

River: Grand!



Kitchener-Waterloo Art Gallery
September 12 - November 14, 2004



The River: Grand!

A Project of the Kitchener-Waterloo Art Gallery

September 12 - November 14, 2004

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River: Grand!

Introduction

The *River: Grand!* project is an inaugural contemporary and historical exhibition featuring paintings, drawings, prints, video and photographs created from the embrace of the Grand River's past and present influences. The exhibition includes works from the collections of the National Gallery of Canada, Art Gallery of Ontario, Wellington County Museum, Library and Archives Canada, Museum London, Glenhyrst Art Gallery and the Kitchener-Waterloo Art Gallery. A dedicated web site for the *River: Grand!* project, featuring a journey through various communities along the Grand River will be launched at the opening of the exhibition. In subsequent years the *River: Grand! Chronicles*, a series of contemporary exhibition projects, will further record contemporary artistic responses to the theme.



Historic

River: Grand!

-essay by Andrew Hunter

*The river rolls in its rocky bed;
My paddle is plying its way ahead;
Dip, dip,
While the water flip
In foam as over their breast we slip...*

- from **The Song My Paddle Sings, E. Pauline Johnson (1861-1913)***

E. Pauline Johnson, with her romantic poetry inspired by a healthy mix of well-established European narrative form and Native heritage, with strong connections to land and cultural traditions, seems to embody the spirit of the Grand River. The child of Native and European parents who came to settle on the Grand, Johnston stands like the allegorical figure of a landscape that has been largely defined by an ongoing dialogue between Europeans (and their descendants) and the Native peoples. It is a terrain of cultural exchange and conflict, a place of compromise, collaboration and separation that primarily developed under the influence of Empire, the Industrial Revolution and Victorian era culture and values.

The lands along the Grand River were first settled, following the American Revolutionary War, by the Six Nations (the Mohawks, Oneidas, Onondagas, Cayugas, Senecas and Tuscaroras) who paid for their support of the British by being displaced from their traditional lands in the north eastern United States. The initial settlement, a “gift” from the

British crown for the Six Nations' support, encompassed the land on both sides of the Grand six miles back from the river's edge, and all along its course including numerous tributaries like the Speed and Eramosa Rivers. Primarily negotiated for by the Mohawk Chief Joseph Brant (Thayendanegea), this terrain would soon become divided and parceled off into areas that would become such towns as Dunnville, Cayuga, Caledonia, Brantford, Paris, Cambridge, Guelph, Kitchener, Waterloo, Elmira, Elora and Fergus, and would support the mills and farms of the European settlers beyond the towns. The landscape was prized for its agricultural potential, the river for its water power and transportation possibilities. Typical of many exchanges between native peoples and European settlers, some of these land transfers were legally negotiated, while others still remain under dispute.

Gathered here in this historical exhibition are works representing the Grand River from the early 1800s up to the early years of the past century, the period of the region's most expansive development and change. Comprised of paintings, drawings and photographs, it presents a European perspective on the landscape. The Six Nations' perspective is the focus of concurrent projects and others to come in the future, as part of the ongoing **River: Grand!** series. The works brought together here come from such significant collections as the National Gallery of Canada, Library and Archives of Canada, Art Gallery of Ontario, Museum London, Glenhyrst Art Gallery of Brant and the Kitchener-Waterloo Art Gallery. Thematically, they can be loosely grouped into three areas: early 19th century sketches and watercolours by travellers and military topographers (including images of Native peoples near Brantford), the often romantic visions of Homer Watson and Robert Reginald Whale and their selected contemporaries, and the photographic images that both document and, to a degree, continue the landscape traditions embodied in the works of Watson and Whale. Also included are three small watercolour portraits of Chief Joseph Brant. Two are copies of Gilbert Stuart's famous oil on canvas, now in the collection of the National Portrait Gallery, London. The third was executed in 1911 by William Armstrong of New York (1822-1914). This sequence of portraits of the man largely responsible for negotiating for and defining The Valley of the Six Nations, serves as a fitting beginning to the exhibition.

