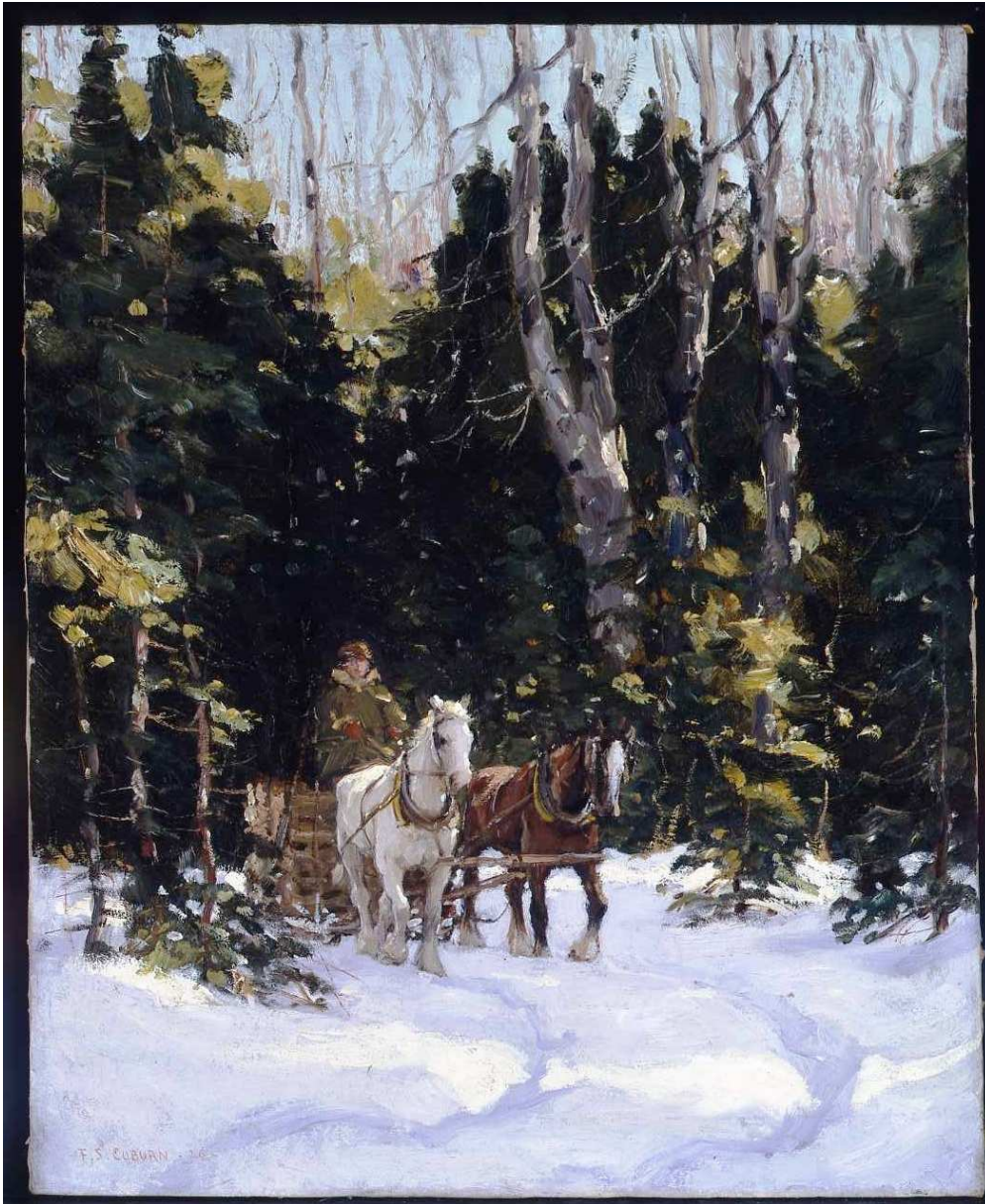
Exhibition display revised June 2009





**Frances Anne Hopkins (1838–1919)**  
**Shooting the rapids, 1879**  
**Oil on canvas**  
**1989-401-2**  
**Frances Anne Hopkins Collection**





**Frederick Simpson Coburn (1871–1960)**  
**Winter harvest, Quebec, ca. 1920**  
**Oil on canvas**  
**1996-142-1**  
**Frederick Simpson Coburn Collection**

