

63
FREDERICK WILLIAM HUTCHISON (1871 - 1953)

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ABSTRACT

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The purpose of this thesis is to present an introduction and an examination of the Canadian landscape painter, Frederick William Hutchison (1871 - 1953). This is achieved with a biography and a brief analysis of his works. The analysis will be supported by a catalogue of located works which covers his entire artistic production. There is also a catalogue of cited works with a record of the artist's participation in Canadian and American exhibitions to facilitate further research. An image, as presently understood, of Hutchison is revealed and his place in Canadian art history is affirmed.

TABLE OF CONTENTS:

	Page
List of Illustrations	i.
Introduction	1.
Chapter 1: Biography.	5.
Chapter 2: Analysis of Works.	20.
Conclusion	51.
Footnotes.	55.
Abbreviations & Preliminary Remarks.	67.
Catalogue of Located Works.	68.
Catalogue of Cited Works and Exhibitions	97.
Bibliography	118.

LIST OF ILLUSTRATIONS

Fig.		Page
1.	<u>Untitled [View of the Lake of Two Mountains]</u> , c. 1890-95, watercolour on paper, 6½ x 9½ in./17.2 x 24.8 cm, private collection, cat. no. 89.	
2.	<u>Untitled [Summer Landscape, Hudson Heights]</u> , c. 1890-95, watercolour on paper, 9 5/8 x 13½ in./24.5 x 34.3 cm, private collection, cat. no. 87.	
3.	<u>Untitled [Horses and Sleighs in a Winter Landscape]</u> , c. 1887, oil on board, 5 5/8 x 7 5/8 in./14.3 x 19.4 cm, private collection, cat. no. 113.	
4.	<u>Untitled [Near Rigaud from the Ottawa River]</u> , c. 1895-99, oil on canvas, 15½ x 19½ in./39.4 x 49.5 cm, private collection, cat. no. 84.	
5.	<u>Roscoff 1900</u> , oil on board, 4½ x 7 in./11.4 x 17.8 cm, private collection, cat. no. 11.	
6.	<u>Port in Brittany, 1900</u> , oil on board, 4½ x 7 in./11.4 x 17.8 cm, present location unknown, cat. no. 10.	
7.	<u>Untitled [Aurora]</u> , 1901, oil on canvas, 70 in. x 10 ft./177.8 cm x 3.04 m (approx.), McGill University, cat. no. 1.	
8.	<u>Untitled [The Four Seasons, Hudson Heights]</u> , c. 1902, oil on canvas, 13 panels total: 10 panels each approx. 18 x 36 in./45.7 x 91.4 cm & 3 panels each approx. 18 x 30 in./45.7 x 76.2 cm, private residence, cat. no. 2.	
9.	<u>Portrait of Mrs. A.E.A. Whitlock</u> , c. 1915, oil on canvas, 29½ x 23½ in./74.9 x 60.3 cm, Whitlock Golf & Country Club, cat. no. 7.	
10.	<u>Felling Trees on Mount Victoria, Hudson Heights, Quebec</u> , c. 1915, oil on canvas, 23½ x 27½ in./59.7 x 69.9 cm, private collection, cat. no. 92.	
11.	<u>Untitled [Whitlock Golf Course, Hudson Heights]</u> , c. 1915, oil on canvas, 36½ x 83½ in./92.7 x 212.7 cm, Whitlock Golf & Country Club, cat. no. 99.	
12.	<u>Landscape</u> , c. 1905-10, oil on canvas, 26 x 33 in./66.0 x 83.8 cm, The Montreal Museum of Fine Arts, cat. no. 109.	

Fig.		Page
13.	<u>October Snow, Baie St. Paul, 1912, oil on canvas,</u> 30½ x 36 in./76.8 x 91.4 cm, Art Gallery of Ontario, cat. no. 15.	
14.	Charlevoix County, Quebec, c. 1930.	30
15.	Ernest Hutchison (left) and F.W. Hutchison (right), c. 1925, Baie St. Paul, Charlevoix, Quebec.	31
16.	Map of Charlevoix County, Quebec.	32
17.	F.W. Hutchison painting in Charlevoix, c. 1925-30.	37
18.	F.W. Hutchison painting in Charlevoix, c. 1925-30.	38
19.	<u>Baie St. Paul-Midi, c. 1920-25, oil on canvas, 15½ x</u> 19½ in./39.4 x 49.5 cm, private collection; cat. no. 20.	
20.	<u>Baie St. Paul-Road Shrine, c. 1920-25, oil on canvas,</u> 15½ x 19½ in./40.0 x 49.5 cm, private collection, cat. no. 21.	
21.	<u>Untitled [Street in Baie St. Paul], c. 1920-25, oil on</u> board, 8 x 10 in./20.3 x 25.4 cm, private collection, cat. no. 41.	
22.	<u>Winter Birches: Hudson Heights, c. 1940, oil on canvas,</u> 30 x 36 in./76.2 x 91.4 cm, private collection, cat. no. 107.	
23.	<u>Lake: Laurentide Park, c. 1920-25, oil on canvas, 30 x</u> 36 in./76.2 x 91.4 cm, Beaverbrook Art Gallery, cat. no. 27.	
24.	<u>High Tide, bas de la Baie, Baie St. Paul, c. 1930-35,</u> oil on canvas, 23½ x 29½ in./59.7 x 74.9 cm, private collection, cat. no. 52.	
25.	<u>Saint-Siméon, Québec, c. 1930, oil on canvas, 30 1/8 x</u> 40½ in./76.5 x 102.2 cm, Musée du Québec, cat. no. 64.	
26.	<u>The Village of St. Urbain, c. 1930, oil on canvas,</u> 29½ x 35½ in./75.6 x 90.2 cm, The Canadian Club of New York, cat. no. 78.	
27.	<u>On the Road to Murray Bay, c. 1935, oil on canvas, 40 x</u> 50 in./101.6 x 127.0 cm, The Montreal Museum of Fine Arts, cat. no. 57.	

Fig.

Page

28. St. Hilarion, c. 1935, oil on canvas, $39\frac{1}{2} \times 49\frac{1}{2}$ in./
100.3 x 125.1 cm, private collection, cat. no. 61.
29. The Road to Murray Bay, c. 1935, oil on canvas, $24\frac{1}{2} \times$
 $29\frac{1}{2}$ in./62.2 x 74.9 cm, The Mount Royal Club, cat. no.
60.
30. F.W. Hutchison (right) with unidentified figures,
Charlevoix County, Quebec, c. 1925.
31. Untitled [Brown House, Winter, Hudson Environs],
c. 1920, oil on canvas, $29\frac{1}{2} \times 36$ in./74.9 x 91.4 cm,
private collection, cat. no. 103.
32. Untitled [Cornfield and White House in Summer, Charle-
voix], c. 1930, oil on canvas, $24 \frac{5}{8} \times 29\frac{1}{2}$ in./62.6 x
74.9 cm, private collection, cat. no. 69.
33. Le vieux moulin de la Baie Saint-Paul, c. 1920-30, oil
on canvas, $31 \frac{7}{8} \times 38$ in./81.0 x 96.5 cm, Musée du
Québec, cat. no. 45.
34. Untitled [House, Outskirts of Baie St. Paul], c. 1935-
40, oil on canvas, 12×16 in./30.5 x 40.6 cm; present
location unknown, cat. no. 72.
35. Untitled [The Old Barn], c. 1930-35, oil on canvas,
 $24\frac{1}{2} \times 29$ in./61.6 x 73.7 cm, present location unknown,
cat. no. 75.
36. Barachois Bay, c. 1930, oil on canvas, $24\frac{1}{2} \times 29\frac{1}{2}$ in./
62.2 x 74.9 cm, private collection, cat. no. 50.
37. Portofino, Italy, 1928, oil on canvas, $24\frac{1}{2} \times 29\frac{1}{2}$ in./
62.9 x 75.6 cm, private collection, cat. no. 14.
38. The Bridge at Avallon, France, 1928, oil on canvas,
 $24\frac{1}{2} \times 29 \frac{1}{8}$ in./61.6 x 74 cm, private collection, cat.
no. 12.
39. Stream with Geese, Charlevoix, c. 1930, oil on canvas,
 $25 \frac{1}{8} \times 30\frac{1}{4}$ in./63.8 x 76.8 cm; McGill University,
cat. no. 66.
40. Après l'orage, c. 1935, oil on canvas, $12 \times 16 \frac{1}{8}$ in./
30.5 x 40.9 cm, Musée du Québec, cat. no. 46.
41. Winter, Charlevoix County, c. 1935-40, oil on canvas,
 25×32 in./63.5 x 81.3 cm, private collection, cat. no.
81.

INTRODUCTION

The choice of landscape as a fitting subject to paint is a recurring tradition in the history of Canadian painting. From the early visiting British Army topographers like Thomas Davies (c. 1737-1812), George Heriot (1766-1844) and James Patterson Cockburn (1779-1847), who were mainly recorders, to such later nineteenth century artists as Marmaduke Matthews (1837-1913) and Lucius O'Brien (1832-1899), Canadian landscape was a frequent theme. However, the actual painting techniques were learned or adopted from elsewhere. The British influence is particularly felt in the style of watercolour painting of Cockburn and Matthews who incorporated the then popular notions of the "picturesque" and the "sublime" into their compositions. In contrast, O'Brien looked to the south to the American Hudson River School and American luminism.

The last decade of the nineteenth century and the first decade of the twentieth witnessed yet another stylistic influence. This time it was French and the styles were successively Barbizon, Impressionism, Post-Impressionism and Art Nouveau. Yet something new began to consciously emerge alongside this adoption of newer European methods. It can best be described as nationalism. One reviewer in Montreal writing on the Art Association of Montreal Exhibition of 1913 stated,

Another point is that perhaps never before has there been such a good collection here of work by native artists in the interpretation of native scenes. We are fully alive to the commercial and industrial possibilities of our great heritage in this country. At last, as this exhibition shows, our artists are awakening us

to the eternal loveliness of our heritage-the mystery and the wonder of it all. Here is where the great future of art in Canada lies; native art must find an ancestral sense of possession in the land. Many lovely pictures in this exhibition, essentially and gloriously Canadian pictures, testify that they are finding it.

While these artists of the late nineteenth and early twentieth century continued to paint Canadian landscape as their predecessors had before, they did not necessarily select the civilized pastoral aspects of their country which had been the custom. Some began to paint well outside urban limits. This was particularly true of the Toronto-based painters who in 1920 came to be known as The Group of Seven. At first, they worked in Algonquin Park and Georgian Bay in northern Ontario and then proceeded on to Algoma and the north shore of Lake Superior. They felt that the true essence of Canada lay in the untainted northland.

This "Cult of the North" represented a strong and, therefore, rather romantic rejection of the pervasive influence of urbanization and industrialization that to them characterized the malaise of the early twentieth century. To paint these rugged aspects of Canada, The Group sought a more rugged style of painting. Unfortunately, for all The Group of Seven's attack on traditional Canadian painting and taste and their devoted quest for a native school, their actual painting techniques were still borrowed. For some members of The Group, art nouveau concepts were the major inspiration with its overall emphasis upon design, colour and flat composition while the pointillist brushstrokes of others suggested post-impressionism. Yet they still had not created a uniquely Canadian style of painting. They simply awakened the general populace who reacted at first with outrage and then with curiosity to the variety of landscape motifs within their own country.

The Group of Seven did not limit themselves just to painting in northern Ontario. Their keen sense of nationalism took them all across Canada and to the Arctic as well. A.Y. Jackson, probably the most vocal and itinerant of The Group, encouraged all Canadian artists to explore, discover and paint those areas of Canada that had previously been ignored. In the nineteenth century a popular North American slogan was "go west, young man," a slogan that epitomized pioneering and conquering a new, raw land. Jackson and The Group held on to this ideal and simply applied the philosophy to painting.

With Quebec landscape painters, The Group's brand of nationalism was not so fervently pursued. Instead, they saw the rural charm of their own French-Canadian province. While artists like Maurice Cullen (1866-1934), Marc-Aurèle de Foy Suzor-Coté (1869-1937), Clarence A. Gagnon (1881-1942), Albert Henry Robinson (1881-1956) and Robert Wakeham Pilot (1898-1967) still chose landscape for their subject matter, they avoided the representation of untamed wilderness. They much preferred to paint Quebec's habitant houses, isolated farms and small villages nestled in rolling hills. This was an inhabited landscape, one which reflected a sense of tradition and history and which created, therefore, a regional distinction between Quebec and Ontario landscape painting.² But like The Group of Seven, the Quebec artists did not invent any new styles of painting. They too relied upon Barbizon, impressionist, post-impressionist and art nouveau formats and methods. This establishes them all as followers of the first generation European progenitors of these art movements.

Within the broad category of Quebec landscape painting for the period 1900 to 1940, there were those artists who often worked in and

around one particular area of the province. One such area was Charlevoix on the north shore of the St. Lawrence River above Quebec City.

This was, for example, Clarence Gagnon's favourite painting ground when he was not in France.³ Another artist who consistently painted there was Frederick William Hutchison (1871-1953). A loyal interpreter of Charlevoix, he was one of many who congregated at Baie St. Paul each summer.

F.W. Hutchison's artistic relationship to and differences with the other Charlevoix painters and his contemporaries working outside Quebec will be discussed in chapter two under Analysis of Works. But first he can be placed accurately within an historical, geographical and temporal context by providing a biography. The biographical information that follows in chapter one has been gleaned from family friends and relatives, from newspaper articles and from a variety of other second-hand sources which are cited. It is not a definitive examination due to an almost total lack of primary documentary material such as personal letters or diaries. What is known up to this point in time has been carefully transcribed. It should, at least, provide the reader with a basic understanding of the life and concerns of Frederick William Hutchison.

Chapter 1: BIOGRAPHY

At the time of Frederick William Hutchison's birth on March 13th, 1871 Montreal was a booming port city. Commercial empires were being built; the railroad was traversing Canada; the population was expanding due to a stronger political base (created by Confederation in 1867); and immigration was encouraged. Canada was truly the land of golden opportunity.⁴

F.W. Hutchison's grandfather, William Hutchison (1809-1875), was one of these immigrants who decided to try his luck in the colonies, emigrating to Canada in 1833 from Kilwinning, Ayrshire, Scotland. He settled in Montreal and established a thriving building company. He married Helen Campbell Hall also from Scotland and, as was the custom of the day, they had a large family - ten children, seven of whom survived infancy. John Henry Hutchison (1842-1928) was the sixth child. He married Elizabeth Knox in 1868 and they too had ten children: Harry Robert, Frederick William, Lizzie Lynd, Arthur Knox, Mabel, Ernest Campbell, Edith, Stanley Howard, Helen Laura and Russell Gordon.⁵

John Henry Hutchison followed in his father's professional footsteps and in partnership with James Morrison ran a stone-cutting, contracting and building company in Montreal.⁶ They built many fine Montreal residences, churches and commercial structures. J.H. Hutchison's brother, Alexander Cowper, was also attracted to his father's profession. At the age of twelve he began an apprenticeship in William Hutchison's business as a stone cutter and diligently studied drawing and structural mechanics at night. He went on to superintend the stone work of Christ Church Cathedral in Montreal and later, the stone cutting for the Parliament Buildings in Ottawa. In 1863 he became an architect and designed many major buildings all across

Canada. He was also a prominent member of the Royal Canadian Academy and the Province of Quebec Association of Architects.⁷

John Henry Hutchison and his family lived comfortably in Côte St. Antoine or what is now known as Westmount.⁸ Complying with the Victorian belief that summers spent in the city were unhealthy for growing, vigorous children, Hutchison and his wife sought an appropriate country residence. They found it in the small farming community of Como, thirty-five miles west of Montreal on the Ottawa River. A gracious old stone habitant home large enough to accomodate them all, they rented the "Castonguay House" for several summers.⁹

In the course of paddling up the river in his canoe, John Henry Hutchison found the site for the cottage he wanted to build for his family. It was an ideal location overlooking the Lake of Two Mountains, well treed, especially with birches which were to be a favourite theme for his son, Frederick William, to paint, and it boasted a wide panoramic view of the river and Oka Mountain on the opposite shore. It was here J.H. Hutchison built a small cottage, thereafter called "Braeside", which was later enlarged into a two storey wooden house with wide verandahs on three sides. On the west side was an apple orchard and a deep ravine down which stone steps were built to reach the beach below.

John Henry Hutchison's second son, Frederick William, attended a private school in Côte St. Antoine known as Fett's College.¹⁰ He was not an outstanding student but he did manage to graduate c. 1889. It seemed he was always fonder of drawing than of subjects like mathematics.¹¹

F.W. Hutchison then enrolled for the next two years at the art school run by the Art Association of Montreal and located on Phillips Square.¹²

Its guiding light was the well established Canadian artist, William Brymner (1855-1925).

Brymner was Director of the Art Association school from 1886 to 1921. Though Impressionism and Post-Impressionism were two prevalent modes of artistic expression in Europe in the 1890's, Brymner, who had studied at the Académie Julian in Paris (1878-80, 1881-85 and 1889),¹³ painted in an academic manner throughout his career. As a teacher, therefore, he believed in a solid basic training which would provide the artist with the foundation and tools to then express his or her own ideas about painting.

For Brymner, as it was for the French nineteenth-century artist Jean Auguste Dominique Ingres, ". . . the foundation of all the graphic and plastic arts is drawing."¹⁴ Brymner also believed that:

The primary object of an art training is to teach people to look at nature intelligently, to teach them, in fact, to see nature at all; to look at pictures intelligently; to make them see that the only interest in a picture may not be its prettiness - the prettiness is not necessarily a disadvantage, on the contrary - but that the thought, character, form of expression, are all of greater importance.¹⁵

Furthermore,

An art training should not teach you to imitate anyone, but should teach you how to study and should help you to see with your eyes . . . You should be taught how to draw anything, or, rather, how to find out for yourself how to represent anything you wish to put on paper or canvas.¹⁶

The Art Association classes consisted of watercolour drawing, drawing from the antique (i.e. plaster casts) and from life and, for the more advanced students, classes in painting.¹⁷

Following these studies, Hutchison took a job c. 1891 with the Burland Banknote Company in Ottawa.¹⁸ For the next three years he worked as an engraver on steel plates and through this firm was sent to New York c. 1894 to work at the American Banknote Company.¹⁹

Not long after arriving in New York, Hutchison is believed to have continued his art education by joining an evening class at the Art Students

League where he studied with the well-known American painter, William Merritt Chase (1849-1916).²⁰ In 1896 Chase resigned his teaching post at the League and opened his own school, The Chase School of Art. According to Hutchison's own information sheet, deposited at the National Gallery, he took classes with Chase at his School of Art until Hutchison left New York in 1898.

The Chase School was expected to give the Art Students League stiff competition - and it did. Chase had a devoted following of students at both the League and the Brooklyn Art School, and many of them left their former classes to study at Chase's new school. Aside from Chase's personal drawing power, the more liberal policy of the Chase School, modeled after the Académie Julian in Paris, also attracted students. "At the Chase School pupils are immediately put to work on life . . . There is nothing more interesting for a student than working from life, and nothing so good for training the eye as working from the nude." This procedure was very inviting to the many former students of the League who had been frustrated in their attempts to get beyond the extended preliminary stage of drawing required there.²¹

Many students came and went through the Art Students League since it was one of the main centres for artistic studies in the United States at that time. The system of teaching there was on an individual basis as opposed to the more structured classes Hutchison was used to attending at the Art Association of Montreal.²² During this period, Mrs. Florence Hutchison, F.W.'s widow, claims that the young artist sketched with the Housatonic Group in the Berkshires and in Stockwell, Massachusetts.²³ No paintings or drawings of American subjects from this period have been discovered thus far to corroborate this statement.

Hutchison remained in New York for about four years and was then offered a post in South America by the American Banknote Company.²⁴ Though tempted to go, he declined and decided to return to Montreal in 1898 and resumed his studies with Brymner at the Art Association.²⁵ During the school's eighteenth session, 1898-1899, Hutchison won a scholarship in the life class

division. This award, which normally consisted of two years free tuition in the art classes, was shared with Eveline Clay.²⁶ The result was that each of them gained one year's free admission. Winning this scholarship was a turning point for Hutchison because it was at this moment that he decided to become a painter full time. Instead of spending another year at the Art Association, he went to France to study. According to Mrs. Hutchison,

. . . William Brymner, convinced of Fred's talent and deep desire to make painting his life's work, urged Fred's father to send him to Paris to study art. This advice was wisely accepted and a promise to provide for two year's study in Paris was assured. With his father's blessing and financial backing, Fred lost no time in making plans to leave for France. His friend, William (Billy) Maxwell . . . sailed with him for Scotland en route to Paris in 1899. With great enthusiasm and high hopes the two students spent the summer touring Scotland on rented bicycles, sketching as they went and living frugally.²⁷

The practice of going to Europe to study (in and out of the classroom) was a common one in the nineteenth and early twentieth century both in Canada and the United States.²⁸ William Brymner had himself studied in France as did many of his Canadian contemporaries; Paul Peel (1860-1892), George Reid (1860-1947), Robert Harris (1849-1919), James Wilson Morrice (1865-1924) who became an expatriate living in Paris, Maurice Cullen and Marc-Aurèle de Foy Suzor-Coté.²⁹ From Hutchison's generation, artists who studied in Paris included Ernest Lawson (1873-1939), A.H. Robinson, Clarence Gagnon, A.Y. Jackson (1882-1974), Robert Pilot, William Henry Clapp (1879-1954), John Lyman (1866-1967) and others.³⁰

Arriving in Paris in 1899 must have been a stimulating experience for any young painter. During this period, Paris was one of several European meccas for North American artists desirous of study abroad. Furthermore, 1900 was the year of an International Exposition in Paris, an event in which countries from all over the world participated. While a few

Canadians gained entrance to the Ecole des Beaux-Arts in Paris, the majority of foreign students chose the private ateliers established by professors from the Ecole.