Armstrong's **Joseph Thayendanegea (Brant), the Mohawk Chief** bears no real resemblance to the Stuart likeness of Brant, an image that has come to be accepted, along with the National Gallery of Canada's portrait of Brant by

George Romney, as an accurate representation of Thayendanegea. Contrasted with Stuart's heroic figure, Armstrong's Brant maintains the regal air of a Chief, while the artist's awkward rendering gives a far more grounded and everyday picture of a controversial figure whose heroic status remains solid. The contrast exists as a reminder of the process of history and representation that can equally be applied to the filter of nineteenth century romanticism, through which artists like Watson and Whale saw the landscape of the Grand River and Johnson illuminated her heritage. This play between the romantic and the plain can also be seen in contrasting the works of Watson and Whale with the earlier watercolours of Philip John Bainbridge (1817-1881) and another work by Armstrong, the large and highly competent ***Railroad Bridge over the Grand River*** of 1856.

Bainbridge's ***Ruins of the Old Naval Depot at the Mouth of the Grand River, Lake Erie***, 1840, was painted while the artist was undertaking a survey of fortifications and transportation routes in Upper and Lower Canada for the British Army. (Bainbridge was a lieutenant in the Ordinance Survey at the time. He would retire a major-general in 1863). His painting, while not a remarkable work of art, is a fairly detailed document of the site, which is what his training would have encouraged. Here, it stands as a sign of the end of an era defined by the military struggles between a British Colony and the American nation to the south. The structures of the past crumble and fall into disrepair, while just up river, as so well depicted in Armstrong's work of a decade later, new engineering and technologies have begun to transform the landscape and supplant earlier visions.

Although Armstrong does not identify which bridge is depicted in his ambitious watercolour, it is most likely near Brantford. Intentionally or not, his image is charged with symbolism. The small canoe drifting slowly upriver in the foreground (perhaps guided by two Native paddlers) is dwarfed by the massive stone and iron structure in the distance. A generation earlier it was the river itself that held the potential as a transportation corridor. In the 1830s the Commission of Internal Navigation had proposed (and surveyed) a canal that would link Lake Erie to Lake Ontario that would start on the Grand River near Cayuga and would terminate in the Hamilton Harbour (or Burlington Bay depending on your naming preference). Then there was The Grand River Navigation Company, that modestly plied the river from the 1830s through 1850s. It went under in 1861, unable to survive the competition of the daily rail services that would run over Armstrong's bridge. The railroad would speed and expand the pace of change all along



William Armstrong
Railroad Bridge over the Grand River (Ontario), 1856



Philip John Bainbridge
Ruins of the Old Naval Depot at the Mouth of the Grand River, Lake Erie, Ontario, 1840



William Armstrong
Joseph Thayendanega (Brant), the Mohawk Chief, 1911

the Grand River and the era of waterpower as a driving force of industry soon became a thing of the past. Armstrong's image marks the period when the potential of the river, in the eyes of the rapidly growing populations of European settlers and immigrants, dramatically changed. Its position as an environmentally sensitive region was not to be recognized until a century later, and like many bodies of fresh water in the region, it was seen as a convenient conduit for discharging waste.

As in Britain, the industrialization of the landscape and rapid urban growth also inspired a highly romantic engagement with the land that would see artists and writers longing for an idyllic agrarian and wilderness landscape. Along the Grand River this sensibility is fully embodied in the works of the region's most famous artist, Watson and, to a lesser degree, in the works of Whale.

Born in Doon, Canada West (now Ontario) in 1855, Watson is now well known for his elegantly executed scenes of rural life, often edged or embraced by untamed (though rarely threatening) nature. ***On the River Grand at Doon*** (1875-1885) and ***The Old Mill*** (1886) are classic examples of the artist's mature work. Both exhibit almost identical compositions: the horizon halves the scene, the river courses to the right, a rustic structure anchors the middle distance. Watson was working within a well-scripted pictorial language and he does not disappoint. But this is the 1880s and in Watson's works we find no evidence of the new technologies that are transforming the landscape. His roads are rutted country roads, his buildings small and homey. Watson has escaped to the countryside like a nineteenth century Canadian Isaac Walton who, in the seventeenth century, pined for the quiet, simple life away from the intensity of England's Industrial Revolution in his book *The Complete Angler*.