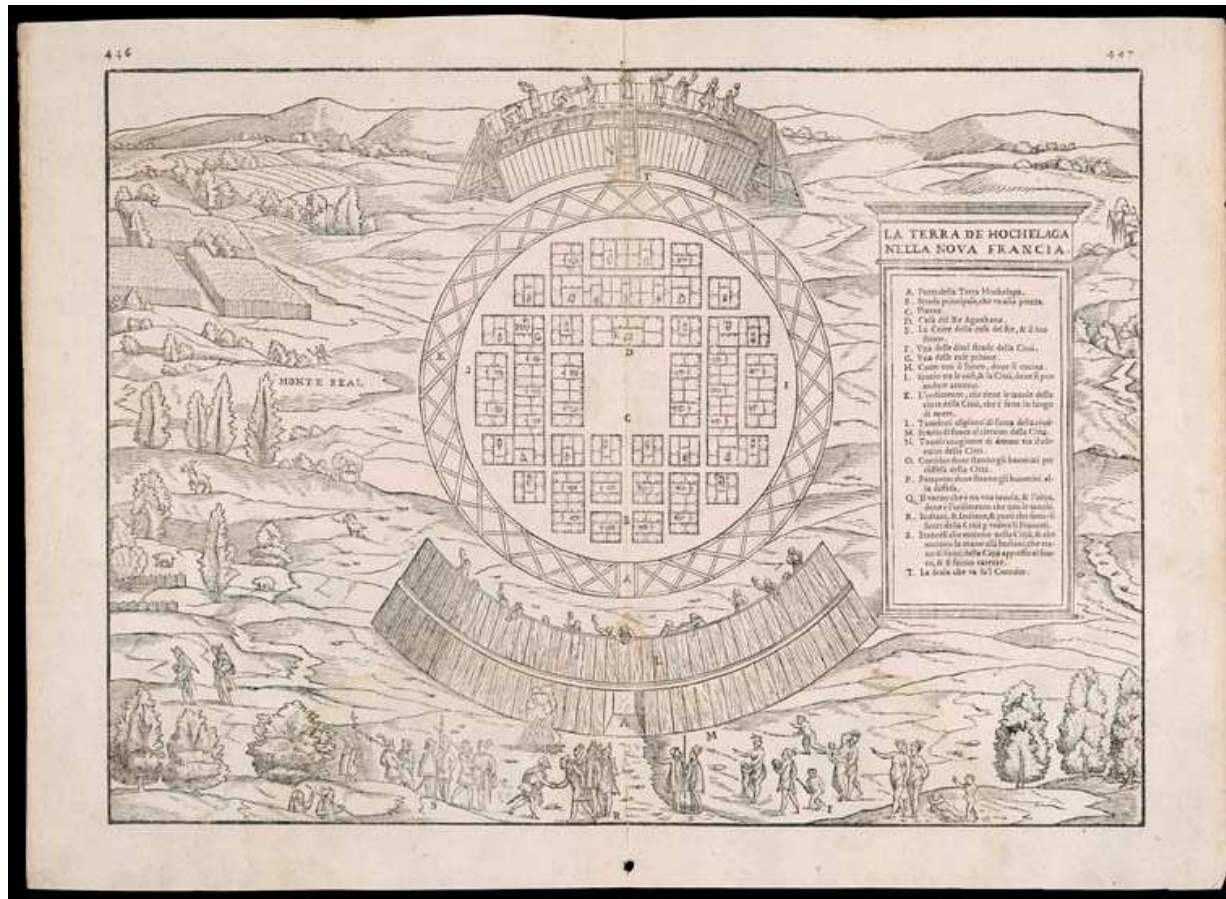


**Pierre Louis Henri Grevedon (1776–  
1860)**

**Representation of a beauty from  
Quebec, ca. 1830**

**Crayon lithograph with watercolour,  
heightened with gum arabic**