The largest and best known was the Académie Julian, founded in 1868 by, as legend has it, a prize fighter who knew nothing about the arts. The fame of Rodolphe Julian's school rested on its visiting professors from the Ecole des Beaux-Arts; Bouguereau, Boulanger, Laurens, Lefebvre, Robert-Fleury, Constant and others. Their popularity made Julian wealthy; eventually he opened ten different ateliers in Paris. . . .³¹

F.W. Hutchison enrolled at Julian's and studied with Jean-Paul Laurens (1838-1921) and Benjamin Constant (1845-1902).³² Hours were long and gruelling; classes were large and hectic. Instruction involved elementary drawing, drawing and painting from the live model plus compositional study in the form of sketches and copying.³³ Students started by copying engravings and then proceeded to drawing after plaster casts using charcoal. Finally, they advanced to drawing from the model. After these three steps, the student was finally allowed to begin painting. About once a week there was a critique by an instructor.

Hutchison's two years in France passed quickly. Winters were spent working at the Académie and during the summer of 1900 he went sketching in Brittany.

Concarneau entranced him, with its fishing fleet of boats with bright-coloured sails, its picturesque village and people with their wooden sabots and quaint costumes, a veritable scene of interest and charm for any art student.³⁴

Hutchison appears to have concentrated most of his time in France on his studies at Julian's, for he did not exhibit at the Paris Exposition of 1900 nor did he participate in the official Salon exhibitions.³⁵ Furthermore, it appears that he did not make copies of paintings in the Louvre, an old tradition among art students studying in Paris,³⁶ although it is likely he visited many exhibitions and museums.

In 1901 Hutchison gained favourable attention by winning a prize at Julian's. The Montreal Star wrote:

News has arrived from Paris of Mr. Frederick W. Hutchison's success in the last monthly competition at the well-known atelier of Mr. Julian.

Mr. Hutchison gained first prize for his work of the month. With the prize went two hundred and forty francs and the honour of having his production framed and hung upon the walls of the atelier for all time. Upon the walls of this historical atelier are hung drawings and paintings by many of the famous artists of France, and the honour of having a drawing or painting hung in such company is eagerly sought after by every student.

The success of Mr. Hutchison is very gratifying to those who have been following his career since he obtained the scholarship at the local art gallery some years ago.³⁷

In the thirty-ninth report of the Art Association of Montreal (1900), William Brymner also commented upon Hutchison's achievement.

Several pupils left last summer to continue their studies in Paris. It is gratifying to hear that they have taken good places in the schools they are attending. This is especially true of F.W. Hutchison, who won one of the Art Association scholarships last year. Shortly after his entrance into the "Academie Julien" he won school prizes for drawings from the nude. For composition he also took a good place.³⁸

Hutchison confirms he won a first prize for drawing, a first in composition and a prize for figure painting as well.³⁹

With these two years of productive study abroad and a memory bank of rich visual impressions, Hutchison returned to Montreal in 1901. He rented a studio in the old Fraser Institute at Dorchester and University.⁴⁰

Edmond Dyonnet (1859-1954) also had a studio in this building for twenty years.⁴¹ In December of that same year Hutchison was elected a member of

Montreal's Pen and Pencil Club. He shared his election with the well-known humourist, economist and professor, Stephen Leacock.⁴² Hutchison's joining

the Pen and Pencil Club may have been prompted in part by the fact that the majority of the meetings from 1894 to 1910 were conducted in Dyonnet's

studio in the Fraser Institute.⁴³ Hutchison also joined another local club,

The Arts Club, in 1913.⁴⁴

Hutchison received his first commission in 1901. It came from the architect, Edward Maxwell, who was then designing a formidable red sandstone mansion for Charles R. Hosmer on upper Drummond Street. He was asked to paint an oval ceiling piece and four smaller ovals for the Louis XV reception room plus three small vignettes for the formal Louis XVI drawing room.⁴⁵ It was during the construction of the Hosmer house that Edward Maxwell formed a partnership with his younger brother, William, who was Hutchison's close friend and recent travelling companion.⁴⁶ Around this same time, Hutchison gained a second commission. It was to paint murals of the four seasons for the home of George Darling who lived very close to the Hutchison's summer home in Hudson Heights.⁴⁷

Hutchison stayed in Montreal for a couple of years but returned to New York around 1903-04 to resume his studies at the Art Students League.⁴⁸ His departure from Montreal is confirmed in a letter written by William Brymner to Clarence Gagnon in Paris, which is dated 28 April, 1904 and reads, "I haven't heard a word from Hutchison since he left."⁴⁹ It was during this period, 1903-04, that another Canadian artist was studying at the League, namely, David Milne (1882-1953).⁵⁰ It is not known whether the two Canadians knew each other as Milne attended evening classes.

In 1905, through Professor Frederick Dielman who was then President of the National Academy of Design and head of the art department in the College of the City of New York, Hutchison was appointed tutor of descriptive geometry and drawing in the art department of that institution.⁵¹ He was promoted to "instructor" of descriptive geometry and drawing in 1908⁵² and the following year he became an instructor of free-hand drawing.⁵³ Though Hutchison's days as a student had come to an end, it seems likely that he continued to learn by visiting the New York galleries

and museums and by reading art journals, the art section of The New York Times and art books.

Having secured regular employment, Hutchison rented a studio at 45 East 59th Street which was over a tailor's shop.⁵⁴ Some years later a fire broke out one night which completely gutted the building. The artist was forced to jump from an upper window but lost all his work in the catastrophe.⁵⁵ He set up another studio at 36 West 12th Street until 1935³⁶ whereupon he moved to 29 West 9th Street in Greenwich Village.⁵⁷ This latter studio had previously been occupied by a sculptor.⁵⁸ Mrs. Hutchison described it as ". . . a huge barn-like place, and was level with the street, which probably appealed to Hutchison after his late harrowing experience."⁵⁹

Shortly after Hutchison's appointment at the College of the City of New York, he became an artist member of the Salmagundi Club in 1906.⁶⁰ This establishment, located from 1893-1917 in a house at 14 West 12th Street⁶¹ and later in a historic brownstone mansion on lower 5th Avenue, was a popular New York art club for sculptors, painters, illustrators, actors, writers and lay members interested in the arts. Hutchison also joined the National Arts Club but he was not as active a member there.⁶² In 1934, however, he was elected to life membership.⁶³

For Hutchison the Salmagundi Club was a real "home away from home." Many an afternoon and evening was spent at the billiard table or at cards and many a drink and dinner was consumed in its convivial gentleman's atmosphere⁶⁴ (ladies were not permitted). The club organized many activities such as dinners and dances as well as lectures and demonstrations. Amusing invitations and menus for these events were designed by various members. Exhibitions were frequent and included the annual exhibition of pencil drawings, etchings, etc., the annual watercolour exhibition, the

annual auction exhibition, the annual exhibition of thumb-box sketches, the annual oil exhibition, small paintings and small sculpture exhibition and the annual summer exhibition. In 1909 Hutchison won first prize for black and white painting at the Salmagundi⁶⁵ and he later served on the club's house committee from 1915 to 1918.⁶⁶ He also served as Vice-President in 1936, becoming President for the period 1937-1939.⁶⁷

Hutchison was appointed acting supervisor of art in 1920 at Townsend Harris Hall, the "prep" school to the College.⁶⁸ In 1921 he was instructor in art at Townsend Harris⁶⁹ and in 1922 he succeeded Joseph Cummings Chase as Supervisor of the art department there.⁷⁰ The following year, 1923, Hutchison was elected an associate academician of the prestigious National Academy of Design.⁷¹

Hutchison did not return to Europe after his studies there in 1899-1901 until the spring of 1928 when he set sail from New York for Paris to visit and travel with his close friends, the Clarence Gagnons⁷² whom he knew well from Baie St. Paul where they painted during the summertime. The Gagnons had been residing in Paris since 1924, having lived there on several previous occasions. Upon arrival, Hutchison purchased a car and with the Gagnons helping to share expenses, they loaded the Citroen with painting supplies and set off for Brittany and Normandy.⁷³ They then turned south toward the Mediterranean passing through Avignon to Florence, Perugia and other picturesque Italian cities.

Gagnon wrote the following description of the trip to Horatio Walker (1858-1938) in a letter dated December 12, 1928.

We did have a great trip. We covered a distance of 22000 kilometers since last April. When we got the car, we went with Fred Hutchison to Italy by way of Central France, the Riviera to Rome; then by way of Assisi, Perugia, Siena, Padua, Venice, Milan, the Italian lakes up by the Gothard Pass. The pass being blocked by five feet of snow, we had to put the car

on the train to Goscheneu, and continued by way of Lucerne, the Bernese Oberland, to Lausanne, Geneva, Dijon back to Paris. On the trip Hutchison gave us a few lessons in driving.⁷⁴

Back in New York Hutchison continued as Supervisor of the art department of Townsend Harris Hall. He had a staff of six or seven teachers and he continued to conduct his own classes.⁷⁵ Unfortunately, there is little known about his teaching career; for example, what his methods of teaching were and who the students were, who might have been influenced by him.

Over and above his teaching commitments, Hutchison spent much of his spare time painting in his studio, relaxing at the Salmagundi and returning to Quebec, specifically to the Montreal area and to Baie St. Paul in Charlevoix County, to spend his vacation time painting his favourite landscape. He also exhibited regularly both in Canada and the United States.⁷⁶ For instance, he participated fairly consistently in the annual exhibitions of the Art Association of Montreal, the Royal Canadian Academy of Art, the Salmagundi Club and the National Academy of Design in New York. In 1915 he exhibited paintings in the Canadian Patriotic Fund exhibition and the Panama-Pacific International Exposition in San Francisco. In 1939 his canvas The Melting Snow was exhibited in the exhibition of Canadian art at the New York World's Fair.

Though limited, the critical response to Hutchison's work was generally favourable. In 1913 the following comments were made about Oka Village which was exhibited in the Thirtieth Spring Exhibition of the Art Association of Montreal:

Mr. F.W. Hutchison has a noteworthy picture of Oka Village, in which sunlight is manipulated with considerable freedom. It is a vitally atmospheric landscape, and Mr. Hutchison has succeeded in conveying with much sympathy a sense of the peace that rests upon Oka.⁷⁷

A.Y. Jackson, Arthur D. Rosaire, A. Wilkie Kilgour, Randolph S. Hewton, F.W. Hutchison, and C.W. Simpson, to mention the more notable, all showed pictures that revealed originality, a striving to get away from the dull routine of the dull convention that has meant so many dull exhibitions in previous years

Hutchison is a painter of atmospheric landscapes, and the best of those he showed was one of Oka. He actually made his canvas convey, with much power, a vivid sense of the atmosphere of calm and peace that rest upon the famous Trappist monastery and settlement. He should go far.⁷⁸

Later, in 1928, the Montrealer S. Morgan-Powell in reviewing the Forty-Fifth Spring Exhibition of the Art Association wrote

F.W. Hutchison, A.N.A., exhibits a large canvas, "Oxen Resting" (90), which is thoroughly representative of this artist at his best. Alike in harmony of composition, in charm of color, in atmosphere and in drawing, it will bear close inspection, and it well repays an examination, for it is a painting that grows in values from study.⁷⁹

Two one-man exhibitions of Hutchison's paintings took place at the Art Association of Montreal in 1919 and in 1940. With the latter showing it was noted that

The spacious country and noble mountains of the Baie St. Paul district have a sincere and competent interpreter in Hutchison, who is particularly skilled in giving the impression of distance . . . It is an interesting exhibition, and save for a few winter examples, the painter has dealt with summer and early autumn. In all of them the color had life and sparkle and the scenes of spacious country are charged with atmosphere.⁸⁰

F.W. Hutchison was represented in Canada by three Montreal commercial galleries: W. Scott & Sons, the Stevens Art Gallery and Watson Art Galleries. W. Scott & Sons gave Hutchison one-man exhibitions in March 1928 and in February of 1933. S. Morgan-Powell wrote a column on the 1928 exhibition and described Hutchison's work with enthusiasm.

Mr. Hutchison has made a speciality of Quebec landscapes. A man with obvious understanding of nature's varying moods, he can transcribe these to canvas with skill and with a conviction that grows on the beholder the more his work is studied. His technique is stronger, more

authoritative, than ever. He is an excellent draughtsman, and a bold and brilliant colorist. He is not afraid of the glowing tints of autumn in the Laurentian Hills, nor does he eschew the lush greens of the brief Canadian spring. He revels in the play of shadows upon snow, and he has a keen eye for the distinctively picturesque, whether it lie in a tiny farmhouse snuggling against a hillside or in the cool waters of a duck pond . . . For sheer pastoral charm, some of Mr. Hutchison's work is remarkable. He has caught so fully the spirit of the land and has transferred it to his canvas with such true poetic qualities. It is easy to see that this artist loves the country he interprets with such fidelity and power, and it is not surprising to find there are many lovers of art who evidently realize in him an interpreter whom they may trust.⁸¹

W. Scott & Sons had three locations, first on Notre Dame Street West, then on Drummond and, finally, on Sherbrooke Street West near the Art Association of Montreal. They closed in early May, 1939 after eighty years in the business.⁸² Frank C. Stevens who had been in business with Scott opened his own gallery on Drummond Street in 1939 when Scott closed.⁸³ The Stevens Art Gallery had exhibitions of Hutchison's paintings in November of 1940 and April of 1946. Stevens died at the age of seventy-four in November, 1946.⁸⁴

William R. Watson began selling Hutchison paintings in 1940.⁸⁵ He held in October, 1949, an exhibition of sixty works by F.W. Hutchison which was well received by the press.

Comprehensive in scope is the exhibition of Quebec scenes by F.W. Hutchison, N.A., R.C.A., being held in the Watson Art Galleries, 1434 Sherbrooke street west, the collection of 70 works revealing how thoroughly he has captured and set down the atmosphere and spirit of the towns and villages on the Lower St. Lawrence. Painted with his characteristic breadth and confidence this offering is impressive and displays the marked talents of this Canadian artist.⁸⁶

A small catalogue was published and a foreword was written by another Quebec landscape painter, Robert Pilot.⁸⁷ Hutchison and Pilot were close friends and they had on a number of occasions painted together in Baie St. Paul.⁸⁸ He wrote:

The name F.W. Hutchison evokes a picture of the colourful landscape of the Lower St. Lawrence, for this district was for many years the theme of most of his pictures. He belongs to that fine group of Canadian painters: Morrice, Cullen, Gagnon and Jackson, who so beautifully interpreted the French-Canadian countryside . . . The present exhibition, embracing as it does the work of many years, cannot but enhance the already high reputation of this fine and original artist.⁸⁹

In 1935 F.W. Hutchison was elected a full académicien to the National Academy of Design.⁹⁰ In the same year he won the Samuel T. Shaw Purchase Prize for his canvas Before Mass, St. Urbain in the Salmagundi Club's Annual Oil Exhibition.⁹¹ The Shaw award was followed in 1937 by the National Academy of Design granting Ripening Grain the second Altman Prize for best landscape in the exhibition. Unfortunately, this prize, reserved for American-born citizens, had to be rescinded when the jury learned Hutchison was a Canadian citizen.⁹² Though a resident of New York City for almost forty years, Hutchison did not give up his Canadian citizenship. For the duration of his stay in the United States he never applied for American citizenship.⁹³ 1937 also saw Hutchison's election as an Honorary non-resident Academician to the Royal Canadian Academy.⁹⁴ Other Canadian artists who received this designation were Horatio Walker, J.W. Morrice (1865-1924) and Dr. R. Tait McKenzie (1867-1938).⁹⁵

Hutchison retired from teaching in 1939 and moved back to Canada permanently.⁹⁶ He settled comfortably with his recent bride, Florence, at the family house in Hudson Heights which had been completely renovated and winterized in 1929 by A.C. Hutchison and G.W. Wood.⁹⁷ Hutchison first met Florence Gutteridge during the summer of 1922 at the home of Clarence Gagnon in Baie St. Paul.⁹⁸ She also worked at the College of the City of New York. Around 1947 a series of illnesses began which resulted in the artist's death on May 1st, 1953.⁹⁹ He was buried in the small cemetery

of St. James Church west of the family house. Fourteen years later, his widow erected a stained glass window to his memory in the same little parish church.

To the art world today, Frederick William Hutchison is remembered in the following public collections: the Winnipeg Art Gallery, the Beaverbrook Art Gallery, the Art Gallery of Ontario, The Montreal Museum of Fine Arts, the Musée du Québec, The National Gallery of Canada, McGill University, the Mount Royal Club of Montreal, The National Academy of Design, New York and The Canadian Club of New York.

Chapter 2: ANALYSIS OF WORKS

Before an analysis of works can begin, there are two major research problems which should be stated. The first is that Hutchison rarely dated his paintings. Therefore, using the few that have been, the author has given approximate dates to all the works under discussion and in the catalogue. Secondly, due to the absence of letters, diaries or other written documentation, the stylistic influences upon Hutchison are not precisely known. One can only guess at certain affiliations and be careful not to draw too close an association with specific artists. Consequently, the paintings themselves become the documents and it is from these one can understand Hutchison's method of painting.

F.W. Hutchison's painting career spanned approximately forty-five years, from c. 1895 to 1940. Throughout this time his major concern was the interpretation of Canadian landscape, specifically Quebec landscape. But he produced some figure pieces, notably a self-portrait at seventeen painted for his father,¹⁰⁰ a portrait of Old Pete (a hermit who lived on the beach near the Hutchisons in Hudson Heights; cat. no. 4), a ceiling work composed of allegorical figures in a softly lit sky (cat. no. 1), a panel piece of women in a landscape (cat. no. 6), a sensitively drawn charcoal sketch of Mrs. M. Aird (cat. no. 8), a portrait of Mrs. A.E.A. Whitlock (cat. no. 7) and a small oil of his brother, Ernest (cat. no. 9). However, Hutchison preferred to paint nature in all its aspects; urban and still life subjects never appealed to him.

F.W. Hutchison's two main painting locales were the Hudson Heights area and Charlevoix County on the Lower St. Lawrence River. To date,

not a single work has emerged of an American subject which seems unusual considering his long residence in New York. Hutchison's attraction to the landscape stemmed from his childhood. As an adult, he walked the area of Hudson occasionally accompanied by a neighbour and fellow painter, John Charles Binhey, R.C.A. (1860-1912).¹⁰¹ Some early watercolours confirm Hutchison's ramblings. One view was painted of the Lake of Two Mountains looking toward Oka and Oka Mountain (cat. no. 89) while others were painted at nearby farms (cat. nos. 83, 85, 86, 87).

Untitled [View of the Lake of Two Mountains] (cat. no. 89; fig. 1) is a competent rendering of space, light and atmosphere. While the foreground is in focus, as space recedes, the background hills and village are enveloped in the haze of a warm summer day. The clouds that scud across the sky highlight some areas of the composition and throw other parts into shadow. The composition is framed by foliage in the left foreground and by a single bare tree on the right. Hutchison continued to use such framing devices throughout his career as will be demonstrated. All over tonal variations of greens and blues have been laid on the paper in delicate washes. This is also the case with the flatter and more horizontal Untitled [Summer Landscape, Hudson Heights] (cat. no. 87, fig. 2). Considering Hutchison did not pursue watercolour painting, although he did complete some gouaches later (cat. nos. 62, 65, 105), one wonders if these were painted during his student days at the Art Association where watercolour painting was one of the courses offered.

Untitled [Horses and Sleighs in a Winter Landscape] is the earliest oil painting catalogued (cat. no. 113, fig. 3). According to family history, it was painted when the artist was about sixteen years old.¹⁰² Unlike the two watercolours, it is a winter scene and it is humourously animated with figures. While this panel piece lacks the freshness of

colour and the quickness and breadth of brushstroke that the watercolours possess, it is similar in its well balanced composition. The artist has tried, though awkwardly, to portray actual motion with a horse and sleigh in the left foreground. More important to the understanding of Hutchison, however, is the subject matter itself. Not only is landscape the motif but also the figures that inhabit that landscape are represented going about their daily business. This theme became constant in Hutchison's oeuvre and by the very existence of this c. 1887 sketch determines his early preoccupation with Quebec landscape, the habitants and their activities.

A few years later Hutchison painted Untitled [Near Rigaud from the Ottawa River] (cat. no. 84, fig. 4). It is a more ambitious painting than Untitled [Horses and Sleighs in a Winter Landscape] (cat. no. 113) and is painted on a larger scale. The composition is horizontal and spatially flatter because it is tightly composed from edge to edge. The most obvious differences between this work and the watercolours, which were probably painted around the same time are the use of dark, tonal values and the generally tight brushstroke which is only alleviated in this canvas by the highlights on the foreground water. The fact that Untitled [Near Rigaud from the Ottawa River] (cat. no. 84) lacks the freshness of painting on the spot would suggest it is a studio piece, a practice advocated by Hutchison's teacher, William Brymner. He taught that one should sketch directly from nature but the final product be completed in the studio.¹⁰³ This painting also recalls nineteenth century French Barbizon painting. A moody, somewhat romantic view of nature was pursued in Canada by such nineteenth century artists as Horatio Walker (1850-1938) and Homer Watson (1855-1936). The Canadian interpretation of Barbizon style similarly tended to include a certain idealization of nature and

of the peasant farmer's life. To an extent, Hutchison retains this attitude of the "heroic" throughout his career with canvases that portray a quietly noble landscape and the noble habitant.

While Hutchison's watercolours of the 1890's were, partly because of the medium, brightly and loosely painted, his oils of that period notably Untitled [Near Rigaud from the Ottawa River] (cat. no. 84), Old Pete (cat. no. 4) and Untitled [Thompson Cows] (cat. no. 88) were dark, relying heavily upon browns and umbers. In 1900 a significant change occurred. Two small sketches Roscoff 1900 (cat. no. 11, fig. 5) and Port in Brittany (cat. no. 10, fig. 6) also dated the same year bear witness to this change. Painted in France these small panels exhibit a brush-stroke and palette that are closer to the watercolours of the previous decade.

Port in Brittany (cat. no. 10) again follows a horizontal composition, a format that was quite common in late nineteenth century Canadian painting and was frequently used by James Wilson Morrice. According to Kathleen Daly Pepper, Hutchison was a great admirer of Morrice¹⁰⁴ but it is unknown whether the two artists ever met or whether Morrice exerted any direct influence upon the younger artist.