Watson's contemporary Whale also created a large body of work depicting an idyllic rural landscape, even creating tranquil scenes of fishing on quiet rivers that Walton would surely have appreciated. But Whale, unlike Watson, would also produce a number of significant works showing the landscape of Canada West being transformed by urban growth and industry, and this includes scenes along the Grand River. In his canvas ***Untitled Riverscape*** (not necessarily an accurate representation of a specific scene but perhaps more of a hybrid landscape), one of his common compositional strategies is clearly evident. Here a rural/wilderness foreground is contrasted with urban



Homer Watson
On the River Grand at Doon, c. 1880

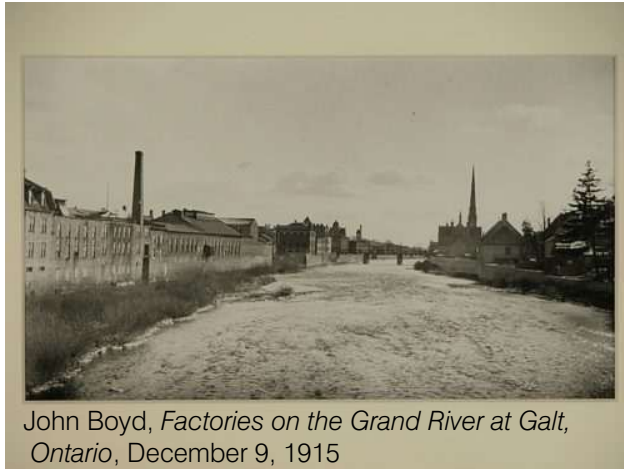


Robert Whale, *Untitled Riverscape* n.d.



Homer Watson, *The Old Mill*, 1886

growth and industry in the distance, an approach which clearly echoes the strategy in his paintings of Hamilton and Dundas (National Gallery of Canada and Art Gallery of Hamilton). Centred and to the left in this composite image, Whale has positioned a long narrow rail bridge spanning the river. To ere on the side of caution, we could say that this is a landscape “inspired” by the Grand River, but it is still a highly significant component of **River: Grand!**, as its presence serves as a reminder that our understanding of the landscape and place is a construction, and that many of the representations of the Grand River have been filtered through existing ideals. For the Six Nations, the Grand River was an ideal home, as it was reminiscent of the Mohawk River that cut through and fed their traditional home territory south of the border. For artists of European descent, the Grand River elegantly conformed to a pictorial tradition and could be easily understood within the conventions of the picturesque.



John Boyd, *Factories on the Grand River at Galt, Ontario*, December 9, 1915

Gathered together in this exhibition are a selection of early photographs of the Grand River that can be considered as a return to the sensibilities of the topographical artists and a move away from the romantic vision of Watson. There are certainly moments of consistency with Watson's vision, but overall these images record the change that occurred over the 19th century. In the 1913-15 images of John Boyd (who photographed extensively throughout Ontario) we see mills, industry and expanding towns and villages crowding the river. Boyd's images, such as the series ***Factories on the Grand River at Galt, Ontario, December 9, 1915***, boldly counter any romantic vision of this landscape, and his scenes foreshadow the highly

developed terrain that is the contemporary Grand River landscape. Ironically, much of the 19th century industrial landscape he photographed is now the focus of a kind of romanticism not dissimilar from that through which Watson viewed the fading rural life he so cherished. But even Boyd was susceptible to the picturesque view, as evidenced by ***Canyon in the Grand River near Elora, Ontario, July 18, 1926***.

