

CHARLES JOHN COLLINGS, 1848 - 1931

by

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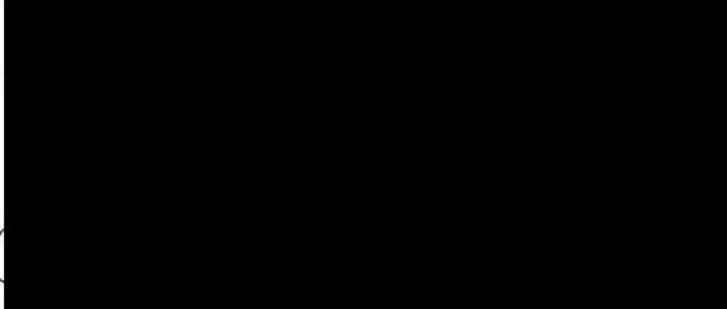
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#### ABSTRACT

Until recently, the calibre of Charles John Collings' art has been largely unrecognized in Canada. He chose not to participate in the tenuous art world that existed here in the early decades of the Twentieth century, preferring to sell his work primarily in England where his reputation was already established. As a result Collings' superb mastery of the water-colour medium and his innovative technique had a limited influence upon contemporary Canadian artists; conversely, his place in Canadian art history is assured by his stylistic singularity. In addition, Charles Collings can be considered an important representative of the elite English emigrants who arrived in Canada in unprecedented numbers between 1900 and the beginning of World War I in 1914 and whose cultural contributions were basic to the developing character of the province of British Columbia.

Examiners:



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DEDICATION

to my family

## Introduction

English by birth and aristocratic by inclination, aquarellist Charles Collings entered Canadian art history in a typically enigmatic fashion when he settled in British Columbia at sixty-two years of age in 1910. He chose the fledgling community of Seymour Arm on Shuswap Lake as his new home and resided there in relative obscurity until his death two decades later.

Reviewing his first one-man show in 1903 English art critics compared him to J. Whistler, Hiroshige and J.M.W. Turner<sup>1</sup> but his greatest success post-dated his emigration and derived from water-colour interpretations of the Rocky Mountains produced between 1912 and 1930 for a series of London exhibitions.

He rarely exhibited in Canada and despite his international reputation and superbly rendered local subject matter, Charles Collings sought, and was accorded, virtually no artistic recognition in Canada.

The styles and impact of later artists have received extensive attention, and studies are now being directed towards lesser known artists in Canada at the turn of the century; at the same time, social studies of the period are being focused more specifically. A consideration of Charles Collings offers valuable insights in both areas. His art recorded remote landscapes with unparalleled sensitivity and skill. His life epitomized that of a certain elite segment of the British population which arrived in unprecedented numbers between 1900 and the First World War in 1914, and which Patrick A. Dunae has

termed 'gentlemen emigrants'. Charles Collings did not possess an aristocratic background but his artistic success allowed him a refined way of life and qualified him as a 'gentleman' within Canadian society. Like most of his fellow countrymen he maintained close ties with Britain and contributed, in a small measure, to the persistence of 'Old Country' traditions in British Columbia.

Expanded research has clarified and emphasized Charles Collings' singularity. With the contents of his estate becoming available for study it is possible to (1) explore the social context of his paintings and (2) re-appraise his relationship to Canadian art history. This thesis is divided into two chapters which reflect a dual emphasis on history and art.

Chapter 1, Social Background, consolidates the existing data relative to Charles Collings' youth and career to establish an historical and biographical setting within which his accomplishments can be evaluated. His experiences in Victorian Devonshire are described in Section (a) and the influence exerted upon him by that period and county is investigated.

Section (b) of Chapter 1 concerns Charles Collings' life in Canada. In the absence of other primary source data, annotations accompanying his sketches comprise the richest source of information on his activities after 1910. Examples were scanned for dates and references to locale indicating that he made frequent trips within Canada and several excursions into the northern and eastern regions of North America as well as visiting Australia. The tudor-style

house which Charles Collings designed and, over sixteen years, constructed with the aid of his sons, is also considered for insights it offers into his way of life and philosophy in his adherence to Arts and Crafts principles.