The two major differences between Port in Brittany (cat. no. 10) and the 1890 oils are the longer, looser brush marks (which do not entirely cover the unprimed board) and lighter tones. Hutchison's harbour scene of Brittany is bathed in a soft mauve light,¹⁰⁵ which produces a consistent atmosphere. Forms are suggested more by the sweep of the brush and are not clearly delineated by fine lines. It is an impression of a view, not a literal translation. This is also the case with Roscoff 1900 (cat. no. 11); far more important than verisimilitude, is the overall sense of light and atmosphere which effectively unifies the composition.

Hutchison's new painting concerns, which coincided with his studies at the Académie Julian (1899-1901), suggest the artist confronting the basic principles of Impressionism, a movement which by that time was being practised by a second generation of French, American and Canadian artists. Landscape as a subject for painting was now indisputably a viable motif and recalling Hutchison's early concerns for this genre, it is not surprising he was attracted to Impressionism.

To associate Hutchison with Impressionism from 1900 on, one should reiterate the basic tenets of this French movement. To date, one of the most succinct discussions of French Impressionism can be found in the 1974 catalogue Impressionism; A Centenary Exhibition.¹⁰⁶

Impressionism cannot be given a capsule definition limited to its preoccupation with modern life, Japanese art, and plein-air painting. Before anything else, its emphasis on resonant color (vibration colorise) rendered through adjacent strokes of color interactivating one another is its most important characteristic.¹⁰⁷

Furthermore, the goal of the Impressionists' art—the reality that they held to be the first and only principle of their pictorial activity—was that most impalpable of essences, the resonant light whose function it is to transmit all appearance, everything visible in the world.¹⁰⁸

A new understanding of nature resulted: all that connoted the inert and stable was increasingly supplanted by the fluid and impalpable; nature lost its attributes of weight, density, and hardness.¹⁰⁹

Also:

Impressionism replaced the fixed elements of Barbizon painting with those representing change and movement, as expressed in the use of clouds, wind, the shifting atmosphere, and of course, the vibrancy of light. Impressionism deals with a pictorial rendering of these elements through the medium of atmosphere filled with an overall light. The impressionist uses a quick, nervous brush stroke, creating a fabric of broken color that forms a unity of object, light and atmosphere, and a greater cohesion and emphasis on the picture plane. There was a reduction of tonal gradations which led to a reduction of modeling; hue replaced tone in expressive importance.¹¹⁰

These general descriptions of Impressionism approximate some of Hutchison's new attitudes to painting landscape. His assimilation of these concerns becomes even more evident in the canvases he produces after his return to Canada in 1901. During the next forty years of artistic production, Hutchison, to varying degrees, adheres to these Impressionist principles. This work can be broken down into two periods: 1900-1920 and 1920-1940. It is in the later phase that Hutchison becomes less derivative and evolves a more personal form of Impressionism.

Back in Montreal, his painting continued to show the signs of change that had begun in France. The dark colours, heavy brushstrokes and tight horizontal compositions disappear. In 1901 Hutchison completed a commission for the Hosmer house (cat. no. 1, fig. 7). The ceiling theme of Aurora is idiosyncratic in his oeuvre but it demonstrates his understanding of the concept of the setting, a formal neo-Louis XV reception room. The curving lines, light colouring and voluptuous, frolicking figures combine to create a neo-rococo atmosphere. Coming so recently from France, Hutchison had to have seen some very grand examples of this style of decoration which would have prompted his final choice of motif.

The second aspect of this ceiling piece is the colour, the brushstroke and the concern for light and atmosphere. The oval composition was executed in pale shades of yellow and mauve, a palette also favoured by Symbolist and art nouveau artists. Furthermore, pigment has been applied in short, quick, juxtaposed strokes which is closer to the Impressionist method. The overall rendering of light and atmosphere also recall their concerns. However, the subject matter and the use of illusionistic space are distinctly non-Impressionist goals which reveals the artist struggling between a traditional mode of representation and the

newer discoveries of Impressionism.

As mentioned earlier, Hutchison also received a second mural commission, this time from George Darling in Hudson Heights c. 1902. Here (cat. no. 2, fig. 8) one senses the artist more at ease with his subject matter. As in William Brymner's 1899 commission at the Charles Porteous house on the Island of Orleans,¹¹¹ Hutchison portrays the four seasons. Ten panels depict the Hudson Heights environs and the Lake of Two Mountains with three smaller ones describing birds in flight at different times of the day. With each season, Hutchison displays appropriate differences in subject matter, colour, atmosphere and the quality of light. On each panel, there is evidence of short, broken brushstrokes as was seen in the ceiling piece for the Hosmer residence. However, in this cycle, Hutchison has combined this device with broader, flatter marks, a method the French Impressionists did not employ. Rather, he tends to adopt only those Impressionist tendencies that will be most useful to his particular vision of nature.

One of the freshest paintings from this 1900-1920 period is the Portrait of Mrs. A.E.A. Whitlock (cat. no. 7, fig. 9). It represents Hutchison still struggling with figurative painting but also shows his growing confidence in treating the landscape. The figure of Mrs. Whitlock is, unfortunately, laboured and heavily painted, perhaps the result of working from a photograph. She is treated in such sharp contrast to her Hudson Heights setting that it looks like two completely separate paintings. To consider just the flower garden is to confront one of Hutchison's most Impressionist works. The garden is suffused with dazzling sunlight and deep shadow. The flowers are merely suggested by quick, short daubs of light pink and blue paint that are juxtaposed with rich blue and purple strokes to represent shadow. Even Mrs. Whitlock's hat

is loosely painted like the flowers and foliage around her. The effect is one of dappled light falling through trees and over Mrs. Whitlock's left shoulder.

Hutchison uses this lighter palette and broken brushstroke in a number of other canvases painted around the same time, for example, Felling Trees on Mount Victoria, Hudson Heights, Quebec (cat. no. 92, fig. 10) and Untitled [Whitlock Gold Course, Hudson Heights] (cat. no. 99, fig. 11). Again he combines French Impressionist short, quick brushmarks to highlight the areas of brightest illumination and a longer, wide stroke that fills in broader areas of the composition.

Landscape (cat. no. 109, fig. 12) in the collection of The Montreal Museum of Fine Arts is one of Hutchison's finer paintings of the 1900-1920 period. Again, the artist is concerned with presenting light and atmosphere. However, in Landscape (cat. no. 109) the composition encompasses a much larger view of nature and addresses different spatial problems. Whereas trees formed a solid background in Portrait (cat. no. 7), space has not been closed off in Landscape (cat. no. 109). Through the trees that frame the foreground on the left and right sides is a vista of fields, village, water and hills. To lead the viewer through the scene Hutchison has employed the device of a curving road which he will often reemploy. Due to the intensity of the enveloping summer light, objects and natural forms lose their solidity and shimmer in the haze. Short strokes of colour are used in the left foreground tree; while some of this foliage has been highlighted with sunlight and by lightly valued green, there are also shadows among the leaves made by equal strokes of a deep blue. However, this broken colour technique is not used consistently throughout. Longer sweeping movements represent the broader areas of sunlight and long cast shadows.

The areas of highest illumination are golden and light green while darker greens and many shades of blue evoke shadow. One senses the buildup of colour by successive layers of hues from darker to lighter tones. The pigment has been lightly thinned and the texture is dry, almost chalky, giving the impression of the brush being dragged across the surface. This method enhances the luxurious atmosphere where forms are not defined by crisp, smooth outlines.

Moving from summer to winter themes, October Snow, Baie St. Paul (cat. no. 15, fig. 13) in the Art Gallery of Ontario is one of the artist's few dated paintings (1912) and is an early example of Hutchison's second major painting locale: Charlevoix County. October Snow (cat. no. 15) epitomizes much of the artist's later choice of subject matter, and format, hence its significance in his oeuvre.

It is not known exactly when F.W. Hutchison began painting in Charlevoix, and Baie St. Paul in particular. It may have been earlier than this 1912 canvas as his teacher, William Brymner, had painted in Baie St. Paul in 1885, 1896 and c. 1900¹¹² and he may have suggested it to his students. Clarence Gagnon also frequented Baie St. Paul in the early years of the twentieth century, living there on and off between 1909 and 1924. As mentioned Hutchison knew Gagnon, their first meeting possibly at the Art Association classes in the late 1890's or through their mutual friend, Billy Maxwell. The two artists certainly knew each other by 1904 when Gagnon produced a drypoint portrait of Hutchison.¹¹³ As Hutchison and Gagnon became lifelong friends, he may have been especially influential in introducing Hutchison to Charlevoix. It may have been Hutchison's favourite painting ground judging by the large number of canvases describing the County. Mrs. Hutchison writes:

This area captivated his imagination and he never ceased to love it. The mountains there, he claimed,

were on a perfect scale for painting: he loved the country and the French-Canadians with their picturesque villages and simple lives. ¹¹⁴ (Fig. 14.)

Every summer Hutchison spent most of his vacation at Charlevoix, with some time spent at his family's summer residence in Hudson Heights. In Baie St. Paul he rented yearly until the early 1940's, a red brick house complete with verandah from Captain and Madame Cimard. ¹¹⁵ (fig.15). On a typical day Hutchison would pack up his open touring car and go off to look for an appropriate site to paint: St. Féréol, St. Tite-des-Caps, Cap-au-Corbeau, Les Ebouléments, St. Urbain, St. Hilarion, La Malbaie, Port-au-Persil, St. Siméon, Laurentian Park and the Gaspé (fig. 16). According to Kathleen Daly Pepper, Hutchison was not the adventurous type and would seek a paintable scene from the side of the road where he could easily park the car and unload his painting equipment. ¹¹⁶ By contrast, the Group of Seven hiked and portraged through the wilderness to find subjects.

To the younger painters like Kathleen Daly, George Pepper and Yvonne Housser he would frequently describe variations in the shifting atmosphere, unusual lighting conditions and noteworthy colour patterns. ¹¹⁷ As a painter and a teacher he constantly reinforced his belief that one had to know one's subject well in order to paint it accurately and honestly. This had been advocated earlier by Brymner and Chase. As a result, Hutchison never felt the need to elaborate upon nature or to embellish it to achieve a "prettier" image.

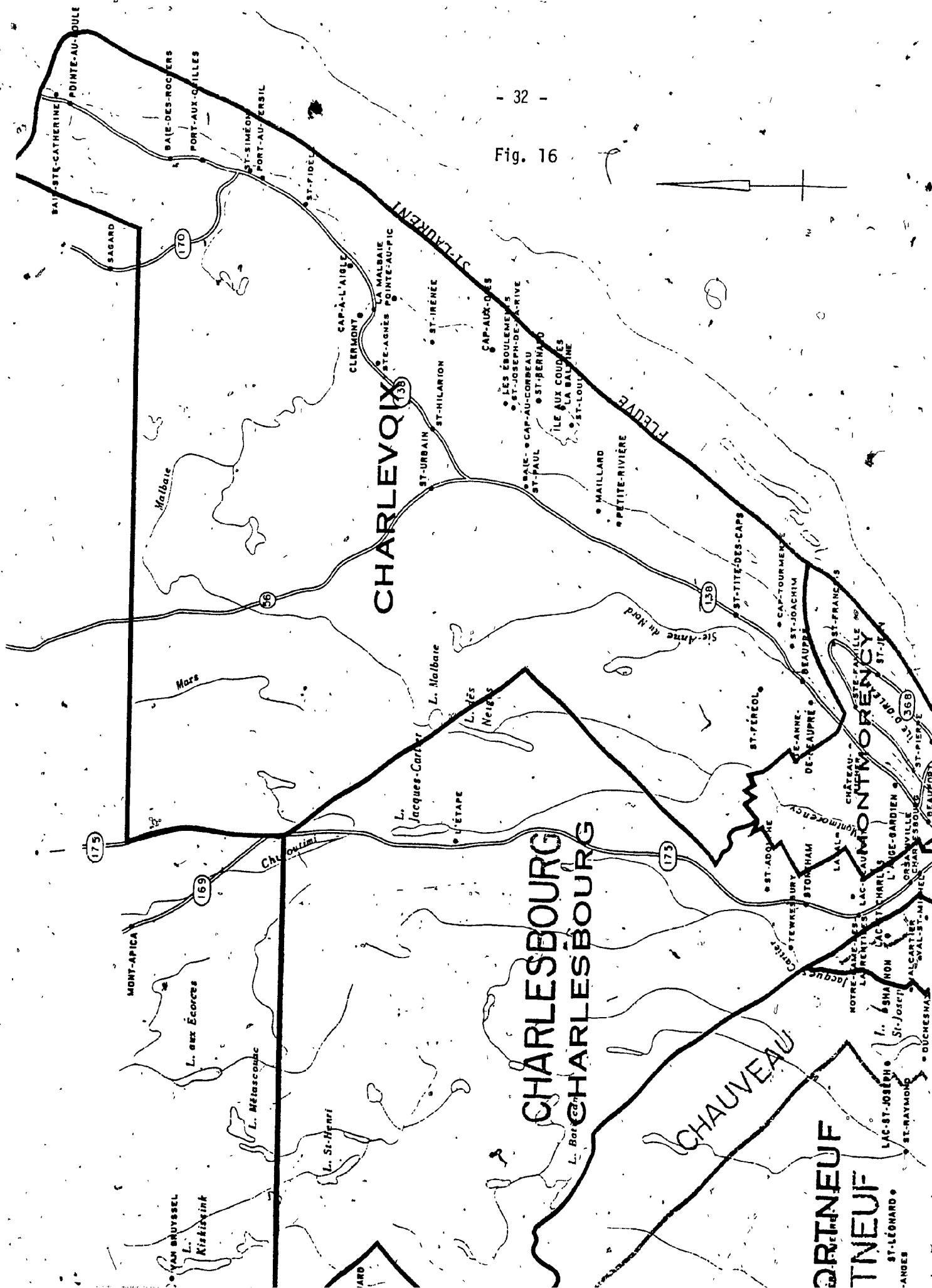
Baie St. Paul became a thriving summer art community over the course of the first four decades of the twentieth century, attracting many amateur and professional artists like A.Y. Jackson, Arthur Lismer (1885-1969), A.H. Robinson, Paul Caron (1874-1941), Randolph Hewton (1888-1960), Kathleen Daly, George Pepper (1903-1962), Edwin Holgate



Fig. 14



Fig. 15



(1892-1977), Robert Pilot, Sarah Robertson (1891-1948), Mabel May (1884-1971), Rita Mount (1888-1967), Herbert Raine (1875-1951) and Anne Savage (1896-1971).¹¹⁸ Americans also numbered among the visitors, the most prominent being William Glackens (1870-1938).¹¹⁹ Clarence Gagnon in Paris observed in 1933:

I hear that Baie St. Paul is overrun with painters from all over America; and the Gaspé coast will see them too. The whole Salmagundi Club will take root there.¹²⁰

Mrs. Hutchison writes of that time.

In the evening, friends often dropped in, painters from Canada and the United States who loved to come to the Baie, the Eddie Boyds and the George Wrights, and the Carl Andersons from Westport, Connecticut; Jack Kelly and Granville Smith from New York; Kay and George Pepper from Toronto, who had a camp at St. Urbain, and the roving Jean and Jori Palardy, who had a house first at St. Urbain and later at Petite Rivière. These formed the backbone of social life in that hospitable kitchen. Charlie Greenshields and his friends, all keen and enthusiastic amateur painters; Bob Pilot, who was then unmarried, was installed for the summer in a tiny hotel on top of Les Eboulements. Marie Davis and Rollande Sicotte were other serious painters who lived at the Belle Plage Hotel during their stay at the Baie. These and many other artists dropped in at the Baie for a sojourn or en passant, but there was always a permanent group who came to stay.¹²¹

A.Y. Jackson offers this description in a letter dated December 2, 1925 to Clarence Gagnon, then in Paris.

Later we [Jackson and Marius Barbeau] crossed over to Baie St. Paul. Boyd and family were staying with the Cimors and Hutchison at the usual place so we had some happy gatherings. After the Boyds left Barbeau came - he is a great chap - one of the most interesting individuals in this country. . . he and Abbé Cimon got along famously. Hutchison was lost without you - said it did not seem like Baie St. Paul at all.¹²²

It has been indicated with Untitled [Horses and Sleighs in a Winter Landscape] (cat. no. 113) and other works of that period that

Hutchison had a fascination with rural Quebec and its habitants. This continues in October Snow, Baie St. Paul (cat. no. 15). The picturesque farmhouses with their dormer windows and sloping bellcast rooflines, the rustic, sometimes leaning, barns and sheds, the habitant in his red horsedrawn sleigh are all distinctive images of earlier provincial life.

October Snow (cat. no. 15) is a key work like Landscape (cat. no. 109) because Hutchison has expanded his basic horizontal composition, to a deeper, three-dimensional space. In the case of October Snow (cat. no. 15), this was no doubt due to a difference in terrain. While the Hudson Heights environs are relatively flat, Charlevoix is more mountainous. With this early Charlevoix canvas, Hutchison has again chosen to portray a much larger slice of nature and, as in Landscape (cat. no. 109), deals with new spatial problems. He has solved them in both works by following established rules of recession and atmospheric perspective, i.e. the foreground is clearly in focus with the middle ground and background having less emphasis on detail. The artist has again included a strong diagonal in the form of a road which leads the viewer directly through the space to the background hills. Compositionally, the painting is well balanced and structured.

The factors that make October Snow (cat. no. 15), like Landscape (cat. no. 109) an Impressionist work are the overall quality of light and atmosphere, the colour, some of the brushwork and the diagonal accent of the road played off against a decorative display of the left buildings and the background mountains. However, in the case of the Baie St. Paul painting, the clear air and light are cold and hard.

Albert H. Robson in his 1932 book Canadian Landscape Painters describes October Snow, Baie St. Paul:

In this painting of a little French-Canadian village, the artist has been primarily interested in

the play of warm light and cool shadow on the snow and houses. The picture is a subtle and poetic arrangement, with emphasis placed on atmospheric envelopment and charm of colour.¹²³

To perceive colour in shadows is another distinguishing trait of Impressionism and probably the first Canadian artist to accurately observe and paint this phenomenon in winter was Maurice Cullen in his 1896 canvas Logging in Winter, Beauport.¹²⁴

Cullen recognized that cast shadows on snow were blue since the snow reflected the blue sky. Where the sunlight fell directly on the snow, he built up a gleaming light impasto. The public denounced him for his false colouring, yet he dared to oppose the popular concept and many other painters followed in the same vein.¹²⁵

Hutchison and Cullen's attitude toward winter landscape, is exemplified by other artists working in Quebec like Marc-Aurèle de Foy Suzor-Coté, Gagnon, Jackson, Robinson and Pilot. Their often brilliant winter canvases are a unique contribution to Canadian Impressionism and distinguish it from both French and American Impressionism with its gentler treatment of winter light and atmosphere, as seen in Alfred Sisley's Snow at Louveciennes¹²⁶ and Late Afternoon, Winter, New York by Frederick Childe Hassam (1859-1935).¹²⁷

Clarence Gagnon and A.H. Robinson painted scenes of Charlevoix, similar, at least in subject matter, to Hutchison's. However, in comparing Gagnon's Village in the Laurentian Mountains¹²⁸ and Robinson's Saint-Tite-des-Caps¹²⁹ with Hutchison's October Snow (cat. no. 15), the main difference lies in the treatment of form and in paint application. Gagnon and Robinson delineate forms much more clearly by laying pigment down in purer, broader areas. The result is a much flatter, more decorative design. Hutchison does not separate forms and colour so definitively and his forms melt into the landscape. Also, his painterly brushstrokes are more readily visible throughout and he creates a greater sense of tex-

ture than is evident in the others' painting.

Hutchison's interest in open-air painting was probably first influenced by William Merritt Chase who opened the Shinnecock Summer Art School expressly so his students could paint directly from nature. Photographs possibly taken in the late 1920's or in the 1930's show Hutchison working directly out of doors with folding easel, canvas, palette and brushes (figs. 17, 18). This is in sharp contrast not only to Brymner but also to the working method of the Group of Seven who caught the impression in an 8" x 10"/20.3 x 25.4 cm sketch and then worked it up into a finished canvas in the studio during the winter months. Mrs. Hutchison describes his method:

He was quiet and leisurely in deportment, except when he painted, when, in sharp contrast to his usual slow tempo, he painted quickly and with great vigour. His large canvases were done 'on the spot' and he seldom worked over or changed a canvas or sketch once he had finished it, which he usually did in one sitting.¹³⁰

Hutchison's art dealer, William R. Watson, concurs.

Hutchison was one of the first of our outdoor painters: I once had to take the sand out from behind a large canvas stretcher. Even his largest pictures have the freshness of sketches.¹³¹

Kathleen Daly Pepper who with her husband, George, had a cottage in St. Urbain from the 1930's on remembers him working on a canvas in any kind of weather. His method was to rapidly lay out in charcoal his initial impression of the scene with little detail. Then he would start painting. According to Mrs. Pepper, Hutchison never kept his pigments separated on his palette but mixed them all together.¹³² Thus from a distance in October Snow (cat. no. 15), what seems like brown, is actually umber mixed with reds, greens, blues and purples. The shimmering, often intense colour, the variety of brushstroke, the use of a palette knife and the general surface tex-



Fig. 17



Fig. 18

ture of this canvas are similar to winter paintings by the Canadian-American Impressionist, Ernest Lawson, in particular his 1907 renderings of winter on the Harlem River.¹³³

If 1900-1920 can be taken to represent Hutchison's experiments with Impressionism and applying these discoveries to the interpretation of his native Quebec, 1920-1940 symbolizes the fruition of his studies and his attaining a more personal manner. The most obvious difference between these two periods is that while still retaining the earlier freshness of a captured moment from nature, the later paintings are realized by an even looser, more fluid manner. Hutchison appears to have significantly thinned his pigment so that the brushmark seems still wet. He also used fewer broken brushstrokes in this later phase and relied more upon the longer, sweeping gestures. Another difference between the two periods is the actual scale of the works. Whereas an average 1900-1920 canvas was about 24" x 30"/61 x 76.2 cm, some 1920-1940 canvases are as large as 40" x 50"/101.6 x 127 cm, dimensions which occur only after 1920.