During the period that Boyd was producing his images along the Grand River, art and, in particular, landscape painting in Ontario, had moved, literally, off into new territory. Tom Thomson, the Group of Seven and their contemporaries had abandoned the rural and near urban scenes of Southern Ontario and moved steadily north, from lake Simcoe, to Algonquin Park, Algoma country and on into the high Arctic and across the country. The landscape of the Grand River with its winding rivers and creeks, rolling farmland and expanding towns, no longer fit the dominant vision of the country. The Grand River was no longer seen with the romantic eye of the nineteenth. But it was, arguably, a landscape far more consistent with the “true” Canada, a Canada not of untamed wilderness, but one of rapid industrial growth and resource development with the shrinking of the rural and the growth of towns and cities.

The paintings brought together here represent largely nineteenth century sensibilities, often at odds with an idea of Canada established in the twentieth century. But there is, within this selection of works, a remarkable set of watercolours by Sir Daniel Wilson (1816-1892) which date from 1859. Painted six years after he came to Canada from Scotland (to take up a professorship at University College, Toronto, in history and literature) these small, bold watercolours of **Blue Lake, Grand River** are vibrant bridges

to the art that would, half a century later, serve as a defining element of Canadian identity. Like those he foreshadowed, (think Thomson), Wilson went on regular canoe trips into the North American wilderness and came back with vivid depictions of the landscape in his newly adopted medium of watercolour. In their stark contrast to the other works assembled here, Wilson's paintings are a healthy reminder of the fact that the landscape is always viewed through a subjective filter of the artist's sensibility and, by extension, how we understand and value a place is constantly shifting.



Daniel Wilson (1816-1892) *Blue Lake, Grand River*, 1859

The Grand River winds through territory that has witnessed remarkable and often problematic change in a very short period of time. The works gathered here reflect this evolution and provide a complex picture of a volatile period that is the foundation for the Grand's status as a Canadian Heritage River. These works also point to some of the dominant issues that currently define the Grand River. The redistribution of land first deeded to the Six Nations is still being debated and legally challenged. The agrarian and industrial growth that fuelled the development and populating of the region hastened the environmental deterioration that is now the primary focus of organizations like The Grand River Conservation Authority. That the river is now understood as linked to its surrounding environment, defining and defined by the land around it, is an obvious statement. The river is not just the water running between the banks but exists as a complex and fragile ecosystem. As the land around it continues to be developed at a speed that seems to progress at an exponential rate, one wonders what the fate of the Grand will be. Is there a place for Watson's tranquil scenes in the river's future or are Boyd's urban/industrial scenes the true harbingers of the Grand's future.

*And oh, the river runs swifter now;
The eddies circle about my bow.
Swirl, swirl!
How the ripples curl
In many a dangerous pool awhirl!*

- from ***The Song My Paddle Sings***, E. Pauline Johnson (1861-1913)*

* Pauline Johnson, "The Song My Paddle Sings",
Flint and Feather (Toronto: The Musson Book Co., Ltd., 1912), page 31.

Contemporary

Each year KW|AG organizes an exhibition to complement the theme established by the Contemporary Art Forum in Kitchener and Area (CAFKA), which selects artists from around the world to exhibit their work in the downtown core. For the 2004 CAFKA theme *Peace of Mind*, KW|AG has commissioned Carl Hiebert to create a video based on the aerial view of the Grand River from the source to the mouth. Hiebert is the photographer and author of the best-selling book *Gift of Wings: An Aerial Celebration of Canada*, based on his experience as the first to fly across Canada in an ultra light aircraft. The Waterloo based photographer recently published *The Grand River: An Aerial View*.

As part of the contemporary component in this project, KW|AG welcomes Shelley Niro's reflections on the Grand River as a source of power, beauty, solitude, and as a reminder of the struggle for a river and a people to survive.



Shelley Niro, *Brant's Ford*, 2004

KW|AG also welcomes Sandra Martin's painterly explorations of movement, flow, and unorthodox perspectives inspired by the rarely experienced aspects of the Grand River, in addition to the expressive work by Peter Etril Snyder.

Artist Statement

- Shelley Niro, 2004

The Grand River has always been a part of my life. Growing up on the Six Nations Reserve, we were told the river belonged to us, six miles on both sides from its source to its mouth. It acts as an historical memorial for the reason why the Six Nations lives where they live and why.