Chapter 2, Artistic Development, provides an analysis of Charles Collings' art based on a representative selection of sketches and paintings. His water-colour technique is described in Section (a) and followed by a discussion of the consequent relationship between Charles Collings' sketches and his paintings. Section (b) traces influences, stylistic progression and thematic development as manifested in his sketches; Section (c) considers the manner in which these aspects are reflected in Charles Collings' paintings and defines his place among early landscape painters in Canada.

The Catalogue Raisonné following Chapter 2 comprises the total number of examples of Collings' art studied for this paper and includes collections from Victoria and Vancouver, British Columbia and Banff and Edmonton, Alberta.

FOOTNOTES TO INTRODUCTION

1. Luscombe Carroll provides an abridged version of British press criticisms relating to Charles John Collings in his privately published book of 1912, The Art of Charles John Collings.

## CHAPTER 1

## Social Background

## Section A: The Formative Effect of Victorian Devon

More than half Charles John Collings' life was spent in rural South Devon, England, where he was born in the village of Chudleigh on September 16, 1848. Devonshire's picturesque coastline, romantic ruins, and meandering lanes exercised a definitive effect upon his early paintings through subject matter, mood, and colour. Similarly, the stubborn independence of Devonshire people and affinity for a refined, pastoral life were reflected in Collings' values and attitudes throughout his life, particularly during his twenty-one years in Canada when they became crucial to his actual and artistic survival.

Collings' attachment to the surrounding countryside is evidenced by his choice of subject prior to emigration. The best known of his figure studies, for example, is 'John Ridd', a central character in Lorna Doone by R.D. Blackmore, a novel with, for the most part, North Devon as its setting. 'Chudleigh, Devonshire' and 'Quietude: a Bit of Devon and Snow', Collings' first Royal Academy exhibits, testify to frequent sketching trips in the area. Their themes are characteristic of landscapes produced while he lived in England.

Many paintings executed after 1910, when Collings emigrated to Canada, display a predilection for dramatic atmospheric effects. His concern with climatic conditions reflected artistic trends then current in France and England and also personal experience when drawing or climbing in southern England. John Keats' 1818 description

of a spring sojourn near Dawlish, Devonshire, conveys the region's changeability:

You may say what you will of Devonshire: the truth is, it is a splashy, rainy, misty, snowy, foggy, haily, floody, muddy, slipshod county. The hills are very beautiful, when you get sight of 'em; the primroses are out, but you are in; the cliffs are of a fine deep colour, but then the clouds are continually vying with them . . . The flowers here wait as naturally for the rain twice a day as mussels do for the tide.<sup>1</sup>

Coincidentally, it was in Dawlish some seventy years later that Collings saw paintings by Nathaniel Baird displayed in a shop window. He was sufficiently impressed to ask Baird to instruct him in drawing and painting. That the few ensuing lessons comprised his entire formal art education was consistent with Collings' personality and his singular water-colour technique can be seen as an expression of a strong individuality.

The independent spirit which pervades Devonshire history offers insight into the vehemence with which Charles Collings resisted categorization of his art. It was a county which long "pursued its own affairs upon the 'whatsoever king may reign' principle",<sup>2</sup> and its people possessed a vital sense of identity stemming from an ancient past. The first reference by name to Devonshire and its inhabitants occurs in the Anglo-Saxon Chronicle for 823 as 'Defnas', a derivation of 'Dumnonii', the Celtic tribe indigenous to the area

on the Saxons' arrival. The integration which followed was more one of colonization than conquest but the imaginative and poetic Dumnonii, with their deep religious beliefs and fiercely tribal nature, made lasting contributions to the character of the county.

By 1086 the Saxons had developed sizeable villages throughout Devon, the intractable terrain mitigating against the more populous townships common to other areas of England. The Domesday Book of that year indicates open-field farming where suitable, with smaller enclosed-fields prevailing in rougher land. Many of the hedge-topped banks built as wind-breaks at that time still survive and appear on modern maps, tangible reminders of a previous age.

Preference for the more independent and efficient individual holdings had increased the proportion of enclosed fields by 1350 when a further reduction of ploughland reflected rising demand for sheep pasture to accommodate the developing wool industry. Almost non-existent in 1100, the mossy watermills now synonymous with Devon also date from this time and provided energy for the mills. The county had evolved from major supplier for the home market in 1400 to chief exporter of cloth to Europe some fifty years later.