**Lithographed by Lemercier, Paris  
R9266-3642**



Unknown artist

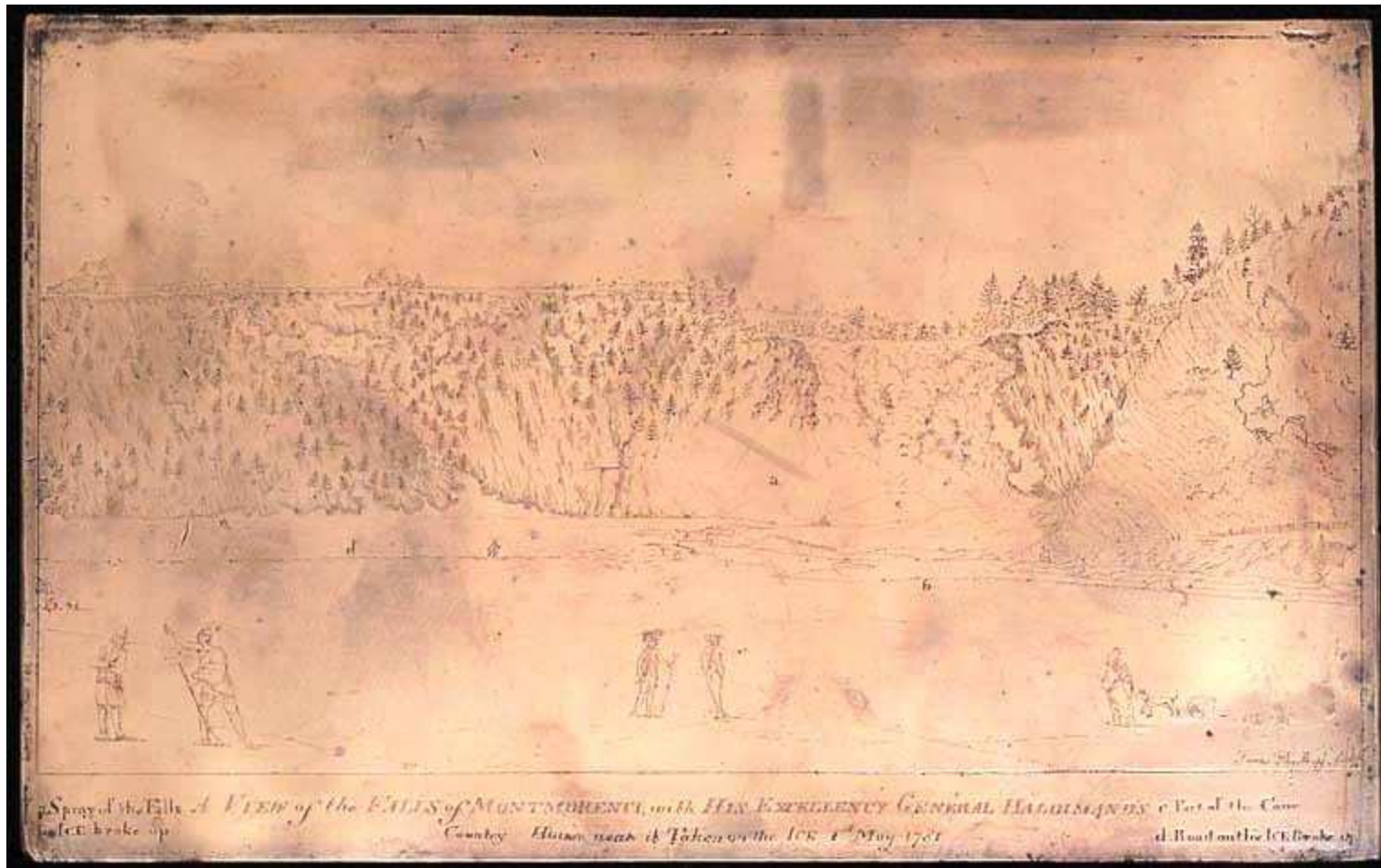
*The Land of Hochelaga in New France, the earliest plan of Montréal, 1565*