As this river struggles for its survival, we continue to use it for our benefit. It's used as a cleansing element for the humanity that lives near it. The industrial revolution polluted and destroyed much of the wild life, and the fish were no longer edible. The river has suffered in the last century, and has lost some of the past glory in the process.

In recent years, inflation took its toll on manufacturers. Nearby factories used the Grand River as a flushing system to discard its chemicals. However, since many of these factories shut down, the river has started to come back to life. Evidence is seen on any given day, where one can witness the activity of beavers, herons, turtles, and people using the river for recreational play.

I use the river for my own benefit as well. I too claim the river as mine. The site at Tutela Heights in Brantford is a favourite, inspirational location. I've used it in films, paintings and photographs. Many people from the Six Nations see Tutela as a spiritual place. In the late 1800's, the remaining Tutela Indians arrived here after the Indian Wars out west. Six Nations let them stay at this spot overlooking the Grand River. Many of them died from influenza.

Photos of beadwork are included in this exhibition. Often people look at my paintings and ask if I am influenced by Emily Carr. My first reaction is no. My major influence is from Iroquois beadwork. This beadwork is created by people who lived in nature. To show they were a part of their natural environment, asymmetrical floral designs were incorporated into everything they owned. Most often you will see these designs on shirts, purses, hats, moccasins, knife holders and blankets. This design work is seen as a celebration of the bounty of beauty, which surrounds you constantly, if you look for it.

The photographs of the Grand River included here were taken on the edges of the Six Nations Reserve. The power line images were taken on the edge of Caledonia and on the edge of the Reserve. *Brant's Ford* was taken in the city of Brantford. This is the area where Joseph Brant stayed with his loyal followers, to claim the area for himself and his people.

The additional photos reflect the quiet attitude displayed by those who use the river as their own reflective source of power, nature, and availability for solitude.

Artist Statement

- Sandra Martin, 2004

Growing up on the shores of Lake Ontario, I have always had a strong bond with the landscape. But after moving to Guelph, I found myself searching for a stronger relationship with my surroundings. I decided to compile a codex, inspired by Leonardo da Vinci's Leicester Codex, an archive of drawings and notes in which he studied the movement, nature and flow of water. For my own archive, I travelled the course of the river from its source near Dundalk, Ontario, to where it empties into Lake Erie. I took hundreds of photographs, both underwater and above water, from which I created a series of 65 small paintings on mylar.

After these paintings were completed, I was drawn to the underwater images. Where water exists, the space becomes mystical. One of the most common typifications of the unconscious, water is a revealer of subconscious thoughts and evokes tactile memories and interior worlds. My underwater paintings reflect a place that is experienced up close and from within - a fusion of space, self and time. I try to direct my work towards evoking a mood, depicting underwater scenes in order to present an alternative visual universe to the viewer.



Sandra Martin, *River, Grand 8*, 2004

Artist Statement

- Carl Hiebert, 2004



Carl Hiebert,
Video still, Aerial View of Grand River, 2004

Along the way, the river's course is various, exploring any direction, except a straight line. It swells, uniting with other tributaries; stops momentarily and languishes as a lake; cascades in delight over a dam; and flows slow and insolent during its final stretch. Each bend in its passage leads to an unknown, as my own life flows with equal twists and turns, emerging from the miracle of conception to the mystery of death. My flight continues and from my privileged vantage point, I watch the unfolding of an entire life's journey.

- Excerpted from *The Grand River: An Aerial Journey, 2003*

Artist Statement

- Peter Snyder

The Grand River, and its tributaries, provide a spinal column for many of my paintings of Mennonite Country. Although my work is focused on the northern part of Waterloo Region, I am well acquainted with the mighty force that flows from Dundock to Dunneville. For eight years, I served as the Honourary Chairman of the Grand River Valley Foundation. This hitch led me to produce a series of scratcherboard drawings of the river that were published in many newspapers along the waterway.