The busy cottage industry invigorated village life but led to little new settlement. Many centres, including Collings' birthplace of Chudleigh, grew in population almost enough to warrant status as a town before the Napoleonic Wars and changing technology diminished trade, dictating a return to purely agricultural dependence by the seventeenth century and through the eighteenth.

In Devon the Victorian Age was extended from Queen Victoria's death in 1901 through the next reign of her son and only terminates with the outbreak of World War I in 1914. Social conditions were improved during the sixty-four year reign of Queen Victoria. Gas lamps had replaced candles and oil lamps for street lighting in Devon in 1817; electric lighting was installed by the late 1880s. Better hygiene improved public health, and communication was facilitated by the advent of cheap postage, the electric telegraph, and changing modes of transport.

Locally, however, horse-drawn omnibuses, carriers' carts, and waggons remained the usual means of travel until 1914. Wealthy individuals maintained private carriages or hired a sedan chair; curiously, rates for the latter were advertised in Exeter as late as 1841 when this type of travel had virtually vanished in London.

Between counties service was provided by stage-coach prior to 1844 when the first railway reached Devon. Those of Collings' generation could recall the excitement engendered by the first train:

A few days before my seventh birthday  
I saw the first train that ran into  
the West Country, from Bristol to  
Exeter, go down. We children had  
gone to a level crossing to greet it  
with garlands of flowers. The day  
was kept as one of great rejoicing,  
with feasting, games, climbing a greasy  
pole for a leg of mutton, etc. . . .3

For the middle and upper classes, entertainment in the Victorian era was simple but it was also varied. There was the pantomime in winter, the seaside in summer, dances, balls, and 'magic-lantern' lectures. Rowing and sailing were popular pastimes on rivers or canals and, later, enthusiasm for cycling promoted an easing of class barriers. In addition there were village bands, cricket and football teams, half-day excursions to London, and the new diversion of photography.

Inexpensive food and housing enabled most middle and upper-class families in the mid-nineteenth century to employ servants. Wages for the lower-class, however, were equally low; frequently during the winter farm labourers' families depended on parish charity to supplement their meagre seven or nine shillings a week.

This was the setting into which Charles Collings was born. The family, while not affluent, lived in modest comfort. As a tailor Charles Collings Sr. earned approximately 18 shillings a week. However when he later became postmaster of Chudleigh he had a slightly better income.

The village of Chudleigh is situated in south-east Devon, five miles inland and ten from the wilds of Dartmoor. It "lies on a hill but in a hollow"<sup>4</sup> at a key position on the main Exeter-Plymouth road and once boasted a market and three fairs. Charles John probably attended the Chudleigh Grammar School established in 1664; beside it stands the fourteenth century Church of St. Martins.

The religious fervour prevailing when medieval St. Martins was

built had lagged by 1700. Widespread apathy in the Church of England clergy diverted support to numerous non-conformist groups. Puritan, Baptist, Presbyterian, Quaker, and Methodist chapels existed in Devon by 1800. Apparently these were more a testimony to Devonshire independence than to rigorous piety, for when John Wesley (co-founder of Methodism) preached at Exeter in 1743 it was to "such people as I have rarely seen; void of both anger, fear, and love."<sup>5</sup> Not until Bishop Philpotts was appointed to the See of Exeter in 1831 did any enthusiasm become apparent among Anglican parishioners.

A trace of stubborn Devon off-handedness towards religion is still discernible in a modern account of the Harvest Home festival which, in keeping with the agricultural orientation of the region, is better attended than Christmas or Easter service:

. . . The celebrations begin with a church service at two o'clock on the Saturday afternoon: a Saturday in early October. By ten to two the little church is full . . . Even the front pews are occupied today. As a rule nobody sits there because the fine Jacobean screens are uncomfortably close to them. Today the occupants of the front pews are faced by the marrows, potatoes and apples lodged in the niches or dangling from the filials. Between the sacrificial vegetables and fruit, wooden faces peer. Green men, fish gods and dragons leer and grimace, huff and puff, at the human beings so uneasily close to them. When these same embarrassed people rise for the processional hymn, spiky oat straw and tickling wheat ears brush against their faces.