Wood engraving

Engraved by Giacomo Gastaldi

R9266-3416





**James Peachey (active ca. 1773–1797)**

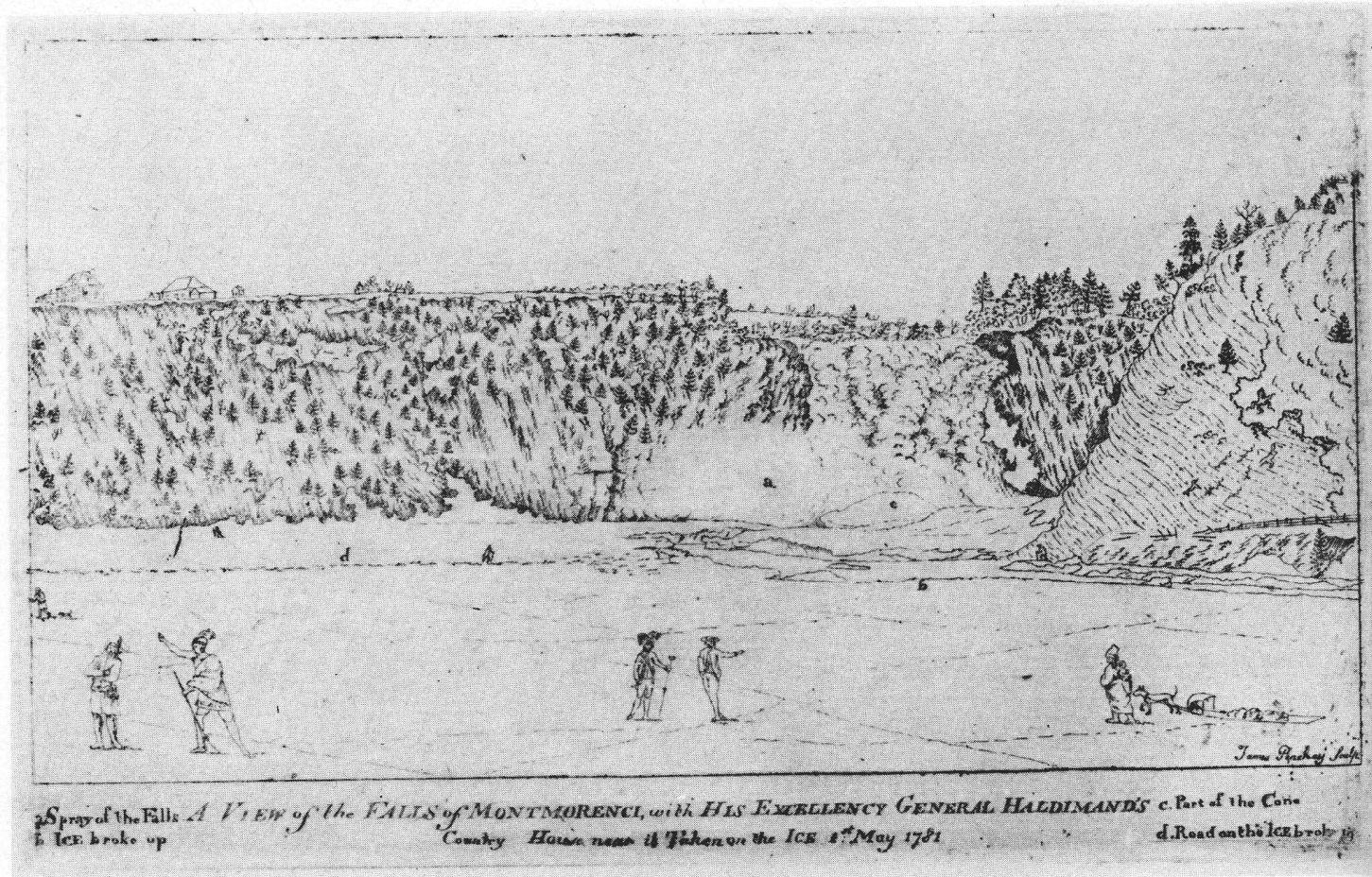
***View of the Falls of Montmorenci with His Excellency General Haldimand's Country House near it, Taken on the Ice, 1st May 1781***

**Original copper plate**

**R9266-547**

Exhibition display revised June 2009

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**James Peachey (active ca. 1773–1797)**

*View of the Falls of Montmorenci, with His Excellency General Haldimand's Country House near it, Taken on the Ice, 1st May 1781*

**Modern restrike from original copper plate**

**R9266-983**



**James Peachey (active ca. 1773–1797)**

*A view of Quebec Taken from the Ferry House on the Opposite Side of the River St. Lawrence, 1784*