It is curious that with the progress of painting in the twentieth century, Hutchison remained relatively untouched by it. He may have heard of the newer directions being taken in French painting by such artists as Van Gogh, Seurat, Gauguin and Cézanne; yet this generation of painters did not influence him at all. In 1898 a group of painters called "The Ten" first exhibited at Durand-Ruel's gallery in New York. In reaction to the custom of exhibiting with the National Academy of Design and the Society of American Artists, they hoped by their dissociation from these institutions to attract more public attention. More important than public reaction was the effect The Ten had upon American

painting.

By the time of Twachtman's death in 1902, everybody was an impressionist, and even those who did not carry its carte d'identité were influenced by the impact of the style.¹³⁴

Hutchison was, therefore, not taking any major chances by his choice of an Impressionist manner. He was just one among many second generation Impressionists working in the United States, Canada and France.

Contrasted to The Ten was "The Eight" who first exhibited in New York in 1908. They rebelled against the softness of Impressionism and the idealization that went with it. The Eight chose to paint the urban scene and the people who populated it. Two members of the group, William Glackens and Ernest Lawson adopted an Impressionist technique but they used it more vigorously than The Ten and expanded its application to include the cityscape, an original contribution in terms of subject matter to the history of American painting.

Hutchison knew both Glackens and Lawson as the latter was also a member of the Salmagundi Club in New York. A photograph taken in 1937 shows Lawson being fêted with an honourary dinner and in the front row, third from the right, sits Hutchison who was President of the Club that year.¹³⁵ Glackens, on the other hand, was a summer visitor to Baje St. Paul and a photograph in a private collection shows Glackens and Hutchison standing together in a garden.¹³⁶ Hutchison's technique of painting landscape in the 1900-1920 period is closest to Lawson's. The following descriptions of Lawson's approach could be applied to Hutchison.

Lawson's paintings are particularly concerned with nature in her changing seasons. They also show his strong feeling for form and design, and his delight in the pigment itself. He worked with palette knife and brush and, at times, with his thumbs, building layer on layer of paint over a period of time, without losing a quality of freshness and spontaneity . . .¹³⁷

Lawson used a range of colors and way of applying paint that divorced his work from that of Monet and related him closely to Sisley. Intricately laced together in a typical Lawson scene were slivers of paint applied with the edge of a palette knife and then slightly spread onto the canvas surface by the face of the instrument. . . . He infused his best pictures with a soft, hazy light that caused the various parts of his compositions to merge in an admixture of interlaced color that suggested forms rather than describing them minutely.¹³⁸

Whereas Lawson continued to the end to paint with a thick application of pigment, Hutchison in his mature work of the 1920's and 1930's became much lighter. For a while though, before 1920, these two artist's approach was quite similar and one can only speculate if Lawson had a direct influence upon Hutchison.¹³⁹

Baie St. Paul-Midi (cat. no. 20, fig. 19) is one of many street-scenes that Hutchison painted around Charlevoix. These are most often painted at street level as opposed to a higher vantage point that looks down upon a scene. Like Baie St. Paul-Road Shrine (cat. no. 21, fig. 20), the contrast between fully illuminated surfaces and those in shadow is dramatic.

Another view of Baie St. Paul confirms the artist's predilection for the charm of the old habitant house which sits directly on a winding street. Like Baie St. Paul-Midi (cat. no. 20) the small 8" x 10"/20.3 x 25.4 cm sketch Untitled [Street in Baie St. Paul] (cat. no. 41, fig. 21) is a representative example with its mansard roof lines, dormer windows and white picket fences.

Hutchison's Impressionist tendencies can also be seen in Baie St. Paul-Road Shrine (cat. no. 21). While its looser, more fluid paint application is typical of this period, the artist has again used a variety of brushstroke to define his forms. Only in the leaves of the tree

at the top does he use short, quick strokes. Wider, longer marks are much more common. They suggest patches of sunlight and shadow on the land and on the hills, while the use of a palette knife for the water creates a sensation of reflections. The broadest treatment occurs in the background hills which are the most loosely defined and pushed up monumentally almost to the top of the picture. This was also true in October Snow, Baie St. Paul (cat. no. 15) and will be seen again in later paintings.

Though Hutchison was an awkward figure painter, the small scale inclusion of the habitant in the two Baie St. Paul streetscenes and in Baie St. Paul-Road Shrine (cat. no. 21) is convincing. Gagnon and Robinson similarly animated their scenes. The art historian, François-M. Gagnon, points out that while the Quebec painters and The Group of Seven were both inspired by Canadian landscape, what they included and what they omitted in their compositions make their vision, concept and attitude very different. François-M. Gagnon remarks:

They [The Group of Seven] had put forth a vision of the Canadian landscape in a sort of pre-cultural state, devoid of the influence of different cultures which transformed it into inhabited territory. It is noticeable that the Group instinctively avoided themes conveying too many human traces in the landscapes. The vast open spaces, still untouched by civilization, as were Northern Ontario, the Far North or the Rockies, were much more attractive to them than the representation of the regional Canadian entity. The representation of the Quebec landscape, where traces are found on the environment of a different and older culture, posed a specific problem to the painters of the Group of Seven.¹⁴⁰

Comparing Hutchison's Baie St. Paul-Road Shrine (cat. no. 21) with J.E.H. MacDonald's The Wild River¹⁴¹ and The Solemn Land¹⁴² and Lawren Harris' Above Lake Superior¹⁴³ and North Shore, Lake Superior¹⁴⁴ one is immediately aware of the lack of human reference in the latter's work.

Examples of pure landscape without reference to human presence are rare in Hutchison's oeuvre. Perhaps the artist was to a small degree influenced by The Group of Seven in such works as Winter Birches, Hudson Heights (cat. no. 107, fig. 22), Lake: Laurentide Park in the collection of the Beaverbrook Art Gallery (cat. no. 27, fig. 23) and High Tide, bas de la Baie, Baie St. Paul (cat. no. 52, fig. 24). However, more typical of the later period are his panoramic "domesticated" canvases of Charlevoix with its rolling hills, small villages, rustic farms and cultivated fields. This can be readily seen in Saint-Siméon, Québec in the collection of the Musée du Québec (cat. no. 64, fig. 25), The Village of St. Urbain in the Canadian Club of New York (cat. no. 78, fig. 26), On the Road to Murray Bay at The Montréal Museum of Fine Arts (cat. no. 57, fig. 27) and St. Hilarion (cat. no. 61, fig. 28). Of the four, On the Road to Murray Bay (cat. no. 57) is the most ambitious and perhaps the most successful.

The most striking features of this 40" x 50"/101.6 x 127 cm canvas are the light, the deep three-dimensional space and the loose brushwork. Typical of Hutchison, he has framed the scene, with a wayside cross on the left as in Baie St. Paul-Road Shrine (cat. no. 21) and a farmhouse on the right with a spacious view behind. Another typical compositional device is the winding dirt road which was also used by Gagnon in Village in the Laurentian Mountains, by Robinson in Saint-Tite-des-Caps and by Jackson in Winter, Charlevoix County.¹⁴⁵ The overall shimmering sunlight in On the Road to Murray Bay illuminates the middle background and casts the rest of the composition into patches of light and shadow.

On the Road to Murray Bay (cat. no. 57) has been described briefly

in the following ways:

"The Road to Murray Bay" also sounds a dramatic note with its leaden clouds above the rising country scored by a road and dotted with buildings.¹⁴⁶

ON THE ROAD TO MURRAY BAY, by F.W. Hutchison, N.A., R.C.A., is a broadly painted landscape in the region which has often occupied this Canadian artist's brush. The wayside cross, the team descending the hilly road, and the typical homes and barns are set down with authority, and the sunny expanse beneath the cloud-filled sky adds interest to the distance.¹⁴⁷

The hilly terrain which creates an undulating pattern, echoes the movement of the light. As a result of the shifting patterns, the colour vibrates between light and dark. The farms nestling comfortably into rolling hills are fully integrated into the landscape and do not stand out as separate entities. A.Y. Jackson also achieved this impression in paintings like Valley of the Gouffre Rivière,¹⁴⁸ though Hutchison would never place as much emphasis on the curving lines. To emphasize the rapid movement of the light, Hutchison laid down his colour quickly; only in the foreground does he pay more attention to detail with thinner brushstrokes. Again one notices the absence of the French Impressionists' short, broken strokes of vibrating colour.

The existence of a smaller 24½" x 29½"/62.2 x 74.9 cm version of On the Road to Murray Bay (cat. no. 57) in the collection of the Mount Royal Club of Montreal (cat. no. 60, fig. 29) also brings into question the plein-air painting method of French Impressionism. One should probably state that with Hutchison that there were exceptions to this practice. The smaller version has a more sketch-like quality than the larger work. One should remember that Hutchison did have a studio in New York and he must have painted there during those long winter months. Referring to winter, how did Hutchison produce his snowy Charlevoix canvases? Did he manage to get to Baie St. Paul during his Christmas

and Easter breaks or did the artist adapt summer paintings to winter ones in his studio? The complete answer is unknown. However, it should be noted that there exists an almost exact summer replica (cat. no. 16) of October Snow, Baie St. Paul (cat. no. 15) from the 1900-1920 period.

The two paintings On the Road to Murray Bay (cat. nos. 57 and 60) typify the Quebec attitude toward landscape as defined by François-M. Gagnon. The Montreal art critic, Robert Ayre, also confirms this attitude when he wrote:

You can always pick out Hutchison by his green, but there are other unmistakable characteristics. His breadth of handling, for instance, which is not so broad as to become impersonal. You always feel that he looks at the hills and the villages with warm good humour; big as the rhythms may be down around Baie St. Paul, they are not hostile to man, and the painter always has room for what I might call the domestic side of the landscape. His is a settled country, of houses huddled close to the earth, of human beings and their furniture, of horses, and even ducks and turkeys. They don't dominate, but neither are they dominated: they are important parts of the bigger scheme. It is a settled country, but it is in no sense what we think of as pastoral . . . 149.

It is interesting, but not unusual, that an Anglo-Saxon like Hutchison should depict themes of this kind. Though his French was broken and halting, he would often speak to the farmers whom he painted (fig. 30), and his homes both in Hudson Heights and Baie St. Paul were filled with old pine furniture, hooked rugs and pottery.¹⁵⁰ This fondness for Quebec crafts may have been prompted in part by Clarence Gagnon who was determined not to let these cultural traditions of Charlevoix die out. (Gagnon even commissioned women of the Baie St. Paul area to hook rugs and to weave in order to keep these



Fig. 30

POOR COPY
COPIE DE QUALITEE INFERIEURE

arts alive.) Another neighbour and friend at Baie St. Paul was Jean Palardy who collected French Canadian furniture. Thus Hutchison did not only paint the landscape but appreciated its culture as well. Of course, he did choose the more positive aspects of life in rural Quebec; scenes of poverty and struggle do not appear.

As well as his views of villages and streetscenes, Hutchison also did studies of individual farmhouses and barns. So fascinated was he by French Canadian architecture that some of his canvases could almost be called "house portraits." Take, for example, from this 1920-1940 period Untitled [Brown House, Winter, Hudson Environs] (cat. no. 103, fig. 31), Untitled [Cornfield and White House in Summer, Charlevoix] (cat. no. 69, fig. 32), Le vieux moulin de la Baie Saint-Paul in the collection of the Musée du Québec (cat. no. 45, fig. 33), Untitled [House, Outskirts of Baie St. Paul] (cat. no. 72, fig. 34), and Untitled [The Old Barn] (cat. no. 75, fig. 35).

Hutchison also painted water, sometimes as a small element of his landscapes, sometimes as a predominant theme. Barachois Bay (cat. no. 50, fig. 36) is one of his finest works from this later period where water is the main motif. The treatment of the water in the foreground and the one foreground boat with its two-tone paint scheme recall Claude Monet's 1869 La Grenouillère (Metropolitan Museum of Art in New York). Though Hutchison was not as preoccupied with painting water as the Impressionists, he expanded the basic Impressionist principle of nature in less solid form to include quickly changing atmospheric conditions as was the case with On the Road to Murray Bay (cat. no. 57) and with Saint-Siméon, Québec (cat. no. 64), where a squall is rising in the background. Such dramatic

changes in atmosphere were not portrayed by the French Impressionists. Rather, they painted light under more stable conditions and evoked the sense of light in transition by choosing specific hours of the day. In this way, Hutchison again deviates from the original tenets of the French movement to develop a form of generational Impressionism.

Hutchison's Barachois Bay (cat. no. 50) relates to the slightly earlier 1928 canvas Portofino, Italy (cat. no. 14, fig. 37) in its basic horizontal format. Similarly, the water shifts with the breeze and dances with light, an effect achieved by a buildup of undulating brushstrokes. This contrasts to his other paintings where water is more flatly painted with a palette knife. The Bridge at Avallon, France (cat. no. 12, fig. 38), Stream with Geese, Charlevoix of McGill University (cat. no. 66, fig. 39) and High Tide, bas de la Baie, Baie St. Paul (cat. no. 52) portray quiet waters with colourful surface reflections. By means of the palette knife, each stroke is filled with many colours so that the eye blends it together from a distance.

The final decade of Hutchison's artistic production, 1930-1940, shows the artist painting with even greater freedom and an even looser handling. Colour continues to be vibrant, sometimes brilliant. Après l'orage in the collection of the Musée du Québec (cat. no. 46, fig. 40) and Winter, Charlevoix County (cat. no. 81, fig. 41) are two representative works. They are full of movement and capture a brief moment in time; they also reveal how Hutchison deals with planar and recessionary space.

Après l'orage (cat. no. 46) is a small piece measuring 12" x 16"/30.5 x 40.6 cm. The sky creates a mood of contrast: dark remnants of a storm are visible to the right of the church, and sun

streams through patches of cloud, highlighting some areas and casting others into shadow. As a result, there is a feeling of rapid atmospheric change in this left-to-right horizontal format. In Après l'orage (cat. no. 46) like the streetscenes the vantage point is low moving up to the white house and village which are silhouetted against the sky. In the foreground, trees, bushes and grasses are quickly suggested by short dabs while the middle ground and background are loosely handled as in On the Road to Murray Bay (cat. no. 57) and Barachois Bay (cat. no. 50).

The most obvious difference between Après l'orage (cat. no. 46) and Winter, Charlevoix County (cat. no. 81), besides the two seasons of the year, is that the atmosphere is more stable in the latter. However, like Après l'orage (cat. no. 46) and On the Road to Murray Bay (cat. no. 57), sunlight illuminates the landscape in patches. Typical of Hutchison in this winter canvas, are the rolling Charlevoix hills and farms, the variety of blues on the snow, the framing device on the left side, the snow packed road disappearing into the distance and the inclusion of habitants. Whereas Après l'orage (cat. no. 46) was a planar composition, Winter, Charlevoix County (cat. no. 81) like On the Road to Murray Bay (cat. no. 57) presents a view of deep, recessional space painted from a high vantage point.

One of the major differences between this winter scene and the 1912 October Snow, Baie St. Paul (cat. no. 15) is the flatter surface texture, which helps to distinguish the pre-1920 period, with its impasto, from the post-1920 period. In Winter, Charlevoix County (cat. no. 81) Hutchison does not use the short brushstroke that was seen in the foreground of Après l'orage (cat. no. 46).

F.W. Hutchison's vision of Quebec landscape changes little throughout his career. But his manner changes with time in his broader use of colour, in the looser brushwork and the choice of larger vistas of landscape often on a larger scale canvas. His explorations into light, atmosphere, seasonal and hourly changes and colour place his style within the category of generational Impressionism. His pre-occupation with interpreting Charlevoix County relates him to the Quebec approach to painting landscape. Hutchison was not a member of any school of painting like The Group of Seven or the Beaver Hall Hill Group nor did he have followers. He simply painted in his own manner that which he honestly witnessed. His canvases are, therefore, devoid of pretension and are a lasting statement of his vision and imagination.

CONCLUSION

The name of F.W. Hutchison is not well known today in the history of Canadian art. It has already been indicated that, in his lifetime, Hutchison did receive some recognition and was favourably received in the Montreal press by such writers as S. Morgan-Powell and Robert Ayre. His art dealer, William R. Watson, was a staunch supporter¹⁵¹ who during the course of the eighteen years he represented the artist, sold approximately forty works to private collectors and to such institutions as the Musée du Québec (cat. no. 45), the Canadian Club of New York (cat. no. 78) and the Mount Royal Club of Montreal (cat. no. 60).¹⁵² Watson even tried several times to interest H.O. McCurry, Director of The National Gallery of Canada, in acquiring a Hutchison for their permanent collection.¹⁵³ On one occasion, in 1950 after Hutchison's 1949 solo exhibition, the art dealer shipped St. Hilarion (cat. no. 61) to Ottawa for consideration but it was declined for purchase.¹⁵⁴ In the end, The National Gallery never did buy a Hutchison. The canvas, Marsh Haying (cat. no. 55), now in their collection is Hutchison's Royal Canadian Academy diploma piece which was deposited in 1942.

The artist, Robert Pilot, also tried to persuade McCurry to purchase a work by his friend Hutchison. This information is revealed in McCurry's reply dated December 10, 1947 in which he states:

For several years now I have been looking for a good example of Mr. Hutchison's work but none of the things I have so far been able to see have been wholly satisfactory examples of his work. If you could help us to find an outstanding painting by him I am sure the Trustees will be happy to take action . . .

I regret that a retrospective exhibition in the National Gallery is not possible at the present time. We have a very stringent rule against one-man shows of the work of living artists, for reasons I am sure you will appreciate. However, there is no reason why a one-man show should not be arranged for Montreal, Quebec, Toronto and perhaps London, Ontario, where there is great activity.¹⁵⁵

It speaks well for Pilot's faith and friendship toward Hutchison that he at least tried to bring the artist more recognition even though he was unsuccessful with The National Gallery. A more lasting contribution by Pilot was the foreword he wrote to the 1949 catalogue that commemorated Hutchison's one-man exhibition at the Watson Art Galleries.

One private collector who strongly admired Hutchison's work was the Montreal collector, Sidney A. Dawes. According to his daughter, Dawes took such personal interest in the artist that on several occasions in the late 1940's and early 1950's he went to Hudson Heights to visit the ailing artist and his wife.¹⁵⁶ Dawes subsequently donated three large canvases from his collection to McGill University: Lake of Two Mountains, Painted from the Artist's Home (cat. no. 106), Stream with Geese, Charlevoix (cat. no. 66) and Autumn landscape: Farm near St. Urbain (cat. no. 47).

Among the public collections where Hutchison is represented, the largest holding of his work is in the Musée du Québec. In all, they purchased six paintings: Paysage Laurentien, Baie Saint-Paul (cat. no. 29), Environs des Eboulements (cat. no. 24), Après l'orage (cat. no. 46) discussed in chapter 2, Le vieux moulin de la Baie Saint-Paul (cat. no. 45), Over the Hill, Bay of Pérsil (cat. no. 58) and Saint-Siméon, Québec (cat. no. 64) also mentioned in,

chapter 2. Paul Rainville who was then Director even approached William R. Watson for more information about Hutchison. This inquiry was passed on to J.C. Heaton of W. Scott & Sons who replied on July 22, 1936.¹⁵⁷ Rainville also wrote the artist directly a couple of years later again seeking further facts for his records at the museum. Hutchison replied with a short biography which he compiled with the aid of his wife.¹⁵⁸

So, considering Hutchison received some attention and support during his painting career, why is he relatively unknown today? Why are we more aware of the achievements of his Quebec contemporaries like Clarence A. Gagnon, Albert H. Robinson and Robert W. Pilot? An obvious explanation seems to lie in the matter of Hutchison's dual residence. As already discussed, the artist spent the majority of each year between c. 1903 and 1940 teaching in New York City with a few months spent in the Hudson Heights area and in Charlevoix. Hutchison was partially known to Canadians and partially to Americans though his presence in Quebec appears to have been better recognized judging by the almost total lack of information available on the artist in New York.¹⁵⁹

Another explanation has to do with the personality of the man himself. Hutchison was a quiet, gentle man who loved to observe and contemplate life from a distance. He was not the extrovert that A.Y. Jackson was; it simply went against his character. Had he been more aggressive and stayed in Montreal or New York all year round perhaps he would have left a more permanent mark on either city's art community. His problem, in short, was largely a matter of visibility.

What, then, is the purpose of reviving F.W. Hutchison in this thesis? The answer is that to better comprehend and more fully appreciate mainstream Quebec landscape painting, Hutchison is a good example. He was just one among many Canadian Impressionists who interpreted his native province. Therefore, by placing him within a mainstream, greater differentiation can be made between general developments in twentieth century Canadian painting and the truly innovative. This is not to denigrate the quality of Hutchison's work but rather to associate him with the common concerns of the time. Today, his paintings remain fresh and vigorous, documents of rural life in Quebec in the early decades of the twentieth century. This seems a worthwhile legacy for anyone to leave behind.

FOOTNOTES

FOOTNOTES

¹ "Art Exhibition Soon to Close," The Witness, April 16, 1913.

² François-M. Gagnon, "Painting in Quebec in the Thirties," The Journal of Canadian Art History, vol. III, nos. 1 & 2 (Fall, 1976), pp. 3-4.

³ Clarence Gagnon first visited France in 1903. He stayed until 1909 studying, painting and travelling around Europe. Between 1911 and 1914 he divided his time between Montreal, Baie St. Paul and Paris. This was followed by another period of residency in Paris from 1917 to 1919. Gagnon's final stay in Paris was the longest, 1924 to 1936.

⁴ For a more complete overview of the political and social climate of Canada in the late nineteenth century see: Dennis Reid, "Our Own Country Canada"; Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto 1860-1890 (Ottawa: The National Gallery of Canada for the Corporation of the National Museums of Canada, 1979), intro., pp. 2-8.

⁵ Collection of Miss Eileen Hutchison, Montreal, family scrapbook. It was confirmed by another niece of the artist's, Mrs. Clarence Nelson, Interview, Hudson, March 2, 1975.

⁶ Miss Eileen Hutchison, Interview, Montreal, February 10, 1978 and Rev. Wm. Cochrane, D.D., ed., The Canadian Album, vol. II (Brantford, Ontario: Bradley, Garretson & Co., 1893), p. 172.

⁷ Cochrane, p. 172.