. . . Rather special qualities are looked for in Harvest Home Sermons and the few parsons able to meet these requirements are in great demand at this time of the year. Thanks to the Almighty for his goodness are recognized as being in good taste, but must be accompanied by lavish tributes to the farmers' skill and hard work. It is generally realized that, left to himself, God would make a poor showing . . .<sup>6</sup>

As an organist for seventeen years in a Chudleigh Anglican Church, Charles Collings must have often shared similar experiences.

The high priority accorded all things connected with agriculture is understandable as Devonshire farms were basic to the county's social history, many farms being held by the same families for generations and, not infrequently, for centuries. Dependence on agriculture, and the continuity associated with it, together with the pastoral charm of the region produced an aura of rustic serenity. A Victorian commentary on the village of Uffculme would have been equally applicable to Chudleigh south of it.

. . . It is noted for 'zider' and its grammar school. It is a quaint and quiet village. I love its charming thatched cottages, with their niched eaves, each niche the eyebrow of a little window. The inns too are quaint, with their suspended signs, each a symbolic gem . . . There are four streets . . . and a triangular 'square' on which a market is held every two months. In the interval the grass has its own sweet will. Everything is still; the smoke rises like incense in the air.

Here, as I write, looking into a garden, which even now, in October, has many flowers in bloom, I hear no sounds but the song of the robin enjoying the glory of the morning sun, a chanticleer crowing in the distance, and the clanging anvil of the village blacksmith.

The narrowness of the lanes around adds greatly to the country's charms, their high hedgerows being a mass of many kinds of flowers. Thoroughly to enjoy the beauties of the neighbourhood, however, it must be viewed from one of the hills or downs . . . As far as the eye can reach, lies a most beautiful panorama of diversified hill and dale with rounded trees, every field hedged with them. The quiet herds of Devon cattle lie ruminating and adorning the green bosom of the country. The whole scene has a charming cultured aspect, as if some giant landscape-gardener had laid it out. What peacefulness.?

The same appreciation and observation of nature is mirrored in Collings' art. Meticulous pencil studies especially reveal a keen and informed interest in all plant and animal life, and these details are carefully related to the total environment in his finished paintings. Collings captured this particularly well in a series of silvery landscapes painted in oil around 1905, (Illustration 'Farmlands', Catalogue entry no. 11)

The calm and lovely mood of these views is enhanced by soft, filtered light and quietly grazing animals.

Although he lived well into the twentieth century, Collings declared himself a Victorian and epitomized the customs and

characteristics of a man of that era.<sup>8</sup> He chose to re-create in Canada the civilized manners and environment he had known in Chudleigh, using crystal and silver at the dinner table and playing piano duets with Melora. The one-room log cabin gradually evolved into a Tudor-style house with extensive grounds including a tennis court and rose-arbour, a feat impossible without his practical rural background. A plan for the cabin additions is still extant -- a pencil sketch on the back of a shoe-box lid -- and its brevity suggests that Collings' architectural skills were as much intuitive as learned.

As with farms, the village sites and plans of Devon remain virtually unchanged since Saxon times; structures tended to be re-built in the same style rather than replaced in a new one. That few wooden buildings older than three centuries exist is due to their vulnerability to fires. The somewhat safer cob-and-thatch buildings that prevailed from 1800 were often included in Collings' English scenes. (Illustration no. 28). Great houses or churches such as the Abbey in Collings' painting 'The Abbey at Enderton' (Illustration no. 44, Catalogue entry no. 18), would have been constructed of a surface granite known as moorstone quarried in the region. Builders were village men,

. . . knowing every house in the parish,  
for he and his father and grandfather  
have left their marks on every one . . .

No job is too small and none too big; though from time to time they have to leave you for a day while they build for a parishioner the last house he will ever occupy, for they are usually the village undertakers, too.<sup>9</sup>

The perpetuation of skills from one generation to another was as basic and pervasive a feature of life in Victorian Devon as the virtue of self-sufficiency. Collings' considerable carpentry and architectural capabilities must have germinated naturally in that atmosphere. The two-storey, stone 'side-by-side' house which he is thought to have designed in 1887 in Chudleigh is not surprising in view of his precocious sketching and drafting talent. (Illustration no. 2 .) According to one account, Collings' parents intended

to indenture him to architecture. The fees proved a barrier and he found himself like Gilbert's pirate apprenticed to a country solicitor, and eventually laboriously copying legal documents, flourishing the capitals and copper-plating the phraseology.<sup>10</sup>

Little is known of Collings' relationship with his parents although his mother's maiden name is thought to have been Charlotte Read. Probably his initial career with the solicitor was dictated by an awareness of increasing unemployment in Devon as a result of the decline in agriculture following the advent of free trade in 1846.