**Watercolour and ink**

**R9266-555**





**William Berczy Junior (1791–1873)**

**View on the St. Lawrence River near the Seigneurie de Lotbinière, ca. 1825**

**Watercolour, pen and ink**

**R9266-46**



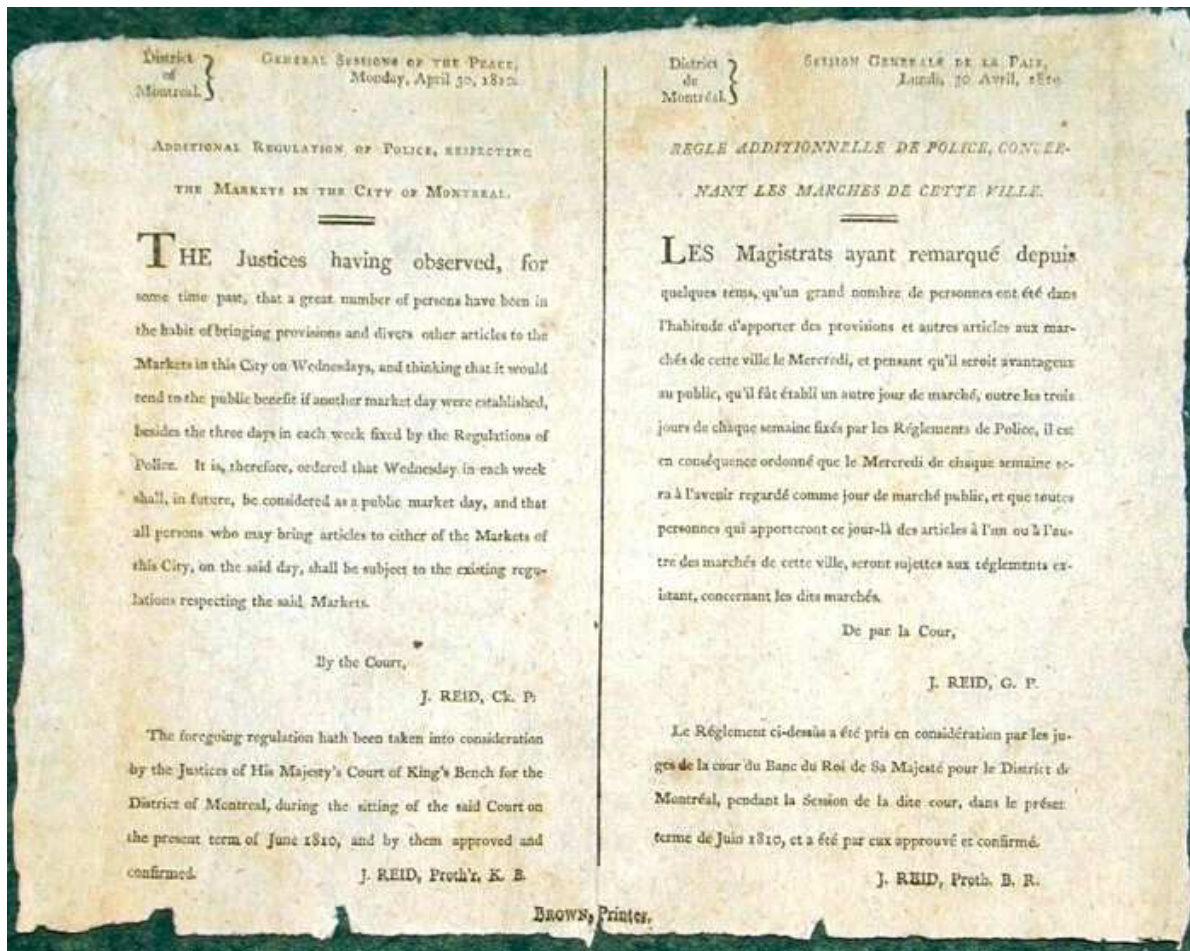
**James Pattison Cockburn (1779–1847)**  
**Pointe-Lévis, October 8, 1829**  
**Watercolour, pen and ink**  
**R9266-145**

Exhibition display revised June 2009



**James Pattison Cockburn (1779–1847)**  
**Lower Market, Montréal, 1829**  
**Watercolour, pen and ink**  
**R9266-155**





**Police regulations  
authorizing an additional  
market day in Montréal due  
to increased business, ca.  
1810**

**Rare Book Collection**



**James Pattison Cockburn (1779–1847)**  
**Spencer Wood near Québec, 1829**  
**Watercolour, pen and ink**  
**R9266-144**