⁸ 1871-72: J.H. Hutchison, Stonecutter, Dorchester Avenue, St. Antoine Ward, Lovell's Montreal Directory for 1871-72 (Montreal: John Lovell & Son, 1871). Also confirmed in a brief biography written by Mrs. F.W. Hutchison now in the possession of Mr. Thomas Edwards, Montreal, n.d.

⁹ Mrs. Clarence Nelson, Interview.

¹⁰ Biography, Mrs. F.W. Hutchison, p. 2.

¹¹ Ibid.

¹² Ibid. Also confirmed in F.W. Hutchison's handwriting on an information form deposited with The National Gallery of Canada, Ottawa, January 8, 1943. Also in a letter by Hutchison to Mr. Paul Rainville

dated February 18, 1941 in the collection of the Musée du Québec.

13 Joan Murray, Impressionism in Canada 1895-1935 (Toronto: Art Gallery of Ontario, 1974), p. 10.

14 "Views of Art Teaching; A Very Interesting Lecture by Mr. William Brymner," The Gazette, March 26, 1895.

15 Ibid.

16 Ibid.

17 Art Association of Montreal, 36th Annual Report (Montreal: Art Association of Montreal, 1896). The annual reports for the years 1889 to 1900 were also examined.

18 Biography, Mrs. F.W. Hutchison, p. 2.

19 Ibid. Mrs. Clarence Nelson concurs that Hutchison worked for several bank note companies though she did not know their exact names. Mrs. Nelson's son, David, has a number of bank note engravings which may or may not have been worked on by F.W. Hutchison. They are from the Canada Bank Note Company, the British American Bank Note Company (Ottawa), the Continental Bank Note Company (New York) and the Franklin Bank Note Company (New York).

20 Biography, Mrs. F.W. Hutchison, p. 2. Also information form, The National Gallery of Canada, 1943 and letter to Rainville, 1941. Rosina A. Florio, Assistant Director, the Art Students League of New York, letter to the author, November 26, 1979:

I have checked out Frederick William Hutchison and can find no record of his having attended the Art Students League. However, this does not mean that he did not study here because at one point we had a fire and many records were destroyed by water.

21 Ronald G. Pisano, William Merritt Chase (New York: Watson-Guption Publications, 1979), p. 15.

22 Florio, letter to the author: "The system of teaching then is the same as we have now and that is all students are taught on an individual basis."

23 Biography, Mrs. F.W. Hutchison, p. 2.

24 Ibid.

- 25 Biography, Mrs. F.W. Hutchison, pp. 2-3.
- 26 Art Association of Montreal, 38th Annual Report (Montreal: Art Association of Montreal, 1899), p. 4.
- 27 Biography, Mrs. F.W. Hutchison, p. 3.
- 28 David Wistow, Canadians in Paris 1867-1914 (Toronto: Art Gallery of Ontario, 1979).
- 29 Murray, p. 10.
- 30 Ibid.
- 31 Wistow, p. 6.
- 32 Biography, Mrs. F.W. Hutchison, p. 3. Also information form, The National Gallery of Canada, 1943 and letter to Rainville, 1941.
- 33 Wistow, p. 6. For an eyewitness account of studying at Julian's under Laurens and Constant at almost the exact time Hutchison was enrolled there see: Alphaeus P. Cole, "An Adolescent in Paris: The Adventure of Being an Art Student Abroad in the Late 19th Century," The American Art Journal, vol. VIII, no. 2 (November, 1976), pp. 111-115.
- 34 Biography, Mrs. F.W. Hutchison, p. 4. Hutchison's visit to Brittany is confirmed by two $4\frac{1}{2} \times 7$ "/11.4 x 17.8 cm oil sketches which are entitled Roscoff 1900 (cat. no. 11) and Port in Brittany (cat. no. 10) both dated 1900.
- 35 Sylvain Allaire, "Les canadiens au salon officiel de Paris entre 1870 et 1910: sections peinture et dessin," The Journal of Canadian Art History, vol. IV, no. 2 (1977/78), pp. 141-154.
- 36 Laurier Lacroix, "Les Artistes Canadiens Copistes au Louvre (1838-1908)," The Journal of Canadian Art History, vol. II, no. 1 (Summer, 1975), pp. 54-70.
- 37 "Mr. Frederick W. Hutchison; The Success of a Canadian Artist in a Paris Competition," The Montreal Daily Star, April 2, 1901.
- 38 William Brymner, contributor, 39th Annual Report (Montreal: Art Association of Montreal, 1900), p. 4.

39 Hutchison's prizes for drawing, composition and figure painting from Julian's are confirmed by the artist on an undated information form deposited with The National Gallery of Canada. There are four such forms in the artist's file: one was received January 8, 1943 (mentioned in footnote 12); one is a questionnaire completed for Who's Who in American Art received August 6, 1945; and two are undated.

40 Biography, Mrs. F.W. Hutchison, p. 4. The Fraser Institute has since been demolished.

41 Edmond Dyonnet, R.C.A., Memoirs of A Canadian Artist (Montreal: 1951), p. 30.

42 Leo Cox, The Pen and Pencil Club 1890-1959 (Montreal: The Pen and Pencil Club, 1959), p. 13.

43 Ibid., p. 3.

44 Papers and annual reports for 1913 in the collection of The Arts Club, Montreal.

45 Maxwell account book in the Percy Nobbs Room, McGill University, Montreal.

46 Georgina Lucas, "Hosmer House," Mansions of the Golden Square Mile; A Descriptive Guide, ed. Christina Cameron (Montreal: Concordia University, 1976), p. 13.

47 Biography, Mrs. F.W. Hutchison, p. 5. Ken Darling, the son of George Darling, thinks he remembers the commission came about before Hutchison's departure for New York c. 1903-04. Interview, Hudson Heights, January 25, 1975.

48 Biography, Mrs. F.W. Hutchison, p. 5.

49 Letter by William Brymner, Montreal, Quebec to Clarence Gagnon, Paris, France, April 28, 1904 in the collection of the McCord Museum, Montreal. Also in the Lovell's Montreal Directory F.W. Hutchison is listed at his father's address for 1902-04. After 1904 he is no longer included.

50 Florio, letter to the author: "David Milne did study at the Art Students League in 1903-04."

51 Record sheet of employment in the library of the College of the City of New York.

52 The City College Quarterly, vol. IV, no. 3 (October, 1908), p. 208.
Also record of employment.

53 Ibid.

54 Trows General Directory of the Boroughs of Manhattan & Bronx, City of New York, vol. CXX (1907), p. 720. Hutchison maintained this address according to Trows until 1925.

55 Biography, Mrs. F.W. Hutchison, p. 5.

56 The National Academy of Design, Annual Exhibition Catalogue (New York: The National Academy of Design, 1926-35). Also Trows General Directory, 1933-34, p. 1674. The Directory was not issued from 1926-33 except for the year 1931 which listed Hutchison's address as The Salmagundi Club, 47 - 5th Avenue.

57 Biography, Mrs. F.W. Hutchison, p. 5.

58 Ibid.

59 Ibid.

60 The Salmagundi Club, 75th Anniversary, Special Exhibition Paintings-Sculpture (New York: The Salmagundi Club, 1945), n.p.

61 Ibid.

62 Leonora Milbank, Executive Secretary, The National Arts Club, letter to the author, October 20, 1976:
.....outside of verifying that Mr. Hutchison was a member of The National Arts Club, we have no application, nor letters of any kind.

63 "Montrealer Honoured," The Montreal Daily Star, May 22, 1935.

64 In an interview with Mrs. F.W. Hutchison, Hudson Heights, in the fall of 1974 she mentioned several times Hutchison's love for The Salmagundi Club and how much he enjoyed spending time there. She repeats this in the biography she wrote, p. 17.

65 Hutchison's prize for black and white painting is confirmed by the artist on one of the undated information forms at The National Gallery of Canada.

66 Scrapbook in the library of The Salmagundi Club, New York. In the scrapbook there are some, by no means all, Club Bulletins and exhibition catalogues. There does not appear to be a complete set of either in any library consulted so far.

67 Report of nominations committee, The Salmagundi Club, New York, 1936-37: F.W. Hutchison first Vice-President; Report of nominations committee, The Salmagundi Club, New York, 1937-38 and 1938-39: F.W. Hutchison, President.

68 Record sheet of employment.

69 Ibid.

70 The City College Quarterly, vol. XVIII, no. 2 (June, 1922), p. 38.

71 The National Academy of Design, 98th Annual Exhibition (New York: The National Academy of Design, 1923), p. 12.

72 The date is confirmed in a letter written by Hutchison from New York to Kathleen Daly Pepper, Toronto in the spring of 1928 just before he set sail from New York. The letter is still in Mrs. Pepper's possession.

73 Biography, Mrs. F.W. Hutchison, p. 14.

74 Clarence Gagnon in a letter to Horatio Walker dated December 12, 1928, Paris in the collection of the McCord Museum, Montreal. A photograph in a private Montreal collection shows Gagnon and Hutchison standing in front of a lake, encircled by mountains, in Switzerland.

75 Biography, Mrs. F.W. Hutchison, p. 16.

76 See Catalogue of Cited Works and Exhibitions.

77 S. M. [Morgan]. P. [Powell], "Art and The Post-Impressionists," The Montreal Daily Star, March 29, 1913.

78 S. Morgan Powell, "Montreal Art Association: Spring Exhibition," The Yearbook of Canadian Art 1913 (Toronto: J.M. Dent & Sons, Ltd., 1913), pp. 234-35.

79 S. Morgan-Powell, "Forty-Fifth Annual Spring Exhibition of the Art Association," The Montreal Museum of Fine Arts Library, Art Association of Montreal Scrapbook, vol. 5, p. 434.

80 "Lower St. Lawrence Area Scenes Inspire Brush of F.W. Hutchison; Collection on View at Art Association of Montreal Shows Good Material Supplied by Quaint French-Canadian Villages," The Gazette, March 9, 1940.

81 S. Morgan-Powell, "Second Annual Show of Quebec Landscapes By Mr. F.W. Hutchison," The Montreal Daily Star, March 12, 1928.

82 St. George Burgoyne, "W. Scott & Sons Leaving Business As Art Dealers in Firm's 80th Year," The Gazette, March 4, 1939.

83 "Frank Stevens Dies, Aged 74," The Montreal Daily Star, November 4, 1946.

84 Ibid.

85 Watson Art Galleries, Sales Book, no. 2 (1928-1957), in the collection of The National Gallery of Canada, Ottawa.

86 "Hutchison Exhibition At Watson Galleries; Lower St. Lawrence Scenes Predominate in Collection of 70 Paintings," The Gazette, October 15, 1949.

87 Watson Art Galleries, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A. (Montreal: Watson Art Galleries, 1949), n.p.

88 A photograph in the collection of Kathleen Daly Pepper, Toronto, shows Hutchison and Pilot painting together in Baie St. Paul.

89 Watson Art Galleries, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., n.p.

90 "Artist is Honoured; Frederick Hutchison Named to American Academy," The Gazette, May 20, 1935.

91 Ibid.

92 Toronto Saturday Night, March 20, 1937.

93 Stanley E. McKinley, Associate Commissioner, United States Department of Justice, Immigration and Naturalization Service, Washington, D.C., letter to the author, August 30, 1978:

On the basis of the information furnished in your recent application, we are unable to locate any record relating to Frederick William Hutchison.

This Service has a central index of naturalizations which occurred on and after September 27, 1906. Therefore, if Mr. Hutchison has become a United States citizen, we would have a record of it.

Lawful permanent resident aliens may reside and work in the United States indefinitely without becoming citizens of this country.

94 Royal Canadian Academy of Arts Records in the collection of The Public Archives of Canada, Ottawa, vol. 8. Some of the individuals who signed Hutchison's nomination were Clarence Gagnon, C.W. Jeffreys, Frank Carmichael, Wylie Grier and Percy Nobbs.

95 Ibid.

96 Biography, Mrs. F.W. Hutchison, p. 19.

97 A set of floorplans by Hutchison & Wood, Architects, for the renovations of "Braeside" is privately owned in Niagara-on-the-Lake. F.W. Hutchison and his brother, Ernest, who were both still bachelors at that time, bought the house from the estate following the death of their father, John Henry Hutchison, in 1928.

98 Biography, Mrs. F.W. Hutchison, p. 20.

99 "Noted Artist F.W. Hutchison Dead at 82," The Gazette, May 4, 1953.

100 This painting has not been located but its existence has been confirmed by Mrs. Clarence Nelson.

101 Biography, Mrs. F.W. Hutchison, p. 6.

102 Mrs. Clarence Nelson, Interview.

103 Janet Grace Mills Braide, William Brymner (1855-1925); The Artist in Retrospect, Master of Fine Arts Thesis, Concordia University, Montreal, 1979, p. 76.

104 Kathleen Daly Pepper, Interview, Toronto, February 20, 1978.

105 Hutchison returned to this predominantly mauve colour scheme in a later Charlevoix painting (cat. no. 38).

106 René Huyghe, Anne Dayez, Michel Hoog and Charles S. Moffett, Impressionism; A Centenary Exhibition (New York: The Metropolitan

Museum of Art, 1974).

107 Ibid., p. 12.

108 Ibid., p. 21.

109 Ibid., p. 20.

110 Richard J. Boyle, American Impressionism (Boston, Mass.: New York Graphic Society, 1974), pp. 30-31.

111 Braide, p. 70.

112 Victoria A. Baker with the collaboration of Richard Dubé, François Tremblay, Images de Charlevoix 1784-1950/Scenes of Charlevoix 1784-1950 (Montreal: The Montreal Museum of Fine Arts, 1981), pp. 25-27.

113 Art Gallery of Greater Victoria, The Prints of Clarence Gagnon (Victoria: Art Gallery of Greater Victoria, 1981), cat. no. 1, pl. p. 7.

114 Biography, Mrs. F.W. Hutchison, p. 6.

115 Ibid., p. 9.

116 Kathleen Daly Pepper, Interview.

117 Kathleen Daly Pepper began visiting Baie St. Paul in the 1920's. As a single woman she went painting there sometimes with her friend, Yvonne Housser. Miss Daly married George Pepper in the late 1920's. In the interview with her in February, 1978 she fondly described Hutchison at Baie St. Paul and how helpful he was in teaching her and other young artists how "to see."

118 For further information on the artists of Charlevoix see Baker.

119 Kathleen Daly Pepper, Interview.

120 Clarence A. Gagnon, Paris, in a letter to Horatio Walker, December 2, 1925. McCord Museum Archives, Montreal.

121 Biography, Mrs. F.W. Hutchison, pp. 21-22.

122 A.Y. Jackson, Toronto, in a letter to Clarence Gagnon, December 2, 1925. McCord Museum Archives, Montreal.

- 123 Albert H. Robson, Canadian Landscape Painters (Toronto: The Ryerson Press, 1932), p. 109, repr. in colour. It is amusing to note that Robson who seems to have admired Hutchison's work when he wrote F.W. Hutchinson may well be considered a prominent Quebec artist, although definitely associated with the art life of the United States. Mr. Hutchinson maintains a summer residence in his native province and most of his pictures are Canadian in subject matter. His landscapes have a fine diffusion of light. He is a true impressionist with an exquisite sense of colour. (P. 108.)

In this reference and in the identification of the painting on p. 109 he spelt the artist's name wrong.

- 124 Logging in Winter, Beauport, 1896, Art Gallery of Hamilton.
- 125 J. Russell Harper, Painting in Canada; A History (Toronto: University of Toronto Press, 1966), p. 255.
- 126 Snow at Louveciennes, 1874, The Phillips Collection, Washington, D.C.
- 127 Late Afternoon, Winter, New York, 1900, The Brooklyn Museum.
- 128 Village in the Laurentian Mountains, c. 1924, The National Gallery of Canada.
- 129 Saint-Tite-des-Caps, 1928, Art Gallery of Ontario.
- 130 Biography, Mrs. F.W. Hutchison, p. 18.
- 131 William R. Watson, Retrospective: Recollections of a Montreal Art Dealer (Toronto: University of Toronto Press, 1974), p. 62.
- 132 Hutchison's working method was learned in the interview with Kathleen Daly Pepper.
- 133 Winter on the River, 1907, Whitney Museum of American Art. For four versions of almost the same scene see: Adeline Lee Karpisak, Ernest Lawson 1873-1939 (Arizona: The University of Arizona Museum of Art, 1979), figs. 10-13, p. 23.
- 134 Boyle, p. 209.
- 135 Henry & Sidney Berry-Hill, Ernest Lawson-American Impressionist 1873-1939 (Leigh-on-Sea, England: F. Lewis, Publishers, Limited,

1968), p1. 140.

136 This photograph is in the possession of Kathleen Daly Pepper, Toronto.

137 Moussa M. Domit, American Impressionist Painting (Washington: The National Gallery of Art, 1973), p. 40.

138 University of New Mexico Art Gallery, Impressionism in America (Albuquerque: University of New Mexico Art Gallery, 1965), p. 15.

139 Also working in New York around 1920 were artists like John Sloan (1871-1951), George Bellows (1882-1925), Walt Kuhn (1877-1949) and Edward Hopper (1882-1967). Their "realist" concerns had no impact whatever upon Hutchison.

140 François-M. Gagnon, p. 3.

141 The Wild River, 1919, The Faculty Club, University of Toronto.

142 The Solemn Land, 1921, The National Gallery of Canada.

143 Above Lake Superior, c. 1922, Art Gallery of Ontario.

144 North Shore, Lake Superior, 1926, The National Gallery of Canada.

145 Winter, Charlevoix County, 1933, Art Gallery of Ontario.

146 The Gazette, March 9, 1940.

147 Repr. & note, The Gazette, May 13, 1950.

148 Valley of the Gouffre Rivière, c. 1933, McMichael Canadian Collection.

149 Robert Ayre, "Vivid Impressions By F. Hutchison," The Standard, March 16, 1940.

150 Mrs. F.W. Hutchison and Kathleen Daly Pepper both remember the artist's inability to speak French fluently and they both recall his preference for decorating with native crafts.

151 Watson, Retrospective, pp. 61-62.

152 Watson Art Galleries, Sales Book, no. 2 (1928-1957).

153 Written on the inside cover of the 1949 Hutchison exhibition catalogue published by the Watson Art Galleries which is in the artist's file at The National Gallery of Canada is the following note dated October 17th.

Dear McCurry:

This is the final group of Hutchison's work-selected as the best available by Mrs. Hutchison-I can very sincerely recommend No: 50 or 49 as being of sufficient importance & quality for the N.G. Can you possibly come down & see them?

Sincerely

William R. Watson

154 Acquisition files, The National Gallery of Canada.

155 Letter by H.O. McCurry, The National Gallery of Canada, Ottawa to Robert Pilot, Montreal dated December 10, 1947 in the artist's file at the Art Gallery of Hamilton.

156 Interview with Joan Bourne, Westmount, February 24, 1978.


157 Letter by J.C. Heaton, Montreal to Paul Rainville, Musée du Québec dated July 22, 1936 in the artist's file at the Musée du Québec.

158 Letter by F.W. Hutchison, Hudson Heights to Paul Rainville, Musée du Québec dated February 18, 1941 in the artist's file at the Musée du Québec.

159 On research trips to New York in October, 1976 and April, 1978 the following institutions were consulted without any success: the Art Students League, the Frick Reference Library, the New York Public Library, the Metropolitan Museum Library, the Museum of Modern Art Library, the Archives of American Art, the New York Historical Society, the National Arts Club, The National Academy of Design and The Salma-gundi Club.

ABBREVIATIONS & PRELIMINARY REMARKS:

- AAM Art Association of Montreal. Became The Montreal Museum of Fine Arts in 1948.
- AGO Art Gallery of Ontario, Toronto.
- AGT The Art Gallery of Toronto.
- MMFA The Montreal Museum of Fine Arts.
- NAD The National Academy of Design, New York.
- NGC The National Gallery of Canada, Ottawa.
- OSA Ontario Society of Artists. Annual exhibitions held at The Art Gallery of Toronto.
- RCA Royal Canadian Academy of Arts. Annual exhibitions held alternately at The Art Gallery of Toronto and the Art Association of Montreal.

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- 1.) All mentions placed in square brackets, for example, Untitled [Aurora] are made by the author.
 - 2.) Dimensions are given in inches and centimeters, height preceding width.
 - 3.) In the catalogue of located works, works of different mediums are catalogued chronologically.
 - 4.) Works mentioned in the catalogue of cited works and exhibitions are listed according to their first exhibition reference.

CATALOGUE OF LOCATED WORKS

CATALOGUE OF LOCATED WORKS

MURAL PAINTING (in chronological order):

1. Untitled [Aurora] 1901
oil on canvas
70 in. x 10 ft./177.8 cm x 3.04 m (approx.)

Inscription: Signed and dated l.r., F.W. Hutchison/1901.

Provenance: Charles R. Hosmer Residence, architect Edward Maxwell.

Dept. of Physical & Occupational Therapy, McGill University, Montreal

2. Untitled [The Four Seasons, Hudson Heights] c. 1902
oil on canvas
13 panels total: 10 panels each approx. 18 x 36 in./45.7 x 91.4 cm & 3 panels each approx. 18 x 30 in./45.7 x 76.2 cm

Inscription: Signed east winter panel l.l., F.W. Hutchison.

Provenance: Commissioned by George Darling.

Private Residence, Hudson Heights

3. Untitled [Winter Landscape] c. 1920
oil on plaster
35 x 53 in./88.9 x 134.6 cm

"Braeside," (Hutchison's family residence), Hudson Heights

PORTRAITS AND FIGURE STUDIES (in chronological order):

4. Old Pete c. 1890
oil on canvas
13 x 8½ in./33 x 21.6 cm

Inscription: Signed l.r., FW Hutchison

Exhibitions: (possibly Montreal, The Arts Club, 22 March-19 April 1919, Exhibition of Paintings by Mr. F.W. Hutchison, no. 17 as Old Pete (a fisherman); Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 74.)

Private collection, Kingston

5. Untitled [Female Nude] c. 1900-05
pencil on paper
18 x 20 in./45.7 x 50.8 cm

Inscription: Signed l.r., F.W.H.

Provenance: Acquired from Mrs. F.W. Hutchison.