Apart from its security, the clerk's position was, for the son of a tailor such as Charles Collings, socially superior in class-conscious Victorian England; he remained with the same employer for twenty years --

his employer forgiving his errors as a copyist presumably because he was fascinated by the beauty of his penmanship. If Mr. Collings omitted some necessary phrase because his mind was occupied in wondering how to impart the colour of death into a will, he was obliged to recopy the document . . .

Twenty years! Up and down, the long measured slant, the regular pressure of the pen on the down stroke to create the necessary impression of accuracy and solemnity, the eternal black on blue-gray parchment, and all the while the hand aching for the swift unmeasured stroke, the caressing touch of passion, and colour . . .<sup>11</sup>

Collings cannot have had much time to devote to art during this period but it seems that he took advantage of whatever chance he found to make sketching expeditions, most often to the seaside with its cliffs and harbours.<sup>12</sup> Several studies of local men pressing cider date from this time recording Collings' venture into genre themes that were enjoying popularity then. (Illustration 32.) However, the way of life that Collings portrayed was being undermined by social and economic problems. Devonshire had remained rural and, as such, had avoided the initial impact of the Industrial Revolution;

it could not escape the unprecedented rate of change that characterized the last half of the nineteenth century. Invention of the camera and motor-car, aviation attempts, and extravagant celebrations of Queen Victoria's Diamond Jubilee, contributed to the excitement of the age. While, on a subtler level, the deterioration which presaged the First World War began. The shift in social values generated by increasing technology was nobly resisted by the Arts and Crafts Movement. Ironically, Charles Collings introduced the first steam-powered tractor to Devonshire, his admiration for arts and crafts being temporarily in conflict with his entrepreneurial adventures.

Simultaneous with the above events, the first systematic examination of Devon's prehistoric ruins was begun by antiquarians Robert Burrard and the Reverend Sabine Baring-Gould. A "growing interest in religious mysticism, with its background of occult practices"<sup>13</sup> was further stimulated by this archeology. The sculptress Katharine Maltwood who, like Collings, would emigrate to British Columbia in the early twentieth Century, became pre-occupied with Theosophy and zodiacs at this time. The two artists had much in common and, according to one source, knew one another in England.<sup>14</sup> (John and Katharine Maltwood owned two of Charles Collings' paintings purchased from the Carroll Gallery in London in 1918, Catalogue nos. 345, 346; Illustrations no. 47.) It seems likely that the ritualistic mysteries associated with the ruins would have captured Collings' attention too. Perhaps this was the inspiration for several ambiguous sketches in the collection remaining after his death. The

themes in these seem commonplace at first glance, but with a longer inspection elements suddenly metamorphasize into disturbing iconography, as when the flock of white chickens in the foreground of "The Wanderers" (Catalogue no. 179; Illustration no. 36) immediately suggest lost spirits once the outlines of two crosses are discovered between the background trees. Collings frequently indulged this penchant for mystery and hidden meanings, a habit in keeping with a belief in his own powers of extra-sensory perception.

For the most part, Collings was loyal to the water-colour medium and made limited, though extremely capable excursions into oil painting. Water-colour had become the traditional British medium and accomplishment in this art was an expected part of the genteel person's education. In the eighteenth century a passion for touring had arisen and, "before the advent of photography, what better pictorial record of memorable views and monuments could be made than in the simple, rapid, portable medium of water-colour?" . . . "Water-colour, as a means of picture-making in its own right, came to perfection in the eighteenth century in England".<sup>15</sup>

Essays such as the Reverend William Gilpin's "On Picturesque Beauty" had disseminated the 'correct' approach and terminology for "polite people before a prospect",<sup>16</sup> and the notes in a sketchbook from Collings' estate are derived from a discourse of this category. He clearly was not intimidated for long however, by the 'rules' carefully copied by the sketchbook's original owner.