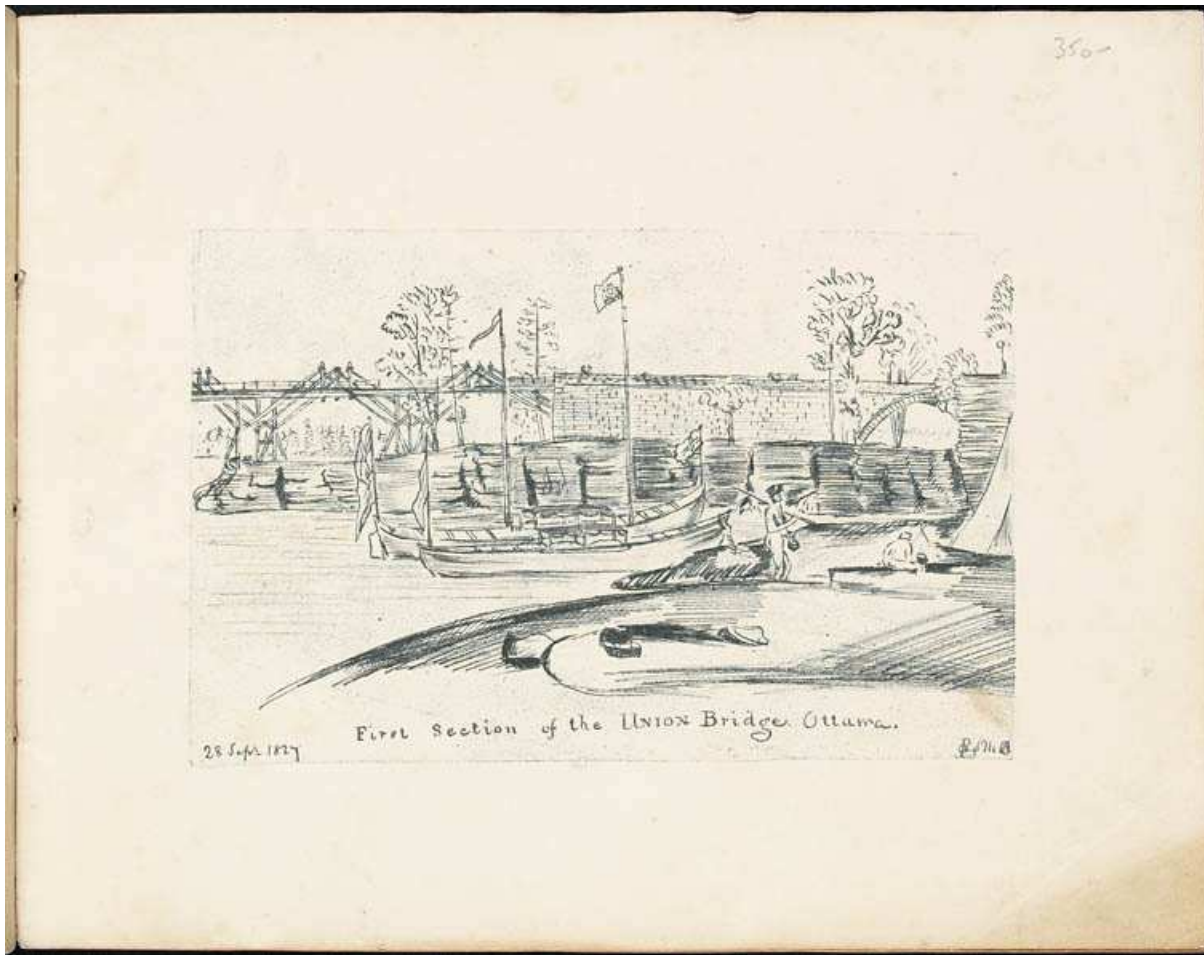
Exhibition display revised June 2009



**James Pattison Cockburn (1779–1847)**  
**Spencer Wood, near Québec, 1818**  
**Photogravure after the 1829 painting**  
**R9266-720**

Exhibition display revised June 2009





**Robert Shore Milnes Bouchette (1805–1879)**

*Sketches on the Grand or Ottawa River, 1827*

**Folio 1: *First Section of the Union Bridge. Ottawa. 28 Sepr 1827***

**Lithographs (9)**

**R9266-3409**

Exhibition display revised June 2009



**Possibly after Caroline Bucknall Estcourt (1809–1886)**

***Bishop's College, Lennoxville, ca. 1845***

**Lithograph**

**Engraved by T. Picken; lithographed by Day and Haghe Lithographers to the Queen**

**R9266-3419**



**Attributed to Washington Friend (ca. 1820–following 1886)**  
**McGill College Street, showing the old college building, Montréal, ca. 1850**  
**Watercolour over graphite, with scratching out**  
**R9266-229**





**Mary Caroline Hale (active 1855–1856)**  
**View from the railway station at Pointe-Lévis, 1856**  
**Watercolour and touches of gouache**  
**R9266-242**

Exhibition display revised June 2009



**George Seton (1819–1905)**

**Panoramic sketch of Montréal from the mountain, 1848**

**Sepia wash**

**R9266-380**

**This extraordinary panorama depicts Montréal from the west side of Mount Royal, looking south toward the city and the St. Lawrence River. Côte-des-Neiges Road winds up the mountain along the wooden fence. The stone wall surrounds the property and farm of the Sulpicians, a religious order.**