Peter Snyder, *Spring Weekend, Elora, 1996*

Works in the Exhibition

William Armstrong (1822-1914)
Railroad Bridge over the Grand River (Ontario), 1856
watercolour and pen and ink with gouache over pencil on
wove paper
61.0 x 95.0 cm
Library and Archives Canada
Peter Winkworth Collection of Canadiana

William Armstrong (1822-1914)
Joseph Thayendanega (Brant), the Mohawk Chief, 1911
watercolour on paper
23.1 x 17.4 cm
Library and Archives Canada
W. H. Coverdale Collection of Canadiana

Philip John Bainbridge (1817-1881)
*Ruins of the Old Naval Depot at the Mouth of the Grand
River, Lake Erie, Ontario*, 1840
watercolour over pencil on wove paper
16.5 x 24.3 cm (image)
Library and Archives Canada

John Boyd (1865-1941)
High Bridge over the Irvine Creek at Elora, July 18, 1926
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Elora, Ontario, Irving River (Creek) and Bridge, May 24,
1913
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Canyon in the Grand River near Elora, Ontario, July 18,
1926
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Falls on Grand River, Elora, Ontario, May 24, 1913
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Fergus, Ontario, on the Grand River, October 19, 1915
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Factories on the Grand River at Galt, Ontario, December 9,
1915
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Factories on the Grand River at Galt, Ontario, December 9,
1915
Photographic print
Library and Archives Canada

John Boyd (1865-1941)
Factories on the Grand River at Galt, Ontario, December 9,
1915
Photographic print
Library and Archives Canada

John S. Gordon
Canadian, fl. 1868-1940
Old Kirby Mill, Brantford, 1908
Oil on canvas
66.1 x 86.6 cm
National Gallery of Canada
Purchased 1909

Carl Hiebert
Aerial View of the Grand River, 2004
Video, 1hour

Henry Bower Lane (1817/18-1878)
Thouhama or Sweet-Grass, an Onondaga Chief's Wife at Grand River, Upper Canada, Nov. 5, 1846
watercolour over graphite on wove paper
24.6 x 16.0 cm
Library and Archives Canada
Peter Winkworth Collection of Canadiana

C.M. Manly
Canadian, fl. 1855-1924
Evening on the Conestogo, 1908
Oil on canvas
66.4 x 152.7 cm
National Gallery of Canada
Purchased 1909

Sandra Martin
River, Grand 1, Foliage, 2004
oil on canvas
101.6 x 152.4 cm

Sandra Martin
River, Grand 2, 2004
oil on canvas
152.4 x 101.6 cm

Sandra Martin
River, Grand 3, Sunset, 2004
Oil on canvas
101.6 x 152.4 cm

Sandra Martin
River, Grand 4, Jacob's Ladder, 2003
oil on canvas
152.4 x 101.6 cm

Sandra Martin
River, Grand 5, Bubbles, 2004
oil on canvas
101.6 x 152.4 cm

Sandra Martin
River, Grand 6, Garden, 2004
oil on canvas
76.2 x 152.4 cm

Sandra Martin
River, Grand 7, Mist, 2004
oil on canvas
152.4 x 101.6 cm

Sandra Martin
River, Grand 8, 2004
oil on canvas
91.44 x 91.44 cm

Sandra Martin
Elora, 2002
oil on mylar,

Sandra Martin
Fergus, 2002
oil on mylar

Sandra Martin
Pinehurst Lake, 07/02
Oil on mylar

Sandra Martin
By the Speed River, 07/02
Oil on mylar

Sandra Martin
Rockwood, 04/02
Oil on mylar

Sandra Martin
Rockwood II, 07/02
Oil on mylar

Sandra Martin
Glen Morris I, 07/02
Oil on mylar

Sandra Martin
Glen Morris II, 07/02
Oil on mylar

Sandra Martin
Eramosa River I, 06/02
Oil on mylar

Sandra Martin
Eramosa River II, 06/02
Oil on mylar

Sandra Martin
Speed River, 05/02
Oil on mylar

Sandra Martin
Rockwood, 04/02
Oil on mylar

Shelley Niro
Surrender, Nothing, Always, 2003
digitized photo
13" X 43"