Private collection, Hudson Heights

6. Untitled [Women in a Landscape] c. 1908-09
oil on canvas
44½ x 43½ in./113.7 x 111.1 cm

Provenance: Commissioned by Mr. Harry Hutchison.

Private collection, Montreal

7. Portrait of Mrs. A.E.A. Whitlock c. 1915
oil on canvas
29½ x 23½ in./74.9 x 60.3 cm

Inscription: Signed l.l., F.W. Hutchison.

Provenance: Presented by Mrs. John Henry Hempsted, daughter of Mrs. A.E.A. Whitlock.

Whitlock Golf & Country Club, Hudson Heights

8. Portrait of Mrs. Maiben Aird c. 1920
charcoal on paper
20 x 14 1/8 in./50.8 x 35.9 cm

Inscription: Signed l.l., F.W. Hutchison.

Provenance: Gift from the artist to Mrs. Maiben Aird.

Private collection, Hudson Heights

9. Portrait of Ernest Hutchison 1923
oil on board
8½ x 5½ in./21.0 x 14.6 cm

Inscription: Signed and dated l.r., 23/FWH.

Provenance: Acquired from Mrs. F.W. Hutchison.

Private collection, Montreal

LANDSCAPE:

FRANCE (in chronological order):

10. Port in Brittany 1900
oil on board
4½ x 7 in./11.4 x 17.8 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Walter Klinkhoff Gallery, Montreal, 1977; present location unknown.

11. Roscoff 1900
oil on board
4½ x 7 in./11.4 x 17.8 cm

Inscription: Signed, titled and dated l.l., F.W. Hutchison; Roscoff 1900 and verso, F.W. Hutchison.

Provenance: Acquired from Mr. Harry Hutchison.

Private collection, Montreal

12. The Bridge at Avallon, France 1928
oil on canvas
24½ x 29 1/8 in./61.6 x 74 cm

Inscription: Signed l.r., F.W. Hutchison.

Provenance: Gift from the artist to Mr. & Mrs. Clarence Nelson.

Exhibitions: (possibly Montreal, AAM, 21 November-22 December 1929, 51st RCA, no. 109 as Avallon, Spring Time; Montreal, Watson Art Galleries, October 1949, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A. [no cat. no.] as Avalon, France.)

Bibliography: "Hutchison Exhibition At Watson Galleries; Lower St. Lawrence Scenes Predominate in Collection Of 70 Paintings," The Gazette (15 October 1949).

Private collection, Hudson

ITALY (in chronological order):

13. Assisi 1928
oil on board
10 x 13½ in./25.4 x 33.7 cm
Provenance: Mrs. Allan Howard.
Exhibition: (possibly Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 93.)
Private collection, Hudson
14. Portofino, Italy 1928
oil on canvas
24½ x 29½ in./62.9 x 75.6 cm
Inscription: Signed l.r., F.W. Hutchison.
Provenance: Acquired from the artist.
Private collection, Hudson Heights

QUEBEC - LOWER ST. LAWRENCE (by title and decade): 1910-19

15. October Snow, Baie St. Paul 1912
oil on canvas
30½ x 36 in./76.8 x 91.4 cm
Inscription: Signed and dated T.l., F.W. Hutchison 1912.
Provenance: Gift of Mr. & Mrs. Frank P. Wood, 1912.
Exhibition: Toronto, AGT, 1935, Summer Exhibition, no. 56.
Bibliography: Art Gallery of Toronto, Bulletin, vol. 1, no. 2 (May 1927), p. 7, repr. p. 8; Albert H. Robson, Canadian Landscape Painters (1932), p. 109 repr. in colour; Art Gallery of Ontario, Art Gallery of Ontario; the Canadian Collection (1970), no. 845, p. 202.
Art Gallery of Ontario (845)
16. Summer, Baie St. Paul c. 1915-20
oil on canvas
27½ x 34½ in./70.5 x 87.6 cm
Private collection, Niagara-on-the-Lake

17. Untitled [Children Picking Flowers, Charlevoix] c. 1915-20
oil on canvas board
7 7/8 x 9 7/8 in./20.0 x 25.1 cm.
Inscription: Signed l.c., FW Hutchison and verso, FW Hutchison.
Private collection, Hudson Heights
18. Untitled [Women Spinning] c. 1915-20
oil on canvas
24 x 30 in./61.0 x 76.2 cm
Private collection, Niagara-on-the-Lake
19. Waterfall, Peribonka River c. 1915-20
oil on canvas
16 x 20 in./40.6 x 50.8 cm
Inscription: Signed l.r., F.W. Hutchison and verso, Waterfall,
Peribonka River.
Provenance: Fraser Bros. Auction, Montreal, December 1976, lot
no. 44; present location unknown.

QUEBEC - LOWER ST. LAWRENCE (by title and decade): 1920-29

20. Baie St. Paul-Midi c. 1920-25
oil on canvas
15 1/2 x 19 1/2 in./39.4 x 49.5 cm
Inscription: Signed l.r., FW Hutchison.
Provenance: Purchased from Continental Gallery, Montreal,
c. 1940-41 by Mr. Alex Gravel.
Exhibition: (possibly Montreal, AAM, 1-17 March 1940, Exhibition
of Paintings by F.W. Hutchison, N.A., R.C.A., no. 94 as Le Midi,
Baie St. Paul.)
Private collection, Westmount
21. Baie St. Paul-Road Shrine c. 1920-25
oil on canvas
15 1/2 x 19 1/2 in./40.0 x 49.5 cm
Inscription: Signed l.r., FW Hutchison.

Provenance: Purchased from Continental Gallery, Montreal,
c. 1940-41 by Mr. Alex Gravel.

Exhibition: Montreal, AAM, 1-17 March 1940; Exhibition of Paint-
ings by F.W. Hutchison, N.A., R.C.A., no. 62 as Bas de la Baie.

Bibliography: "Lower St. Lawrence Area Scenes Inspire Brush of
F.W. Hutchison; Collection on View at Art Association of Montreal
Shows Good Material Supplied by Quaint French-Canadian Villages,"
The Gazette (9 March 1940).

Private collection, Westmount

22. Bay St. Paul 1920
oil on board
8 x 9 3/8 in./20.3 x 23.9 cm

Inscription: Signed l.l., F.W. Hutchison and verso, F.W.
Hutchison/Bay St Paul/1920.

Provenance: Mr. Gerald Stevens; S. Breitman Antiques, Westmount,
1977; present location unknown.

23. En Route to Murray Bay c. 1925-30
oil on canvas
16 x 20 in./40.6 x 50.8 cm

Inscription: Signed l.l., F.W. Hutchison.

Provenance: Watson Art Galleries; acquired from Mrs. F.W.
Hutchison.

Miss Warda Drummond, Montreal

24. Environs des Eboulements 1927
oil on canvas
16 1/8 x 20 in./41.0 x 50.8 cm

Inscription: Signed l.r., F.W. Hutchison and verso 1927/F.W.
Hutchison/Environs des Eboulements.

Musée du Québec (34 248 P)

25. Farm Yard c. 1920
oil on canvas
12 x 16 in./30.5 x 40.6

Inscription: Signed l.r., FW Hutchison.

Bibliography: Bram Garber, A collector's choice of Canadian Art; The Bram Garber Collection (1981), p. 8 repr.

Mr. Bram Garber, Peerless Rug Limited, Montreal

26. Clarence Gagnon Fishing: Bas de la Baie Chute, Baie St. Paul
c. 1920-24
oil on board
9 5/8 x 11 1/4 in./24.5 x 29.9 cm

Provenance: Acquired from Mrs. F.W. Hutchison.

Private collection, Montreal

27. Lake: Laurentide Park c. 1920-25
oil on canvas
30 x 36 in./76.2 x 91.4 cm

Provenance: Purchased by Lord Beaverbrook, 1958.

Exhibitions: (possibly Montreal, AAM, 17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 75 as Lac Alouette, Laurentide Park); Montreal, Watson Art Galleries, October 1949, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 11.

Bibliography: "Hutchison Exhibition At Watson Galleries; Lower St. Lawrence Scenes Predominate in Collection Of 70 Paintings," The Gazette (15 October 1949); Adrien Robitaille, "Un art intime, savant et avant tout profond; F.W. Hutchison à la Galerie Watson," Le Devoir (20 octobre 1949); Beaverbrook Art Gallery, Beaverbrook Art Gallery Paintings (1959), p. 16.

Beaverbrook Art Gallery, Fredericton (59.106)

28. Mill on The Remie, P.Q. c. 1925-30
oil on canvas
25 x 29 1/2 in./63.5 x 75.6 cm

Inscription: Signed l.l.; FW Hutchison and verso, Mill on The Remie, P.Q.

Provenance: National Academy of Design Diploma Work.

National Academy of Design, New York (426)

29. Paysage Laurentien, Baie Saint-Paul c. 1920-25
oil on canvas
16 x 20 in./40.6 x 50.8 cm

Inscription: Signed l.l., FW. Hutchison.

Exhibition: Montreal, MMFA, 27 November 1981-3 January 1982,
Images de Charlevoix 1784-1950/Scenes of Charlevoix 1784-1950,
no. 21, repr.

Musée du Québec, Quebec (34 578 P)

30. Pink House, Baie St. Paul, Quebec c. 1920

oil on canvas

19½ x 25½ in./49.5 x 64.8 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Engineer's Club, Montreal; Jacoby Auction, Montreal,
May 18, 1978, lot no. 129; present location unknown.

31. St. Urbain, Quebec 1928

oil on canvas

11½ x 15½ in./29.2 x 39.4 cm

Inscription: Signed l.r., F.W. Hutchison and verso, St. Urbain/
PQ/F.W. Hutchison/1928.

Provenance: Fraser Bros. Auction, Montreal, June 1977, lot
no. 238; present location unknown.

32. Salmon Pool near St.-Urbain c. 1920

oil on canvas

25 x 30 in./63.5 x 76.2 cm

Inscription: Signed l.r., F.W. Hutchison and verso, Salmon Pool
near St. Urbain.

Provenance: Fraser Bros. Auction, Montreal, December 1976, lot
no. 80; present location unknown.

33. Squaw Mending Snow Shoe c. 1925-30

oil on canvas

15½ x 19½ in./39.4 x 49.5 cm

Inscription: Signed l.r., F.W. Hutchison and titled l.l., Squaw
Mending/Snow Shoe.

Provenance: Kastel Gallery, Westmount, 1976; Fraser Bros.
Auction, Montreal, March 1978, lot no. 296; Miss Warda Drummond,
Montreal; present location unknown.

34. Street, Baie St. Paul c. 1925
oil on canvas
15½ x 19½ in./39.4 x 49.5 cm
Inscription: Signed l.r., F.W. Hutchison.
Provenance: Mr. Sidney A. Dawes.
Exhibition: Montreal, Stevens Art Gallery, March 1946 [no cat. avail.]
Bibliography: "F.W. Hutchison Paints Baie St. Paul Scenes; Canadian Artist Presents Interesting Subjects at Show In Stevens Gallery," The Gazette (23 March 1946).
Private collection, Westmount
35. Street in Baie St. Paul c. 1925
oil on canvas
19½ x 25 5/8 in./49.5 x 65.1 cm
Inscription: Signed l.r., FW Hutchison and verso, FW Hutchison.
Provenance: Purchased from Watson Art Galleries, Montreal, December 1950 by Mr. Sidney A. Dawes.
Exhibition: (possibly Montreal, Watson Art Galleries, October 1949, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 52.)
Private collection, Westmount
36. Untitled [Autumn Landscape, Baie St. Paul] c. 1920
oil on canvas
19½ x 25½ in./49.5 x 64.8 cm
Inscription: Signed l.l., F.W. Hutchison.
Provenance: Purchased from Continental Gallery, Montreal, c. 1965 by Dr. A.F. Cameron.
Private collection, Montreal
37. Untitled [Farms, Charlevoix] c. 1925-30
oil on canvas
24 7/8 x 34 7/8 in./63.2 x 88.6 cm
Inscription: Signed l.l., FW Hutchison.
Private collection, Niagara-on-the-Lake

38. Untitled [Landscape with Distant Village, Charlevoix]
c. 1925-30

oil on canvas

27½ x 35½ in./69.2 x 89.5 cm

Private collection, Niagara-on-the-Lake

39. Untitled [Landscape with Oxen Ploughing, Charlevoix]
c. 1920-25

oil on canvas

40 1/8 x 50 in./101.9 x 127 cm

Inscription: Signed l.l., FW Hutchison.

Exhibitions: (possibly Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 61 as Oxen Ploughing; Montreal, Watson Art Galleries, October 1949, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 43 as Ploughing with Oxen.)

Private collection, Victoria

40. Untitled [Stream and Farm, Charlevoix] c. 1925-30
oil on canvas

27½ x 35½ in./69.9 x 90.2 cm

Private collection, Niagara-on-the-Lake

41. Untitled [Street in Baie St. Paul] c. 1920-25
oil on board

8 x 10 in./20.3 x 25.4 cm

Provenance: Acquired from Mr. Harry Hutchison.

Private collection, Montreal

42. Untitled [Street Scene, Baie St. Paul] c. 1925
oil on canvas

16 x 20 in./40.6 x 50.8 cm

Provenance: Acquired from Dr. Ernest Hutchison.

Private collection, Montreal

43. Untitled [White House and Sunflowers, Baie St. Paul] c. 1920
oil on board

8 x 10 in./20.3 x 25.4 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Acquired from the artist.

Private collection, Hudson Heights

44. Untitled [Yellow House, Charlevoix] c. 1925-30
oil on canvas
15½ x 19 5/8 in./39.4 x 49.9 cm

Inscription: Signed l.r., FW. Hutchison.

Private collection, Montreal

45. Le vieux moulin de la Baie Saint-Paul c. 1920-30
oil on canvas
31 7/8 x 38 in./81.0 x 96.5 cm

Inscription: Signed l.r., F.W. Hutchison and verso, Le moulin de la Séminaire.

Provenance: Purchased from Watson Art Galleries, Montreal, January 1948.

Exhibition: (possibly Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 95 as Le Moulin du Séminaire.)

Bibliography: The Gazette (7 February 1948), repr.

Musée du Québec, Quebec (A 48 1 P)

QUEBEC - LOWER ST. LAWRENCE (by title and decade): T930-39

46. Après l'orage c. 1935
oil on canvas
12 x 16 1/8 in./30.5 x 40.9 cm

Inscription: Signed l.r., FW Hutchison and verso, Passing Storm, Les Eboulements.

Musée du Québec, Quebec (34 247 P)

47. Autumn Landscape: Farm near St. Urbain c. 1930-35
oil on canvas
30 x 36 in./76.2 x 91.4 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Gift of Mr. Sidney A. Dawes.

McGill University, Montreal

48. Baie St. Paul c. 1930-35
oil on board
8 x 10 in./20.3 x 25.4 cm

Inscription: Verso, F.W Hutchison./Baie St. Paul.

Provenance: Dominion Gallery, Montreal; Continental Gallery, Montreal, 1978-79; present location unknown.

49. Baie St. Paul, Quebec c. 1930
gouache on paper
5 x 7½ in./12.7 x 18.4 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Acquired from Mrs. F.W. Hutchison.

Private collection, Montreal

50. Barachois Bay c. 1930
oil on canvas
24½ x 29½ in./62.2 x 74.9 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Purchased from Continental Gallery, Montreal, c. 1940-41 by Mr. Alex Gravel.

Exhibitions: Montreal, W. Scott & Sons, February-4 March 1933, [no cat. avail.]; Montreal, AAM, 16 March-16 April 1933, 50th AAM, no. 155; Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 84.

Bibliography: Reynald, "Toiles où s'exprime l'atmosphère du pays; Les paysages de F.-W. Hutchison, en montre aux galeries Scott, disent les repos et la joie de la campagne," La Presse (23 février 1933); "Lower St. Lawrence Area Scenes Inspire Brush of F.W. Hutchison; Collection on View at Art Association of Montreal Shows Good Material Supplied by Quaint French-Canadian Villages," The Gazette (9 March 1940).

Private collection, Westmount

51. Fishing Cove on the Gaspé Coast c. 1930-35
oil on canvas
12 x 16 in./30.5 x 40.6 cm

Inscription: Signed l.r., F.W. Hutchison.

Provenance: Watson Art Galleries, Montreal; acquired from Mrs. F.W. Hutchison.

Private collection, Hudson Heights

52. High Tide, bas de la Baie, Baie St. Paul c. 1930-35
oil on canvas
23½ x 29½ in./59.7 x 74.9 cm

Inscription: Signed l.r., FW Hutchison and verso, High Tide, bas de la Baie, Baie St. Paul.

Provenance: Mrs. F.W. Hutchison; Galerie Bernard Desroches, Montreal, 1977.

Exhibition: Montreal, Watson Art Galleries, October 1949,
Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 1.

Bibliography: "Hutchison Exhibition At Watson Galleries;
Lower St. Lawrence Scenes Predominate in Collection of 70
Paintings," The Gazette (15 October 1949).

Private collection, Montreal

53. Le jour de Lanne Nouvelle sur le Boulevard Pepper-Boyd Saint
Urbain, P.Q. c. 1935
watercolour and ink on paper
6½ x 7½ in./16.5 x 19.7 cm

Inscription: Signed l.r., F.W.H.

Provenance: Gift from the artist to Kathleen and George Pepper,
Toronto.

Private collection, Toronto

54. The Lower St. Lawrence c. 1930
oil on board
5 3/8 x 6 1/8 in./13.7 x 15.6 cm

Private collection, Westmount

55. Marsh Haying c. 1930-35
oil on canvas
25 x 30 in./63.5 x 76.2 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Stevens Art Gallery, Montreal, 1942; Royal Canadian Academy Diploma Work deposited 1942.

Exhibitions: Montreal, AAM, 18 November-17 December 1937, 58th RCA, no. 111; Montreal, MMFA, 19 November-19 December 1954, 75th RCA, no. 18.

Bibliography: The Public Archives of Canada, Ottawa, Royal Canadian Academy of Arts Minute Books, meeting of May 9, 1942; Robert H. Hubbard, ed., The National Gallery of Canada. Catalogue. Paintings and Sculpture. Volume 111: Canadian School (1960), p. 393, repr.; Colin S. MacDonald, A Dictionary of Canadian Artists, vol. 2 (1968), p. 497.

The National Gallery of Canada, Ottawa (4612)

56. The Melting Snow c. 1930-35
oil on canvas
25½ x 30½ in./64.1 x 76.8 cm

Inscription: Signed l.r., FW Hutchison and verso, The Melting Snow F.W. Hutchison.

Provenance: Continental Gallery, Montreal, 1976.

Exhibitions: (possibly Montreal, AAM, 18 November-17 December 1937, 58th RCA, no. 110; New York, New York World's Fair, 1 May-15 June 1939, Exhibition of Canadian Art (by The Royal Canadian Academy of Arts under the direction of The National Gallery of Canada), no. 36; Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 69.)

Private collection, Quebec

57. On the Road to Murray Bay c. 1935
oil on canvas
40 x 50 in./101.6 x 127.0 cm

Inscription: Signed l.l., FW. Hutchison.

Provenance: Purchased from Mrs. F.W. Hutchison through Watson Art Galleries, Montreal, 1946, Shepherd Fund.

Exhibitions: Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 86; Montreal, AAM, June 1946 [no cat. avail.]; Montreal Club 1960-69.

Bibliography: "Lower St. Lawrence Area Scenes Inspire Brush of F.W. Hutchison; Collection on View at Art Association of Montreal Shows Good Material Supplied by Quaint French-Canadian Villages," The Gazette (9 March 1940); Robert Ayre, "Vivid Impressions By F. Hutchison," The Standard (16 March 1940); "Galleries Are Rehung At Art Association," The Gazette (15 June 1946); The Gazette (13 May 1950), repr.; Montreal Museum of Fine Arts, Catalogue of Paintings (1960), p. 20.

Related work: cat. no. 60.

The Montreal Museum of Fine Arts, Montreal (46.964)

58. Over the Hill, Bay of Percil c. 1930
oil on canvas
30½ x 36 1/8 in./76.8 x 91.8 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Purchased from W. Scott & Sons, Montreal, 1936.

Exhibitions: Montreal, W. Scott & Sons, February-4 March 1933
[no cat. avail.]; Montreal, AAM, 16 March-16 April 1933, 50th
AAM, no. 153 as Over the Hills, Percil Bay, P.Q.

Bibliography: "Canadian Pictures by F.W. Hutchison," The Montreal Daily Star (22 February 1933); Reynald, "Toiles où s'exprime l'atmosphère du pays; Les paysages de F.-W. Hutchison, en montre aux galeries Scott, disent les repos et la joie de la campagne," La Presse (23 février 1933); The Gazette (10 April 1948), repr.

Musée du Québec, Quebec (A 36-36 P)

59. Pelée, Rivière Gaspé c. 1930
oil on canvas
24½ x 29½ in./62.2 x 74.9 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Purchased from Watson Art Galleries, Montreal, 1940 by Mr. Alex Gravel.

Private collection, Westmount

60. The Road to Murray Bay c. 1935
oil on canvas
24½ x 29½ in./62.2 x 74.9 cm

Inscription: Signed l.r., FW. Hutchison.

Related work: cat. no. 57.

Provenance: Purchased from Watson Art Galleries, Montreal, 1957.

Exhibition: Montreal, Watson Art Galleries; October 1949,
Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 20
as On the Road to Murray Bay.

Bibliography: "Hutchison Exhibition At Watson Galleries; Lower
St. Lawrence Scenes Predominate in Collection Of 70 Paintings,"
The Gazette (15 October 1949).

The Mount Royal Club, Montreal

61. St. Hilarion c. 1935
oil on canvas
39½ x 49½ in./100.3 x 125.1 cm

Inscription: Signed l.r., FW. Hutchison.

Provenance: Purchased from Watson Art Galleries, Montreal, 1950
by Mr. Sidney A. Dawes.

Exhibitions: New York, NAD, 18 March-10 April 1936, 111th NAD,
no. 38; Montreal, AAM, 1-17 March 1940, Exhibition of Paintings
by F.W. Hutchison, N.A., R.C.A., no. 68; Montreal, Watson Art
Galleries, October 1949, Exhibition of Paintings by F.W.
Hutchison N.A., R.C.A., no. 50.