**Washington Friend (ca. 1820–following 1886)**  
**Near Sherbrooke, Canada East, ca. 1850**  
**Watercolour and touches of gouache**  
**R9266-232**

Exhibition display revised June 2009





**Charles Ramus Forrest  
(active 1802–1827)  
Wolfesfield, a villa near  
Québec, 1821  
Watercolour over pencil  
R9266-233**

**Army officer Kenelm Conor Chandler built this elegant country villa on the Plains of Abraham in 1810. He named it Wolfesfield for General James Wolfe, who died on the Plains during the Battle of Québec in 1759. When Forrest made this watercolour, Wolfesfield belonged to merchant David Monro. From 1825, the lumber trader William Price owned this house, in whose family it remained for more than 120 years.**



**Philip John Bainbrigge (1817–1881)**  
**Montréal seen from the road to Québec, January 1846**  
**Watercolour over pencil on wove paper**  
**R9266-27**

Exhibition display revised June 2009



**Attributed to Frances  
Vernon Harcourt  
(1801–1880)  
Montréal and the  
tanneries from the  
Lachine Road, August  
1839  
Watercolour over  
graphite  
R9266-32**

**This partially finished watercolour demonstrates the technique used by most amateur and professional artists working in this medium: a faint outline sketch in pencil or crayon, overlaid by a series of washes in increasingly dense layers, to provide perspective and depth to the image.**





**Unknown artist (active 1840)  
Halfway houses on the ice road from Montréal to La Prairie, February 29, 1840  
Watercolour over graphite  
R9266-531**

**The stain or discolouration around the perimeter of this work is referred to as “matte burn.” It was caused by prolonged contact with the acidic contents of a previous matte board. Conservation treatment has lightened the burn considerably. To avoid similar damage from poor quality materials, Library and Archives Canada staff use pH neutral papers, matte boards and storage materials.**



**Octave Henri Julien (1852–1908)**  
**Returning from mass, 1888**  
**Brown wash heightened with white over graphite**  
**R9266-293**

Exhibition display revised June 2009





**Alicia Killaly (1836–1916)**  
**A tenting party, ca. 1860**  
**Watercolour, touches of**  
**gouache, over graphite**  
**R9266-298**

**Summer's leisure moments are expressed in this idyllic scene. The artist has captured the tranquility and warmth of the day, as a party sets out from shore in two canoes. Their tents are pitched close to the shore, and with clothing tossed over the ropes to dry, the scene gives a casual air. Escape from the routine and formality of daily life and a chance to enjoy the outdoors had the same appeal then, as now.**





**Lucius Richard O'Brien  
(1832–1899)**  
*Unloading Batteaux at  
Chateau Richer, 1883*  
**Watercolour and touches  
of gouache over graphite  
R9266-330**

**Unfiltered light can act as a catalyst for a chemical reaction that darkens or discolours paper. In this example, the oval-shaped, buff-coloured background seemed intentional until the old matte was removed and the original white of the paper was revealed in the corners. Because the watercolour was executed directly on a paperboard, options for conservation treatment were limited and no attempt was made to lighten the discolouration.**



**Arthur Elliot (active in Canada May 1881–June 1882)  
Children sleighing down a hill, Montréal, 1882  
Watercolour  
R9266-204**

**British artist Arthur Elliot produced dozens of lively sketches of Montréal during his visit there, from September 1881 to March 1882. He had a sharp eye for the minutia of daily life and recorded it with an equally sharp wit. The winter months, in particular, were sources of interest and he delighted in recording the various sleighs and winter dress of Montrealers, and in painting charming watercolours of skating carnivals and children sleighing on city streets.**