By the turn of the century focus had shifted from picturesque

aspects to trivia. Former "noble" subjects -- churches, castles, sylvan glades and cottages -- were replaced by genre:

In water-colours we come to Birket Foster's leafy lanes and pinafores (1825-1899), Albert Moore's languid ladies (1841-1893), and "the dogs with the human eyes" of Sir Edwin Landseer (1802-1873).<sup>17</sup>

Landseer shared the market for animal portraits with Nathaniel H.J. Baird. Baird (who was later knighted) was already moderately successful when Collings met him in Dawlish in 1888. Collings had left the Chudleigh solicitor's firm five years before and had become an entrepreneur in the interval, as noted above. One financial adventure involved the sale of quarries, in connection with which he recounted the following anecdote in a 1924 interview:

He had discovered "some extraordinary green stone" of extreme hardness . . . He admits however that he was as much attracted by the colour of the rock as by its quality. The stone was of a translucent green and we may be certain he saw all the roads of Devon turning to smooth green, dustless sward under the magic of his touch. To his chagrin he learnt that it was not so much the colour of the rock as the quality which finally earned it success. Mixed with tar . . .

Mr. Collings throws up his hands disgustedly. "Mixed with tar! How could I in that Victorian era foresee that perfect green mixed with tar?"

Tar of all things! . . . and of  
 course the demands of motorists.  
 Where I saw beauty they saw speed.  
 The poetry of motion I presume. . .<sup>18</sup>

When the quarry enterprise collapsed, Collings turned to the promotion of farm machines. The availability of the new farm machinery preceded the broad changes that were soon to occur in rural regions. In Devon, the major impact of technological progress occurring in the Victorian period was a steady migration from the region as jobs were lost to mechanical efficiency and easier travel. The decline in population was to some extent mitigated by an influx of retired people and a seasonal flow of tourists as the Devonshire seashore became a favorite holiday resort. But the changed directions of Devon life were no more significant than Charles Collings' own changed direction for he decided to pursue a career as an artist.

Charles Collings had married in 1888, the same year as he arranged for lessons from Baird. He was then forty years of age. The marriage certificate from St. John's, Battersea, in the county of Surrey, is dated November seventh. It describes his bride, Melora Fogwill Goodridge, as the spinster daughter of a then deceased sailmaker and a family friend has stated in correspondence that she was raised in "an institution".<sup>19</sup> She was sixteen years younger than Charles Collings. The newly-married couple honeymooned in Edinburgh before taking up residence at 2, The Parade, Chudleigh, a semi-detached' house which Charles Collings is reputed to have

designed, (Illustration no. 2). In 1889 they became the parents of twin boys, Carl and Fritz; a third son, Guy, was born in 1890. Charles Collings enjoyed his new role, graciously accepting compliments about his children as he strolled through the village pushing a large perambulator.<sup>20</sup>

Charles Collings moved his family to 13, Edward Square in Kensington, London in 1897. The paintings he had entered in Royal Academy and other exhibitions had drawn critical acclaim but a rift developed between him and Academy executives when his style underwent radical changes as a result of his friendship with Frank Brangwyn, an artist some twenty years his junior. Brangwyn (who was later knighted) was of Welsh extraction but had been born in Bruges, Belgium and as a child been deeply affected by European art in general and tapestries in particular. When, as a youth, he moved to England with his parents, he apprenticed with William Morris, a major instigator of the Arts and Crafts Movement and an important influence in Brangwyn's art. He and Charles Collings had met when they both rented space in the same Kensington studio complex. (A 1901 newspaper clipping among Collings' papers referring to Brangwyn suggests their friendship continued even after Charles Collings' emigration.<sup>21</sup> Both artists were interested in Canada and Brangwyn was commissioned to create a three-dimensional, Canadian environment as part of an Empire exhibition in 1922. Collings and his family returned to Britain in 1921 and remained for several months; he was no doubt in touch with Brangwyn during this time.)<sup>22</sup>

Charles Collings' sentiments toward the Royal Academy were probably close to those of Frank Brangwyn who, upon eventually being elected to the Academy, found his associates stale and pompous. He and Collings found one another congenial company and each admired the other's work; their mutual admiration was not widely shared by the public. Both artists found it difficult to survive on income from their art alone. Charles Collings soon acquired some wealthy patrons: Lady Henry, Lady Worsley, a Major Lagard, and, about 1909, Mr. Staats Forbes. He obtained high prices for his work but his market was limited and even with additional earnings from lessons he gave in painting and drawing, he could not support his family and was forced to join a Life and Fire Insurance firm.