Shelley Niro
River Spirit, 2004
Black and white photo, fibre-based print
30" X 40"

Shelley Niro
Brant's Ford, 2004
Black and white photo, fibre-based print
30" X 40"

Shelley Niro
Power at the Edge, 2004
Black and white photo, fibre-based print
30" x 40"
Courtesy of the artist

Shelley Niro
Life of Turtles, 2004
Black and white photo, fibre-based print
30" x 40"
Courtesy of the artist

Shelley Niro
Tutela Reflections, 2004
Black and white photo, fibre-based print
30" x 40"
Courtesy of the artist

Shelley Niro
River Mystery, 2004
Black and white photo, fibre-based print
30" x 40"
Courtesy of the artist

Shelley Niro
Tutela, 1992
Oil on canvas
Courtesy of the artist

Shelley Niro
Iroquois Beadwork Designs Influenced By Nature
Digitized photo
Courtesy of the artist

William Simpson (active 1855-1857)
William Simpson Sketchbook, Folio 1, 1855
Includes pencil drawing of "Grand River, Aug 1855"
pencil on wove paper
12.8 x 20.7 cm (album size)
Library and Archives Canada

Peter Etril Snyder
Spring Weekend, Elora, 1996
acrylic on masonite
Private Collection

Samuel Wale (1720-1786)
Portrait of Joseph Brant, 1786
Red, blue, brown, chalk with pencil on laid wove paper
11.7 x 7.5 cm
Library and Archives Canada

Henry James Warre (1819-1898)
Brantford, Canada West (Ontario), 1840
Sketches and Scraps in North America from 18-39-1843
pencil on paper
21.0 x 27.0 cm
Library and Archives Canada

Homer Watson
Canadian, fl. 1855-1936
On the Grand River, n.d.
Oil on paper, mounted on wood pulp board
25.6 x 37.8 cm
Art Gallery of Ontario, Toronto
Bequest of John Ross Robertson, 1948

Homer Watson Canadian, fl. 1855-1936
The Old Mill, 1886
Oil on canvas
96.5 x 147.3 cm
Art Gallery of Ontario, Toronto
Gift from the Fund of the T. Eaton Co. Ltd., for Canadian
Works of Art, 1948

Homer Watson
Canadian, fl. 1855-1936
The Sand Pit, n.d.
Oil on multi-ply board
16.2 x 24.0 cm
Art Gallery of Ontario, Toronto
Gift from the Fund of the T. Eaton Co. Ltd., for Canadian
Works of Art, 1948

Homer Watson
Canadian, fl. 1855-1936
On the River Grand at Doon, c. 1880
Oil on canvas
61 x 91.6 cm
National Gallery of Canada
Purchased 1952

Homer Watson
Canadian, fl. 1855-1936
Sketchbook W, 1871-1881
Portfolio of 62 sheets of drawings in graphite,
pen, brush, and ink on various papers,
between cloth-faced cardboard covers
38.1 x 27.9 cm
National Gallery of Canada
Purchased 1962

Homer Watson
Canadian, fl. 1855-1936
Sketchbook W, 1871-1881
Portfolio of 62 sheets of drawings in graphite,
pen, brush, and ink on various papers,
between cloth-faced cardboard covers
38.1 x 27.9 cm
National Gallery of Canada
Purchased 1962

Homer Watson
Canadian, fl. 1855-1936
Sketchbook W, 1871-1881
Portfolio of 62 sheets of drawings in graphite,
pen, brush, and ink on various papers,
between cloth-faced cardboard covers
38.1 x 27.9 cm
National Gallery of Canada

Homer Watson (1855-1936)
Grand River, Ontario, c. 1880-1910
Brush and black ink and pencil on paper
11.4 x 16.5 cm (sheet) 18.6 x 24.5 cm (mount)
Library and Archives Canada

Homer Watson (1855-1936)
Grand River, Ontario (?), c. 1880-1910
Brush and black ink and pencil on paper
11 x 15.8 cm (sheet) 18.8 x 24.5 cm (mount)
Library and Archives Canada