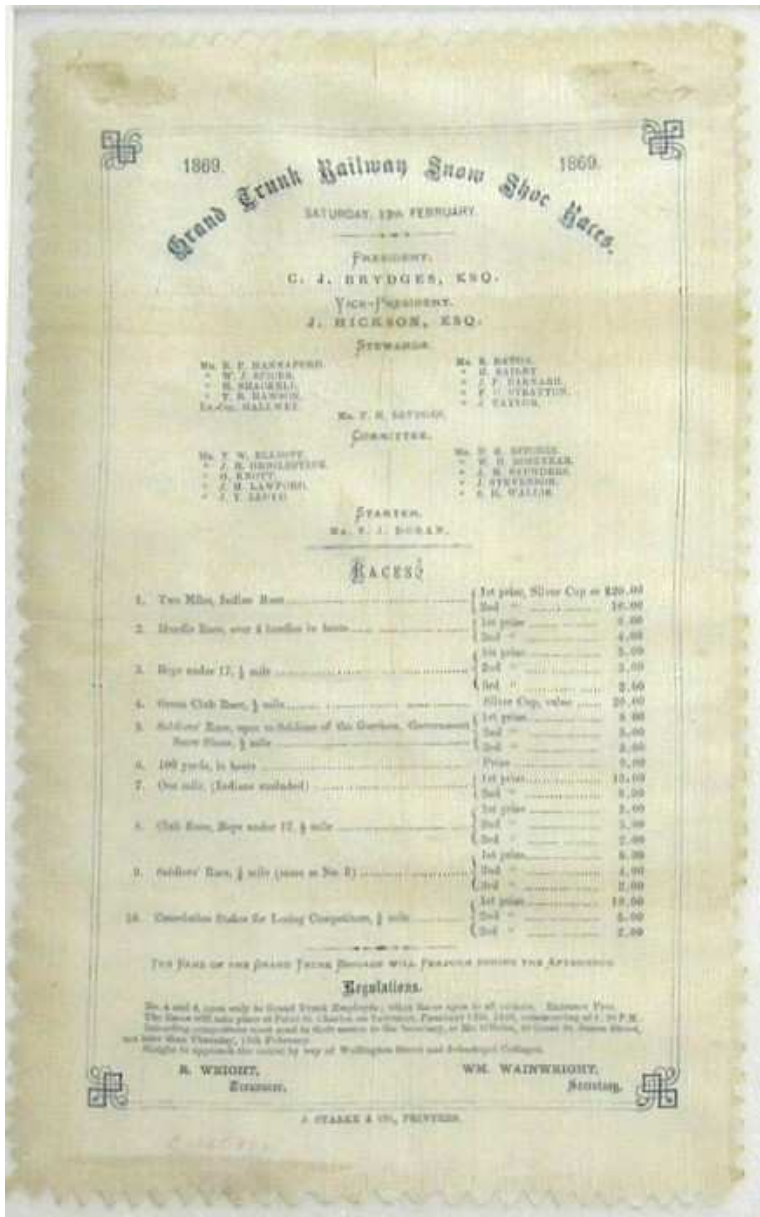
**John B. Wilkinson (active 1865–ca.1915)**  
***Cariboo Hunting, Lac au Lisle, 1867***  
**Watercolour and touches of gouache**  
**R9266-426**





**Henry Sandham (1842–1910)**  
**Snowshoeing Club of Montréal, ca. 1880**  
**Lithograph**  
**Lithographed by Louis Prang, Boston**  
**R9266-1432**

Exhibition display revised June 2009



## Schedule of events for the Grand Trunk Railway Snowshoe Races held in Montréal, 1869

### Rare Book Collection

This silk broadside commemorates the Grand Trunk Railway Snowshoe Races held in 1869. The piece demonstrates how snowshoeing—an Aboriginal method of travel—was adopted by early fur traders and settlers, and eventually rose to popularity in the 1860s, when it became a widespread sport. By the 1890s, snowshoeing was replaced by skating and a new sport—ice hockey.



Unknown artist "V. C." (active ca. 1820–1835)  
Various types of sleighs on the river, ca. 1835  
Hand-coloured lithograph  
R9266-3398





**Frederick Simpson Coburn (1871–1960)**  
**Hauling logs in winter, ca. 1919**  
**Colour etching and aquatint**  
**R9266-1425**

Exhibition display revised June 2009



**Frederick Simpson Coburn (1871–1960)**  
**Wood sleigh in winter in the woods, 1919**  
**Colour etching and aquatint**  
**R9266-1334**

Exhibition display revised June 2009

## Credits and acknowledgements

The curators of this exhibition were Jim Burant and Elaine Hoag, with assistance from Jennifer Devine. Thanks are due to LAC's public programming staff, exhibition preparators, conservators, and loan coordinators, including teams lead by Bob Ferris, Maria Bedynski, and Janet Kepkiewicz. Special thanks for editing and translation are due to Michèle Brenckmann, whose hard work and dedication were much appreciated.

Many other people, too numerous to mention, contributed ideas, suggestions, and assistance to the creation of this exhibition.

Finally thanks to the Friends of Library and Archives Canada for mounting a virtual version of the original travelling exhibition, which was exhibited at Library and Archives Canada, Ottawa, Ontario; Art Gallery of Sherbrooke, Sherbrooke, Quebec; and The Citadelle, Quebec City, Quebec, in 2007-2008.