Collings exhibited with the International Society of Sculptors, Painters and Engravers in 1898 and had his first one-man show in 1903 at the Dowdeswell Gallery in London. It is not known if he participated in shows between those dates. The Dowdeswell exhibition was enthusiastically received and Collings was hailed as an equal or successor to J.M.W. Turner on the basis of effects which in fact derived from very different intents and techniques.<sup>23</sup> He did not appreciate the comparison; that his art should be regarded as other than individual and original was an affront to his pride. No other exhibition is recorded until 1910.

Several factors contributed to this hiatus in Collings' career. English art was dominated by bland and conventional painters in the early Twentieth century. Attention had shifted to the Continent and

North America where a new avant garde was emerging. Charles Collings was frustrated by his lack of commercial success, annoyed by the intimation that his art was a derivation of Turner's work, and grieved by the death of his son Fritz. (Fritz, most artistic of the three boys, had been a frail infant and died in 1899 at the age of ten after contracting pneumonia.) The threatened foreclosure on the Chudleigh house further complicated the artist's life in these years.<sup>24</sup>

Collings became restless and during this somewhat despairing period, moved his family to "The Bungalow" at Deal, Kent in 1900. He bought a commuter ticket and travelled to London daily, as he was still selling fire and life insurance, and painted on weekends. Around this time too, Charles Collings made an extended visit to Bruges, Belgium, Brangwyn's home town. In 1905 the Collings family re-settled at Sandwich, Kent, then in 1906 they moved to Harnden-Eastray, Kent and a year later, to Studdale. It is likely that Collings made the acquaintance of Sir Walter John James, (Lord Northbourne), at this time as Northbourne's country seat was at nearby Betteshanger Park. Their friendship had evolved enough by 1910 that Lord Northbourne allowed his London home to be used for an exhibit of Charles Collings' paintings, the proceeds of which bought passage for Collings, Melora, Carl and Guy on a steamer to Canada in May of that year.

## Section B: Emigration and Enterprise

Charles John Collings' need to use the proceeds from his exhibition in Lord Northbourne's home to pay for the family's emigration reinforces other indications he was experiencing financial difficulties. His problems were not unique. Social and economic deterioration in Britain was largely responsible for an exodus of some 45,000 "high-class migrants" to Canada between 1875 and 1900. Dunae has commented that "no other nation sent as many gently bred sons to the New World as did Great Britain. Few countries attracted as many of these emigrants as did Canada, and in few countries did the British gentlemen have so great an impact".<sup>1</sup>

Two peaks can be discerned during the century of emigration from the end of the Napoleonic Wars in 1815 until the First World War in 1914. The first wave, from 1815 to 1870, was comprised of labourers, 'gentlemen emigrants' and army officers. These officers, retiring on half-pay, faced a lower standard of living, as did gentlemen whose financial circumstances had worsened, and Public School boys who found it difficult to obtain acceptable employment as the Industrial Revolution exerted its effects, the major effect being a concentration of population in cities and an accompanying "severe mental and physical strain, and a general reduction of health and vitality".<sup>2</sup> While labourers far outnumbered the emigrants of other categories in the first wave, 'gentlemen emigrants' dominated the second from 1870 to 1914.

The emigrants were seeking more than an improvement in their financial position, although such prospects added to the attractiveness of re-settlement. Canada meant adventure and freedom from social constraints, and the excitement compensated for the loss of comfort. Scenarios such as the one described below must have a frequent occurrence:

At the mention of Dewd's name a broad grin passed over the faces of those who heard it, and one man looked up and remarked that a good many people had been inquiring kindly after Dewd lately. The speaker was a common type amongst the miners, but in those early days his rough clothes and refined speech struck Ned as contrasting strangely.