Bibliography: La Patrie (1 March 1940), repr.; Robert Ayre,
"Vivid Impressions By F. Hutchison," The Standard (16 March
1940); "Hutchison Exhibition At Watson Galleries; Lower St.
Lawrence Scenes Predominate in Collection Of 70 Paintings,"
The Gazette (15 October 1949), repr.; La Presse (22 October
1949), repr.

Related work: cat. no. 63.

Private collection, Westmount

62. St. Hilarion, Quebec c. 1930
gouache on paper
5 x 7½ in./12.7 x 18.4 cm

Inscription: Signed l.r., F.W.H.

Private collection, Montreal

63. St. Hilarion in Summer c. 1930-35
oil on canvas
12 x 16 in./30.5 x 40.6 cm

Related work: cat. no. 61.

Inscription: Signed l.r., FW Hutchison.

Provenance: Acquired from Mrs. F.W. Hutchison.

Miss Warda Drummond, Montreal

64. Saint-Siméon, Québec c. 1930
oil on canvas
30 1/8 x 40 1/4 in./76.5 x 102.2 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Purchased from Stevens Art Gallery, Montreal, 1940.

Exhibitions: (possibly New York, NAD, 20 March-6 April 1930, 105th NAD, no. 261 as St. Siméon; Toronto, AGT, November 1930, 51st RCA, no. 92 as St. Siméon; Montreal, AAM, 20 March-19 April 1931, 48th AAM, no. 134 as St. Siméon; Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 71; Montreal, Stevens Art Gallery, November 1940 [no cat. avail.]; Montreal, MMFA, 27 November 1981-3 January 1982, Images de Charlevoix 1784-1950/Scenes of Charlevoix 1784-1950, no. 22, repr.

Bibliography: "Lower St. Lawrence Area Scenes Inspire Brush of F.W. Hutchison; Collection on View at Art Association of Montreal Shows Good Material Supplied by Quaint French-Canadian Villages," The Gazette (9 March 1940); Robert Ayre, "Vivid Impressions By F. Hutchison," The Standard (16 March 1940); The Gazette (7 December 1940), repr.

Musée du Québec, Québec (A 40 99 P)

65. St. Urbain, P.Q. c. 1935-40
gouache on paper
3 5/8 x 6 1/8 in./9.2 x 15.6 cm

Inscription: Signed l.r., FWH.

Provenance: Gift of the artist to Kathleen and George Pepper, Toronto; acquired from Mrs. F.W. Hutchison.

Private collection, Montreal

66. Stream with Geese, Charlevoix c. 1930
oil on canvas
25 1/8 x 30 1/4 in./63.8 x 76.8 cm

Inscription: Signed l.l., F.W. Hutchison.

Provenance: Gift of Mr. Sidney A. Dawes.

McGill University, Montreal

- / 67. Street in St. Urbain c. 1930
oil on board
7½ x 9½ in./19.7 x 24.1 cm

Inscription: Signed l.l., FW Hutchison and verso, FW Hutchison.

Provenance: Mrs. Allan Howard

Private collection, Hudson

68. Untitled [Children, Horses, Sleighs and Village, Winter,
Charlevoix] c. 1935-40
hand coloured woodcut
5 5/8 x 7 5/8 in./14.3 x 19.4 cm

Inscription: Signed l.l., FWH.

Provenance: Gift of the artist to Kathleen and George Pepper,
Toronto.

Private collection, Toronto

69. Untitled [Cornfield and White House in Summer, Charlevoix]
c. 1930
oil on canvas
24 5/8 x 29½ in./62.6 x 74.9 cm

Inscription: Signed l.r., F.W. Hutchison.

Provenance: Acquired from Mr. Sidney A. Dawes.

Private collection, Westmount

70. Untitled [Farms, Charlevoix] c. 1930
oil on canvas
24½ x 29½ in./62.9 x 74.9 cm

Inscription: Signed l.l., F.W. Hutchison.

Provenance: Acquired from the artist.

Private collection, Hudson

71. Untitled [Hotel and Restaurant, Winter, Charlevoix]
c. 1935-40
watercolour on paper
8½ x 11 in./21.6 x 27.9 cm

Inscription: Signed l.l., FW. Hutchison.

Provenance: Gift of the artist to Kathleen and George Pepper,
Toronto.

Private collection, Toronto
72. Untitled [House, Outskirts of Baie St. Paul] c. 1935-40
oil on canvas
12 x 16 in./30.5 x 40.6 cm

Inscription: Signed l.r., F.W. Hutchison.

Provenance: Walter Klinkhoff Gallery, Montreal, 1977-78; present
location unknown.
73. Untitled [House with Stream and Geese, Charlevoix]
c. 1935-40
oil on canvas
24 x 30 in./61.0 x 76.2 cm

Provenance: Acquired from the artist.

Private collection, Hudson Heights
74. Untitled [Houses, Horse and Sleigh, Winter, Charlevoix]
c. 1935-40
hand coloured woodcut
4 x 5 3/8 in./10.2 x 13.7 cm

Inscription: Signed l.l., FWH.

Provenance: Gift of the artist to Mr. & Mrs. H.H. Boyd; acquired
from Mrs. F.W. Hutchison.

Private collection, Montreal
75. Untitled [The Old Barn] c. 1930-35
oil on canvas
24½ x 29 in./61.6 x 73.7 cm

Inscription: Signed l.l., F.W. Hutchison.

Provenance: Kastel Gallery, Westmount, 1978; present location
unknown.

76. Untitled [Streetscene, Charlevoix] c. 1930-35
oil on board
10 x 12 in./25.4 x 30.5 cm

Provenance: Kastel Gallery, Westmount, 1977; present location unknown.

77. Untitled [Village in Winter, Charlevoix] c. 1935-40
hand coloured woodcut
4 5/8 x 6 5/8 in./11.8 x 16.8 cm

Inscription: Signed l.r., FWH.

Provenance: Gift of the artist to Kathleen and George Pepper, Toronto.

Private collection, Toronto

78. The Village of St. Urbain c. 1930
oil on canvas
29 1/2 x 35 1/2 in./75.6 x 90.2 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Purchased from Watson Art Galleries, Montreal, 1949.

Bibliography: The Gazette (27 August 1949), repr.; The Canadian Club of New York, Canada in Paintings (1953), n.p., repr.; Colin S. MacDonald, A Dictionary of Canadian Artists, vol. 2 (1968), p. 497.

The Canadian Club of New York, New York.

79. Village Street: Baie St. Paul c. 1930
oil on canvas
16 x 20 in./40.6 x 50.8 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Acquired from Mrs. F.W. Hutchison.

Miss Warda Drummond, Montreal

80. Village Street in Baie St. Paul c. 1930-35
oil on canvas
16 x 20 in./40.6 x 50.8 cm

Inscription: Signed l.r., FW Hutchison.

Private collection, Montréal

81. Winter, Charlevoix County c. 1935-40
oil on canvas
25 x 32 in./63.5 x 81.3 cm

Inscription: Signed l.r., FW Hutchison and verso, F.W. Hutchison.

Provenance: Walter Klinkhoff Gallery, Montreal, 1975.

Private collection, Ottawa

82. Winter in the Laurentians 1937
oil on canvas
12 x 16½ in./30.5 x 41.3 cm

Inscription: Signed l.r., FW. Hutchison and verso, F.W. Hutchison/1937.

Provenance: Stevens Art Gallery, Montreal; Walter Klinkhoff Gallery, Montreal.

Private collection, Montreal

QUEBEC - HUDSON & VICINITY (by title and decade): 1890-99

83. Untitled [Birches, Hudson Heights] c. 1890-95
watercolour on paper
9½ x 13½ in./24.1 x 34.9 cm

Inscription: Signed l.r., FW Hutchison.

Private collection, Westmount

84. Untitled [Near Rigaud from the Ottawa River] c. 1895-99
oil on canvas
15½ x 19½ in./39.4 x 49.5 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Acquired from Mr. Harry Hutchison.

Private collection, Montreal

85. Untitled [Shed and Barn, Hudson Environs] c. 1890-95
watercolour on paper
8½ x 11½ in./22.2 x 29.2 cm
Inscription: Signed l.l., FWH.
Provenance: Acquired from Mr. Harry Hutchison.
Private collection, Montreal
86. Untitled [Snake Fence, Hudson Heights] c. 1890-95
watercolour on paper
7½ x 9½ in./19.1 x 23.5 cm
Inscription: Signed l.l., FW Hutchison.
Private collection, Kingston
87. Untitled [Summer Landscape, Hudson Heights] c. 1890-95
watercolour on paper
9 5/8 x 13½ in./24.5 x 34.3 cm
Inscription: Signed l.l., FW Hutchison.
Provenance: Acquired from Mr. Harry Hutchison.
Private collection, Montreal
88. Untitled [H. Thompson Cows] c. 1890
oil on canvas
7 x 10½ in./17.8 x 26.7 cm
Inscription: Signed l.r., FW Hutchison.
Private collection, Kingston
89. Untitled [View of the Lake of Two Mountains] c. 1890-95
watercolour on paper
6½ x 9½ in./17.2 x 24.8 cm
Inscription: Signed l.r., FW Hutchison.
Private collection, Westmount

QUEBEC - HUDSON & VICINITY (by title and decade): 1900-09

90. Untitled [Near Rigaud] c. 1905-10
oil on board
4 1/8 x 5 1/2 in./10.5 x 14.0 cm
Provenance: Acquired from Mrs. F.W. Hutchison.
Private collection, Montreal

QUEBEC - HUDSON & VICINITY (by title and decade): 1910-19

91. Along the River c. 1915
oil on board
7 7/8 x 10 in./20.0 x 25.4 cm
Inscription: Verso, FW. Hutchison.
Exhibition: New York, Salmagundi Club, n.d.
Private collection, Hudson Heights
92. Felling Trees on Mount Victoria, Hudson Heights, Quebec
c. 1915
oil on canvas
23 1/2 x 27 1/2 in./59.7 x 69.9 cm
Inscription: Signed l.l., FW. Hutchison.
Provenance: Galerie Bernard Desroches, Montreal, 1975-81;
purchased by Joan Farley, Montreal, 1981; returned to Galerie
Bernard Desroches, Montreal, 1981-82.
Exhibition: Montreal, Watson Art Galleries, October 1949,
Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 23.
Bibliography: "Hutchison Exhibition At Watson Galleries; Lower
St. Lawrence Scenes Predominate in Collection Of 70 Paintings,"
The Gazette (15 October 1949).
Private collection, Montreal
93. The Oak Tree c. 1910-15
oil on board
7 1/2 x 10 in./19.7 x 25.4 cm
Inscription: Signed l.r., F.W. Hutchison and verso, F.W.
Hutchison.

Provenance: Acquired from Mr. Harry Hutchison.

Exhibition: New York, Salmagundi Club, n.d.

Private collection, Montreal

94. Untitled [Country Road, Mount Victoria, Hudson Heights]
c. 1915

oil on board

4 5/8 x 7 in./11.8 x 17.8 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Acquired from Mrs. F.W. Hutchison.

Private collection, Montreal

95. Untitled [Lake of Two Mountains, Hudson Heights] c. 1915-20

oil on canvas

24 1/2 x 29 5/8 in./62.2 x 75.3 cm

Inscription: Signed l.r., F.W. Hutchison.

Private collection, Niagara-on-the-Lake

96. Untitled [Old House, Hudson Environs] c. 1915

oil on canvas

20 x 24 in./50.8 x 61.0 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Acquired from the artist, 1921.

Private collection, Hudson Heights

97. Untitled [Stream, Hudson Heights] c. 1915

oil on canvas

11 1/2 x 15 5/8 in./29.2 x 39.7

Inscription: Signed l.r., FW Hutchison.

Private collection, Hudson

98. Untitled [Summer, Hudson Heights] c. 1910-15

oil on canvas

17 1/2 x 22 1/2 in./44.5 x 57.2 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Acquired from Dr. Ernest Hutchison.

Private collection, Montreal

99. Untitled [Whitlock Golf Course, Hudson Heights] c. 1915
oil on canvas
36½ x 83½ in./92.7 x 212.7 cm

Whitlock Golf & Country Club, Hudson Heights

100. A Whitlock Barn c. 1912
oil on board
25½ x 29 5/8 in./64.8 x 75.3 cm

Inscription: - Signed l.r., FW Hutchison.

Provenance: Gift from Mr. Peter Dobush, 1965.

Exhibition: Toronto, 30 December 1914-January 1915, Canadian Patriotic Fund Exhibition (travelling exhibition), no. 78 as The Melting Snow, repr.

Bibliography: The Canadian Magazine, vol. XLV, no. 3 (July 1915), p. 235, repr. as The Melting Snow; The Winnipeg Art Gallery, The Peter Dobush Donation (1965), no. 42.

The Winnipeg Art Gallery, Winnipeg (G-65-139)

QUEBEC - HUDSON & VICINITY (by title and decade); 1920-29

101. Hunter's Boats c. 1920
oil on board
7½ x 10 in./19.7 x 25.4 cm

Inscription: Signed l.l., F.W. Hutchison and verso, FW Hutchison.

Provenance: Acquired from Mr. Harry Hutchison.

Exhibition: New York, Salmagundi Club, n.d.

Private collection, Montreal

102. Sailboat on Beach, Ottawa River c. 1920-25
oil on board

4 5/8 x 7 in./11.8 x 17.8 cm

Private collection, Westmount

103. Untitled [Brown House, Winter, Hudson Environs] c. 1920
oil on canvas
29 1/2 x 36 in./74.9 x 91.4 cm

Inscription: Signed l.r., F.W. Hutchison.

Private collection, Niagara-on-the-Lake

104. "The Wilderness," Hudson Heights c. 1920
oil on canvas
27 1/2 x 23 1/2 in./69.2 x 59.1 cm

Inscription: Signed l.l., FW Hutchison.

Provenance: Mrs. Allan Howard.

Exhibition: (possibly New York, The Salmagundi Club, 1916, The Annual Exhibition of Oil Paintings, no. 44 as The Wilderness Early Spring.)

Note: "The Wilderness" was the name given to the home of John Augustus Mathison (1781-1868) in Hudson Heights. It was built c. 1825 and located to the east of the Whitlock farm and about 1/2 mile from "Braeside," the Hutchison residence. "The Wilderness" was demolished in the early 1970's.

Private collection, Hudson

QUEBEC - HUDSON & VICINITY (by title and decade): 1930-39

105. Winter Landscape, Hudson Heights c. 1930
gouache on paper
6 1/2 x 5 1/2 in./16.5 x 13.3 cm

Inscription: Signed l.r., F.W.H.

Provenance: Walter Klinkhoff Gallery, Montreal, 1976.

Private collection, Montreal

QUEBEC - HUDSON & VICINITY (by title and decade): 1940-49

106. Lake of Two Mountains, Painted from the Artist's Home
c. 1940
oil on canvas
29½ x 35½ in./74.9 x 90.8 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Continental Gallery, Montreal; Gift of Mr. Sidney A. Dawes.

McGill University, Montreal
107. Winter Birches: Hudson Heights c. 1940
oil on canvas
30 x 36 in./76.2 x 91.4 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Purchased from Watson Art Galleries, Montreal, 1949 by Mr. & Mrs. L. Miller.

Exhibition: Montreal, Watson Art Galleries, October 1949, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 24.

Bibliography: "Hutchison Exhibition At Watson Galleries; Lower St. Lawrence Scenes Predominate in Collection Of 70 Paintings," The Gazette (15 October 1949).

Private collection, Hudson Heights

QUEBEC - CHARLEVOIX & HUDSON:

108. Untitled [45 small sketches of Hudson and vicinity and Charlevoix]
c. 1930
oil on linen
50 x 30 in./127.0 x 76.2 cm

Private collection, Niagara-on-the-Lake

NON-IDENTIFIED (by title):

109. Landscape c. 1905-10
oil on canvas
26 x 33 in./66.0 x 83.8 cm

Inscription: Signed l.r., F.W. Hutchison.

Provenance: Bequest of William Burnet Hutchison, 1960.

Exhibitions: (possibly New York, NAD, 16 March-20 April 1907, 82nd NAD, no. 292; Montreal, AAM, 24 November-December 1910, 32nd RCA, no. 104); Montreal, St. James Club, 23 October 1968-17 March 1969; Toronto, AGO, 17 November 1974-5 January 1975, Impressionism in Canada 1895-1935 (travelling exhibition), no. 121, repr.

The Montreal Museum of Fine Arts, Montreal (60.1277)

110. An Old Fashioned Garden c. 1915
oil on board
7½ x 10 in./19.7 x 25.4 cm

Inscription: Signed l.l., FW Hutchison and verso, F.W. Hutchison.

Provenance: Mrs. Margaret Hutchison McHattie; Miss Mildred Hutchison.

Exhibition: New York, Salmagundi Club, n.d.

Private collection, Montreal

111. Untitled [Bridge over Stream] c. 1915
oil on board
10 x 8 in./25.4 x 20.3 cm

Inscription: Signed l.r., F.W. Hutchison.

Provenance: Acquired from Mr. Harry Hutchison.

Private collection, Montreal

112. Untitled [Horse and Sleigh] c. 1895-99
sepia on paper
21½ x 29½ in./54.0 x 74.3 cm

Inscription: Signed l.r., FW. Hutchison.

Provenance: Gift from the artist to Mr. Harry Hutchison, 1900.

Private collection, Montreal

113. Untitled [Horses and Sleighs in a Winter Landscape] c. 1887
oil on board
5 5/8 x 7 5/8 in./14.3 x 19.4 cm

Inscription: Signed l.r., FW Hutchison.

Provenance: Mrs. Allan Howard.

Private collection, Hudson

114. Untitled [Work Horse, Winter] c. 1915
oil on board
8 x 10 in./20.3 x 25.4

Inscription: Signed verso, FW Hutchison.

Provenance: Purchased from the artist.

Private collection, Hudson Heights

CATALOGUE OF CITED WORKS AND EXHIBITIONS

CATALOGUE OF CITED WORKS AND EXHIBITIONS

1903

Promenade Roscoff, Brittany

Exhibition: Montreal, AAM, 12 March-4 April 1903,
Catalogue of the Twenty-First Spring Exhibition of Oils,
Water Colours, etc., to be held in The Art Gallery,
from March Twelfth until April Fourth, Nineteen Hundred
and Three, no. 79.

Bibliography: "The Spring Exhibition," The Witness
(1 April 1903).

Landscape

Exhibition: Montreal, AAM, 12 March-4 April 1903,
21st AAM, no. 80.

Barneyard

Exhibition: Montreal, AAM, 12 March-4 April 1903,
21st AAM, no. 81.

Title(s) Unknown

Exhibition: Montreal, AAM, 19 June-15 September 1903,
no cat. avail.

Bibliography: "Art Gallery Exhibits Pictures of Canadian
Artists," The Montreal Daily Star (19 June 1903);
"Canadian Artists' Work; Exhibition of Pictures by
Canadians to Be Shown at Art Gallery," The Gazette
(7 July 1903).

1907

Landscape, see cat. no. 109.

Exhibition: New York, NAD, 16 March-20 April 1907,
National Academy of Design. Eighty-Second Annual
Exhibition 1907. Held at 215 West Fifty-Seventh Street
New York. Open March 16th to April 20th, 1907,
no. 292.

A Grey Day

Exhibition: New York, NAD, 14 December 1907-11 January
1908, National Academy of Design. Winter Exhibition
1907. Held at 215 West Fifty-Seventh Street New York.
Illustrated Catalogue. Open December 14th, 1907 to
January 11th, 1908, no. 106.

1908

Edge of the Forest

Exhibitions: New York, NAD, 12 December 1908-9 January 1909, National Academy of Design. Winter Exhibition 1908. Held at 215 West Fifty-Seventh Street. Illustrated Catalogue. Open December 12th, 1908, to January 9th, 1909, no. 275; (possibly Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 10 as Edge of the Woods).

1909

Logging

Exhibition: New York, NAD, 13 March-17 April 1909, National Academy of Design. Eighty-Fourth Annual Exhibition 1909. Held at 215 West Fifty-Seventh Street, New York. Illustrated Catalogue. Open March 13th to April 17th, 1909, no. 144.

1910

Title(s) Unknown

Exhibition: New York, Madison Art Gallery, February 1910 [no cat. avail.].
Bibliography: The City College Quarterly, vol. VI, no. 1 (March 1910), p. 73.

Title(s) Unknown

Exhibition: New York, Salmagundi Club, March 1910, The Annual Exhibition of Oil Paintings. [no cat. avail.]
Bibliography: The City College Quarterly, vol. VI, no. 2 (June 1910), p. 140.

In the Woods

Exhibitions: New York, NAD, 12 March-17 April 1910, National Academy of Design. Eighty-Fifth Annual Exhibition 1910. Held at 215 West Fifty-Seventh Street New York. Illustrated Catalogue. Open March 12th to April 17th, 1910, no. 242; (possibly New York, NAD, 9 December 1911-7 January 1912, Illustrated Catalogue. National Academy of Design. Winter Exhibition 1911. Held at 215 West Fifty-Seventh Street New York. Open December 9th, 1911, to January 7th, 1912, no. 232).

Road through the Woods

Exhibitions: Montreal, AAM, 24 November-December 1910, Catalogue of the Thirty-second Annual Exhibition of the Royal Canadian Academy of Arts in the Art Association

1910
(cont'd)

Gallery Montréal. November Twenty-fourth 1910, no. 105; (possibly Toronto, OSA, 31 March-29 April 1911, Thirty-Ninth Annual Exhibition. From March 31st to April 29th, 1911. Daily from 10 a.m. to 6 p.m. and Saturday from 10 a.m. to 9.30 p.m. Held at the Art Museum of Toronto Public Reference Library, College Street, no. 92).
Bibliography: "Canadian Academy Exhibit," The Gazette (2 December 1910).

1911

September Morning

Exhibition: Montreal, AAM, 9 March-1 April 1911, Catalogue of the Twenty-Seventh Spring Exhibition of the Art Association of Montreal, which will be open from The Ninth of March until the First of April, Nineteen Hundred and Eleven, no. 153.