Homer Watson
Canadian, fl. 1855-1936
Cattle Forging the River in Moonlight, c. 1935
oil on masonite
Kitchener-Waterloo Art Gallery
Gift of Frank E. Page, 1963

Homer Watson
Canadian, fl. 1855-1936
The Pioneer Mill, 1888
etching on paper
Kitchener-Waterloo Art Gallery
Anonymous gift, 1962

Homer Watson
Canadian, fl. 1855-1936
Season of Frost and Thaw, 1927
oil on paperboard
Kitchener-Waterloo Art Gallery
Gift of Earl Putnam, 1979

Homer Watson
Canadian, fl. 1855-1936
Drawing for "A Land of Thrift", c. 1883-1900
ink on paper
Kitchener-Waterloo Art Gallery
Gift of Paul and Stella Murray, 1983

Homer Watson
Canadian, fl. 1855-1936
Drawing for the Mill Ford, c. 1898
conté on paper
Kitchener-Waterloo Art Gallery
Gift of Paul and Stella Murray, 1983

Homer Watson
Canadian, fl. 1855-1936
Drawing for the Mill Ford, 1898?
ink on paper
Kitchener-Waterloo Art Gallery
Gift of Paul and Stella Murray, 1983

Homer Watson
Canadian, fl. 1855-1936
May Day, 1932
oil on paperboard
Kitchener-Waterloo Art Gallery
Gift of the Estate of H. J. Heasley, 1973

Homer Watson
Canadian, fl. 1855-1936
Mill Wall and Trees, 1903-1913?
watercolour on paper
Kitchener-Waterloo Art Gallery
Gift of Paul and Stella Murray, 1983

Homer Watson
Canadian, fl. 1855-1936
Ice Break on the Grand River, 1924
Oil on canvas-laid masonite
Kitchener-Waterloo Art Gallery
Gift of Earle Putnam

Homer Watson
Canadian, fl. 1855-1936
Midsummer on the Grand River, 1926
Oil on paperboard
Kitchener-Waterloo Art Gallery
Gift of Dr. H. C. Bliss, 1978

Daniel Wilson (1816-1892)
Blue Lake, Grand River, 1859
watercolour over pencil on wove paper laid down on card
14.8 x 23.3 cm
Library and Archives Canada

Daniel Wilson (1816-1892)
Grand River above Paris, Canada West, Ontario,
September 5, 1859
watercolour over pencil on wove paper laid down on card
15.1 x 23.3 cm
Library and Archives Canada

Daniel Wilson (1816-1892)
Grand River above Paris, Canada West, Ontario, September 3, 1859
watercolour over pencil on wove paper laid down on card
15.4 x 23.1 cm
Library and Archives Canada

Jean Claude Whale (1853-1905)
Log Cabin, n.d.
oil on canvas
92 x 121 cm
Glenhyrst Art Gallery of Brant
Collection of the City of Brantford

John Hicks Whale
Old Kirby Mill, n.d.
Oil
Glenhyrst Art Gallery of Brant
Gift of Mr. Earle Brown

Robert Heard Whale (1805-1887)
Old Mill, Paris, Ontario, 1893
Oil on canvas
Museum London
Hamilton Meek Memorial Collection

Robert Heard Whale (1805-1887)
Landscape, Paris, Ontario, n.d.
Oil on canvas
Museum London
Hamilton Meek Memorial Collection

Robert Reginald Whale (1805-1887)
Trout Fishing, n.d.
Oil on canvas
46 x 55 cm
Glenhyrst Art Gallery of Brant
Gift of Richard Ivey Foundation

Robert Reginald Whale (1805-1887)
Untitled Riverscape n.d.
oil on canvas
54 x 70 cm
Glenhyrst Art Gallery of Brant

Unknown
Canadian
Young Men Bathing in the River near Paris, Ontario, c. 1925
Gelatin silver print
9.6 x 16.4 cm
National Gallery of Canada
Purchased 1969

Unknown Artist
Portrait of Joseph Brant, after 1785
Watercolour, pen and ink on paper
27.8 x 17.3
Library and Archives Canada