1912

The Waterfall

Exhibitions: New York, NAD, 9 March-14 April 1912, Illustrated Catalogue. National Academy of Design. Eighty-Seventh Annual Exhibition 1912. Held at 215 West Fifty-Seventh Street New York. Open March 9th to April 14th, no. 165; (possibly Montreal, AAM, 20 November-December 1913, Catalogue of the Thirty-fifth Annual Exhibition of the Royal Canadian Academy of Arts in the Art Association Galleries, 679 Sherbrooke St. West., Montreal, November the Twentieth, 1913, no. 139; Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 6; New York, NAD, 13 December 1919-11 January 1920, Catalogue. National Academy of Design. Winter Exhibition. Held at 215 West 57th Street New York. Open December 13th, 1919, to January 11th, 1920, no. 184).
Bibliography: Paul T. Lafleur, "To Promote Art in Minor Centres," The Gazette (9 December 1913).

A Fisherman

Exhibition: Montreal, AAM, 14 March-6 April 1912, Catalogue of the Twenty-Ninth Spring Exhibition of Oils, Water Colours., etc. to Be held in the Art Gallery, From March Fourteenth Until April Sixth, Nineteen Hundred and Twelve, no. 211.

The Hillside

Exhibitions: Ottawa, 28 November-December 1912, Catalogue of the Thirty-fourth Annual Exhibition of the Royal Can-

1912
(cont'd)

adian Academy of Arts in the Victoria Memorial Museum, Ottawa, November the Twenty-eighth, 1912, no. 127; (possibly Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 3).

1913

Oka Village

Exhibition: Montreal, AAM, 26 March-19 April 1913, Catalogue of the Thirtieth Spring-Exhibition of Oils, Water Colours, etc., to be Held in the Art Gallery, From March Twenty-sixth Until April Nineteenth, Nineteen Hundred and Thirteen, no. 197.

Bibliography: "Post Impressionists Shock Local Art Lovers at the Spring Art Exhibition," The Witness (26 March 1913); S.M.P. [S. Morgan Powell], "Art and The Post-Impressionists," The Montreal Daily Star (29 March 1913); S. Morgan Powell, "Montreal Art Association: Spring Exhibition," The Year Book of Canadian Art 1913, (1913), p. 235.

The Shore

Exhibition: Montreal, AAM, 26 March-19 April 1913, 30th AAM, no. 198.

The Melting Snow

Exhibitions: Montreal, AAM, 20 November-December 1913, Catalogue of the Thirty-fifth Annual Exhibition of the Royal Canadian Academy of Arts in the Art Association Galleries, 679 Sherbrooke St. West., Montreal, November the Twentieth, 1913, no. 138; (possibly Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 24 as The Melting Snows; New York, The Salmagundi Club, 1920, The Annual Exhibition of Oil Paintings, 1920, no. 79).

Bibliography: Lafleur, The Gazette (9 December 1913).

1914

The Village Store

Exhibitions: New York, NAD, 21 March-26 April 1914, Illustrated Catalogue. National Academy of Design. Eighty-Ninth Annual Exhibition 1914. Held at 215 West Fifty-Seventh Street New York. Open March 21st, to April 26th, no. 140; (possibly The Pennsylvania Academy of the Fine Arts, 7 February-28 March 1915, Catalogue of the 110th Annual Exhibition, February 7 to March 28

1914
(cont'd)

1915, 2nd ed., no. 8; Montreal, AAM, 18 November-18 December 1915, Catalogue of the Thirty-seventh Annual Exhibition of the Royal Canadian Academy of Arts held in the Art Association Galleries, 679 Sherbrooke St. West, Montreal, opening November the Eighteenth, 1915, and closing December the Eighteenth, 1915, no. 109; Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 4).

An Old Section

Exhibition: Montreal, AAM, 27 March-18 April 1914, A Catalogue of the Thirty-First Spring Exhibition of Oils, Water Colours, etc., To be Held in the Galleries from the 27th March Until the 18th April, 1914, no. 194.
Bibliography: "Variety in Spring Picture Exhibit," The Gazette (27 March 1914).

Village Street

Exhibitions: Toronto, 19 November-December 1914, Catalogue of the Thirty-sixth Annual Exhibition of the Royal Canadian Academy of Arts in the Art Museum, Public Library Building, College Street, Toronto, November the Nineteenth, 1914, no. 108; (possibly New York, NAD, 19 December 1914-17 January 1915, Illustrated Catalogue. National Academy of Design. Winter Exhibition 1914. Held at 215 West Fifty-Seventh Street New York. Open December 19th, 1914 to January 17th, 1915, no. 339; Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 25).

1915

Winter Morning

Exhibitions: New York, NAD, 18 December 1915-16 January 1916, Illustrated Catalogue. National Academy of Design. Winter Exhibition, 1915. Held at 215 West Fifty-Seventh Street New York. Open December 18th, 1915, to January 16th, 1916, no. 363; (possibly The Pennsylvania Academy of the Fine Arts, 6 February-26 March 1916, Catalogue of the 111th Annual Exhibition, February 6 to March 26, 1916, no. 179; Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 2).

1915
(cont'd)

A Northern River

Exhibition: San Francisco, 1915, Catalogue De Luxe of the Department of Fine Arts Panama-Pacific International Exposition, no. 3602.

1916

The Gray House

Exhibition: New York, The Salmagundi Club, 1916, The Annual Exhibition & Auction Sale of Pictures, 1916, no. 15.

Titles Unknown

Exhibition: New York, The Salmagundi Club, 1916, Exhibition of Thumb-box Sketches, 1916, nos. 132, 133.

1917

The River

Exhibition: New York, NAD, 17 March-22 April 1917, Illustrated Catalogue. National Academy of Design. Ninety-Second Annual Exhibition 1917. Held at 215 West Fifty-Seventh Street New York. Open March 17th to April 22d, no. 178.

1918

Provincial Quebec

Exhibition: New York, NAD, 13 March-21 April 1918, Illustrated Catalogue. National Academy of Design. Ninety-Third Annual Exhibition 1918. Held at 215 West Fifty-Seventh Street New York. Open March 13th to April 21st, no. 9.

The Marches

Exhibitions: New York, The Salmagundi Club, 1918, The Annual Exhibition & Auction Sale of Pictures, 1918, no. 101; (possibly Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, no. 15 as The River Rigaud, or The Marches).

1919

Exhibition: Montreal, The Arts Club, 22 March-19 April 1919, The Arts Club Montreal. Catalogue of an Exhibition of Paintings by Mr. F.W. Hutchison. 22nd March to 19th April, 1919, nos. 1-30:

The Woodsman, no. 1.

1919
(cont'd)

A Street in Oka, no. 5.

Exhibition: (possibly Montreal, W. Scott & Sons, March 1928, no. 3 as Street in Oka).

Bibliography: S. Morgan-Powell, "Second Annual Show of Quebec Landscapes By Mr. F.W. Hutchison," The Montreal Daily Star (12 March 1928).

April, no. 7.

Early Spring, no. 8.

The Duck Pond, no. 9.

Exhibitions: (possibly New York, NAD, 5 March-3 April 1921, Catalogue. National Academy of Design. 96th Annual Exhibition 1921. Held at 215 West 57th Street, New York. Open March 5th to April 3rd, no. 9; Montreal, AAM, 1-17 March 1940, Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A., no. 70).

Bibliography: "Lower St. Lawrence Area Scenes Inspire Brush of F.W. Hutchison; Collection on View at Art Association of Montreal Shows Good Material Supplied by Quaint French-Canadian Villages," The Gazette (9 March 1940).

Harvest Time, no. 11.

The Sand Bar, no. 12.

Meadow Brook, no. 13.

The Fisherman's Boats, no. 14.

August-Morning, no. 16.

Exhibitions: (possibly New York, NAD, 17 November-16 December 1923, National Academy of Design. Founded in the Year 1825. Winter Exhibition. 215 West Fifty-Seventh Street. November 17th to December 16th 1923, no. 187; Commemorative Exhibition by Members of the National Academy of Design 1825-1925. The Corcoran Gallery of Art, Washington, D.C. October 17th to November 15th, 1925. The Grand Central Art Galleries, New York City. December 1st, 1925 to January 3rd, 1926, no. 179, repr.)

Old Pete (a fisherman), no. 17, see cat. no. 4.

Park Landscape, no. 18.

Black River Falls, N.S., no. 19.

Hazy Morning, no. 20.

1919
(cont'd)

The Spinner, no. 21.

Trout Stream, no. 22.

The Landing, no. 23.

Wood Interior, no. 26.

St. Placide, no. 27.

Fall Ploughing, no. 28.

October, no. 29.

Winter, no. 30.

Titles Unknown

Exhibition: Montreal, AAM, 23 April-19 May 1919 [no cat. avail.].

Bibliography: The Art Association of Montreal, Report for 1919 (1920), p. 29.

1920

The Red Sleigh

Exhibition: New York, NAD, 6 April-9 May 1920, Catalogue. National Academy of Design. 95th Annual Exhibition 1920. Held at The Brooklyn Museum New York. Open April 6th to May 9th, no. 309.

1921

Winter Afternoon

Exhibition: New York, The Salmagundi Club, 1921, The Annual Exhibition & Auction Sale of Pictures, 1921, no. 97; (possibly New York, NAD, 1-24 April 1925, Catalogue. National Academy of Design. 100th Annual Exhibition 1925. Held at 215 West 57th Street New York. Open April 1st to April 24th, no. 330; New York, The Salmagundi Club, 1939, The Annual Exhibition & Auction Sale of Pictures, 1939, no. 80).

1922

Northern Hills

Exhibitions: New York, NAD, 25 March-23 April 1922, Catalogue. National Academy of Design. 97th Annual Exhibition 1922. Held at 215 West 57th Street New York. Open March 25th to April 23rd, no. 203; (possibly The Cleveland Museum of Art, 23 October 1922-14 April 1934, loaned by Mrs. Henry A. Everett).

1922
(cont'd)

The Mountain Road

Exhibition: New York, NAD, 17 November-17 December 1922, Catalogue. National Academy of Design. Winter Exhibition 1922. Held at 215 West 57th Street New York. Open November 17th to December 17th, no. 339.

Early Snow

Exhibition: New York, The Salmagundi Club, 1922, The Annual Exhibition & Auction Sale of Pictures, 1922, no. 25.

October Woods

Exhibition: New York, The Salmagundi Club, 1922, The Annual Exhibition of Oil Paintings, 1922, no. 182.

1923

The Salmon River

Exhibition: New York, NAD, 17 March-15 April 1923, Catalogue. National Academy of Design. 98th Annual Exhibition 1923. Held at 215 West 57th Street New York. Open March 17th to April 15th, no. 66.

1924

After the Storm

Exhibition: New York, NAD, 22 March-20 April 1924, Catalogue. National Academy of Design. 99th Annual Exhibition 1924. Held at 215 West 57th Street New York. Open March 22nd to April 20th, no. 120.

Loading the Schooner

Exhibition: New York, NAD, 15 November-7 December 1924, National Academy of Design. Founded in the Year 1825. Winter Exhibition. 215 West Fifty-Seventh Street. November Fifteenth to December Seventh Nineteen Twenty-Four, no. 293.

1926

The Farm

Exhibition: New York, NAD, 20 March-11 April 1926, Catalogue. National Academy of Design. One Hundred and First Annual Exhibition 1926. Held at 215 West 57th Street New York. Open March 20th to April 11th, no. 140.

1928

Exhibition: Montreal, W. Scott & Sons, March 1928

1928
(cont'd)

[no cat. avail., 4 works cited]:

Street in Oka, no. 3.

Bibliography: S. Morgan-Powell, "Second Annual Show of Quebec Landscapes By Mr. F.W. Hutchison," The Montreal Daily Star (12 March 1928).

The Village, no. 10.

Exhibition: (possibly New York, The Salmagundi Club, 1930, The Annual Exhibition of Oil Paintings, 1930, no. 20.)

Bibliography: Powell, The Montreal Daily Star (12 March 1928).

Across the Valley, no. 35.

Exhibitions: (possibly Ottawa, NGC, 1929, Annual Exhibition of Canadian Art. Ottawa 1929, no. 78; Montreal, W. Scott & Sons, 1933 [no cat. avail.]; New York, NAD, 14 March-15 April 1934, Catalogue. National Academy of Design. One Hundred and Ninth Annual Exhibition 1934. 215 West 57th Street New York. Open March 14th to April 15th, no. 153.)

Bibliography: Powell, The Montreal Daily Star (12 March 1928); "Canadian Pictures by F.W. Hutchison," The Montreal Daily Star (22 February 1933).

Oxen Resting, no. 36.

Exhibition: (possibly Montreal, AAM, 22 March-15 April 1928, Catalogue of the Forty-Fifth Spring Exhibition March 22 to April 15 inclusive 1928, no. 90.)

Bibliography: Powell, The Montreal Daily Star (12 March 1928); S. Morgan-Powell, "Forty-Fifth Annual Spring Exhibition of The Art Association," MMFA Library, AAM Scrapbook, vol. 5, p. 434; "Spring Exhibition at Art Galleries," MMFA Library, AAM Scrapbook, vol. 5, p. 435.

1929

St. Urbain

Exhibition: Montreal, AAM, 21 November-22 December 1929, Catalogue of the Fifty-First Exhibition of The Royal Canadian Academy of Arts. Opening on November Twenty-First, 1929. Closing on December Twenty-Second, 1929, no. 108.

Trappers Row

Exhibition: New York, The Salmagundi Club, 1929, The Annual Exhibition & Auction Sale of Pictures, 1929, no. 32.

1930

In the Laurentians

Exhibitions: New York, NAD, 25 November-21 December 1930, National Academy of Design. Founded in the Year 1825. Special Exhibition of Members' Work. 215 West Fifty-Seventh Street. November Twenty-fifth to December Twenty-first 1930, no. 119; (possibly New York, NAD, 15 March-5 April 1931, National Academy of Design. Founded in the Year 1825. One Hundred and Sixth Annual Exhibition. 215 West Fifty-Seventh Street. March Fifteenth to April Fifth Nineteen Thirty-One, no. 133).

Titles Unknown

Exhibition: New York, The Salmagundi Club, 1930, Exhibition of Thumb-box Sketches, 1930, nos. 480-483.

1931

Village Street

Exhibition: Montreal, AAM, 19 November-20 December 1931, Catalogue of the Fifty-Second Exhibition of the Royal Canadian Academy of Arts. Photographs of Buildings Submitted for Medal Awarded Annually by the Royal Architectural Institute of Canada. November 19th, 1931-December 20th, 1931, no. 131.

Landscape

Exhibitions: New York, The Salmagundi Club, 1931, The Annual Exhibition & Auction Sale of Pictures, 1931, no. 90; (possibly Montreal, AAM, 16 November-17 December 1933, Catalogue of the Fifty-Fourth Exhibition of the Royal Canadian Academy of Arts. Opening November 16th, 1933-Closing December 17th, 1933, no. 109).

The Cove

Exhibition: New York, The Salmagundi Club, 1931, The Annual Exhibition of Oil Paintings, 1931, no. 44.

1932

Cape Corbéau

Exhibition: New York, NAD, 27 March-17 April 1932, National Academy of Design. Founded in the Year 1825. One Hundred and Seventh Annual Exhibition. 215 West Fifty-Seventh Street. March Twenty-Seventh to April Seventeenth Nineteen Thirty-Two, no. 45.

1933

Exhibition: Montreal, W. Scott & Sons, February-4 March 1933 [no cat. avail., 16 works cited] :

Along the Belleroute

Bibliography: The Montreal Daily Star (22 February 1933); Reynald, "Toiles où s'exprime l'atmosphère du pays; Les paysages de F.-W. Hutchison, en montre aux galeries Scott, disent les repos et la joie de la campagne," La Presse (23 février 1933).

L'Anse à S.-Jean

Bibliography: Reynald, La Presse (23 février 1933).

Bateaux à Gaspé

Bibliography: Ibid.

Before Mass, St. Urbain

Exhibition: New York, The Salmagundi Club, 1935, The Annual Exhibition of Oil Paintings, 1935 [no cat. avail.]

Provenance: Samuel T. Shaw, New York; gift from Shaw to The New York Athletic Club; present location unknown.

Bibliography: Ibid., repr.; "Artist is Honoured; Frederick Hutchison Named to American Academy," The Gazette (20 May 1935); "Montrealer Honoured," The Montreal Daily Star (22 May 1935).

Brume

Bibliography: Reynald, La Presse (23 février 1933).

Chute on the Mistassini, Saguenay

Exhibition: (possibly Montreal, Watson Art Galleries, October 1949, Exhibition of Paintings by F.W. Hutchison N.A., R.C.A., no. 12.)

Bibliography: Ibid.; "Hutchison Exhibition At Watson Galleries; Lower St. Lawrence Scenes Predominate in Collection Of 70 Paintings," The Gazette (15 October 1949).

Fin d'après-midi

Bibliography: Reynald, La Presse (23 février 1933).

Fortin's Mill

Exhibition: (possibly Montreal, AAM, 16 March-16 April 1933, Catalogue of the Fiftieth Spring Exhibition. March 16th to April 16th, inclusive 1933, no. 154.)

Bibliography: The Montreal Daily Star (22 February 1933); Reynald, La Presse (23 février 1933).

1933
(cont'd)

Petite Lac

* Bibliography: The Montreal Daily Star (22 February 1933);
Reynald, La Presse (23 février 1933).

Port d'abri

Bibliography: Reynald, La Presse (23 février 1933).

Quai de la Baie Saint-Paul

Bibliography: Ibid.

La rivière Fox

Bibliography: Ibid.

Rivière Matane

Bibliography: Ibid.

La rue principale, Baie Saint-Paul

Bibliography: Ibid.

Rue de village

Bibliography: Ibid.

St. Siméon

Bibliography: Ibid.

Sheltered Harbour, Petite Rivière, P.Q.

Exhibition: Montreal, AAM, 16 March-16 April 1933,
50th AAM, no. 152.

Quebec Farmhouse

Exhibition: Montreal, Watson Art Galleries, October
1933 [no cat. avail.]
Bibliography: "Canadian Artists' Work at Watson's,"
The Gazette (9 October 1933).

1935

The Road to Tadoussac

Exhibitions: New York, NAD, 13 March-9 April 1935,
Catalogue. National Academy of Design. One Hundred
and Tenth Annual Exhibition 1935. 215 West 57th Street
New York. Open March 13th to April 9th, no. 2; (pos-
sibly Montreal, AAM, 21 November-22 December 1935,
Catalogue of the Fifty-Sixth Exhibition of the Royal

1935
(cont'd)

Canadian Academy of Arts. Opening November 21st, 1935-
Closing December 22nd, 1935, no. 144).
Bibliography: "Art Gallery Scene of R.C.A. Exhibition,"
The Gazette (22 November 1935).

1937

The Ripening Grain

Exhibitions: New York, NAD, 13 March-13 April 1937,
National Academy of Design. 215 West 57th Street New
York. Catalogue of the One Hundred and Twelfth Annual
Exhibition 1937. Open March 13th to April 13th, no.
12; (possibly New York, NAD, 8 May-25 July 1939,
Special Exhibition. National Academy. 215 West 57th
Street New York N.Y. May 8th to July 25th 1939, no.
206; Montreal, AAM, 1-17 March 1940, Exhibition of
Paintings by F.W. Hutchison, N.A., R.C.A., no. 83;
Toronto, AGT, 11 October-11 November 1940, Catalogue.
Sixty-First Annual Exhibition of the Royal Canadian
Academy of Arts. Opens October 11th. Closes November
11th 1940, no. 81; Montreal, Watson Art Galleries,
October 1949, Exhibition of Paintings by F.W. Hutchison
N.A., R.C.A., no. 21 as Ripening Grain: near St.
Urbain).
Bibliography: Reynald, "Hutchison à l'honneur," La
Presse (13 mars 1937); Toronto Saturday Night (20 March
1937); The Gazette (9 March 1940).

Tremblay's House

Exhibition: New York, The Salmagundi Club, 1937, The
Annual Exhibition & Auction Sale of Pictures, 1937, no.
68.

Harvesting Marsh Hay

Exhibition: New York, The Salmagundi Club, 1937, The
Annual Exhibition of Oil Paintings, 1937, no. 90.

1938

Title(s) Unknown

Exhibition: Montreal, AAM, February 1938 [no cat.
avail.]
Bibliography: "Old Quebec Exhibits," The Montreal Daily
Star (9 February 1938).

Building of the New Highway, St. Urbain

Exhibitions: Montreal, The Arts Club, March 1938 [no
cat. avail.]; (possibly Montreal, AAM, 1-17 March 1940,
Exhibition of Paintings by F.W. Hutchison, N.A., R.C.A.,

1938
(cont'd)

no. 87 as The New Highway, St. Urbain).
Bibliography: "Arts Club Show Pays Homage To Work of
Founder Members," The Gazette (12 March 1938); The
Gazette (9 March 1940).

Laurentian Village

Exhibition: New York, NAD, 16 March-13 April 1938,
National Academy. 215 West 57th Street New York.
Catalogue of the One Hundred and Thirteenth Annual Exhibi-
tion 1938. Open March 16th to April 13th, no. 36.

The Winter Road

Exhibition: New York, The Salmagundi Club, 1938, The
Annual Exhibition & Auction Sale of Pictures, 1938, no.
93.

Anse St. Jean

Exhibition: New York, The Salmagundi Club, 1938, The
Annual Exhibition of Oil Paintings & Sculpture, 1938, no.
134.

1939

The North Shore

Exhibitions: Montreal, Windsor Hotel, May 1939 [no
cat. avail.]; (possibly Montreal, Watson Art Galleries,
October 1949, Exhibition of Paintings by F.W. Hutchison
N.A., R.C.A., no. 2 as North Shore: St. Lawrence below
the Saguenay) ✓
Bibliography: "Fine Period Pieces Loaned to Furnish
Royal Suite Here; Long Gallery at Windsor Hotel Became
Salon of Outstanding Canadian Painting and Sculpture,"
The Standard (27 May 1939); A.A., "A l'hôtel Windsor
les appartements royaux," Le Devoir (31 mai 1939);
The Gazette (17 September 1955), repr.

August Afternoon

Exhibition: New York, The Salmagundi Club, 1939, The
Annual Exhibition of Oil Paintings, 1939, no. 101.

Village Street

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