Truth to tell, he had been educated at Eton and Oxford, had thrown up a good tutorship to come out here, and here he was happy as a king, though his blue pantaloons were patched fore and aft with brands of flour known respectively as "Self-rising" and the "Golden Gate".<sup>3</sup>

The rugged conditions with which the first group of pioneers had to deal meant that single men fared better than families. Loneliness and the unaccustomed harshness of customs and accommodations were often overwhelming for wives and many of the first emigrant families returned to England as a result. As towns and cities grew and amenities became more available the advantage of independent single men passed to those men who could rely on the security and

support of family members. While their numbers were relatively small, the English gentlemen in Canada had enjoyed a reputation as glamorous eccentrics. Their novelty had worn off by the turn of the century and there was considerable resentment towards 'remittance men', as they had become known, so that family groups found greater hospitality and, with changing conditions, were more likely to succeed.

By the time of the second peak of emigration, many of those who had come over earlier were in a position to assist their countrymen, as in the case of J.L. Pridham who had left Devonshire in 1891. He journeyed across Canada before settling at Okanagan Mission near Kelowna, British Columbia, where he was "impressed with his surroundings, which resembled in many ways the south-western English county he had recently left . . .".<sup>4</sup> His holdings soon consisted of 110 acres, 63 of these in fruit trees. It was a lucrative experiment for Pridham. By 1912 his crop was estimated at 400 tons and he was purchasing more land and had founded the Farmers' Exchange.

Success stories like Pridham's were well-publicized in Britain. Mass-printing and cheap-postage had accelerated and facilitated communication. Both factual and fictitious tales of adventure 'overseas' abounded. The flamboyant Sir Clive Phillipps Wolley's remarks are typical of that genre:

Dear Reader, . . . A London spring is dreary enough in all conscience, for those whose business compels them to pass night and morning along the streets between the West and the East, or through the mephitic vapours of the underground railway between those poles of London life. But when the traveller has but just returned from the bright pure climate of Canada; when at every other turn he meets stalwart navvies with their hands in their pockets, proclaiming in dreary sing-song that their families are starving, and that they have got no work to do, then, indeed, the March fogs look sadder than ever, and the bitter east wind overcomes even the most buoyant spirits with its churchyard chill.<sup>5</sup>

There was also a proliferation of 'settlers' manuals and government 'surveys' to provide information to prospective emigrants. The tone of these publications ranged from discouragingly solemn to inaccurately optimistic. A 1912 British Columbia survey was of the latter variety:

There are few places in the interior of British Columbia where the newcomer from the Motherland will find so congenial a social atmosphere or such pleasant surroundings as at Kelowna. A large number of English people are indeed already settled in the district, whilst mainly engaged in fruit growing, they yet find ample time to devote to recreation . . .<sup>6</sup>

While many of the emigrants were from relatively privileged backgrounds, with little or no experience as to what would be

required of them, they arrived ill-prepared. Charles Collings' rural upbringing on the other hand, benefitted him in his early years in Canada. As a strategy for over-coming the initial difficulties which so many individual gentlemen emigrants encountered, several attempts were made to organize aristocratic colonies. One of the most notable was the village of Walhachin in the Thompson River Valley of British Columbia.

Founded in 1910, this community thirty-five miles west of Kamloops was intended as a haven for well-bred families who wished to escape the economic uncertainties, industrial unrest, and political tensions that marked Edwardian Britain. The colonists at Walhachin engaged in fruit farming, one of the most gentlemanly forms of agriculture. Within a short time, they had built an extensive irrigation system. The valley blossomed, the colonists prospered.<sup>7</sup>

The enormous appeal of fruit farming, with its pleasant garden-like connotations, was complimented by improved marketing and planting techniques in the early twentieth century. Development companies drew investors with newspaper advertisements and ambitious promotional booklets. John Fitzgerald Studdert Redmayne, a journalist involved with the Walhachin project, published the popular book Fruit Farming on the "Dry Belt" of British Columbia in 1909 which "pointedly recommended fruit farming for 'men of better class' and 'people of education and refinement'". . . .<sup>8</sup> The open support of the provincial

government further increased public interest and confidence in the prospect of fruit farming in British Columbia. "Little wonder then that after the turn of the century in a short period of 12 years from 1910 to 1913, the number of trees in the [Okanagan] Valley increased 525% and at the end of that time there were about 30,000 people dependent on the success or failure of the fruit crop."<sup>9</sup> -

For those who decided to emigrate the Canadian Agency supplied "all the information you can possibly require about British Columbia",<sup>10</sup> including how to go about purchasing tickets from, for instance, the Allan Line to Quebec (£10 10s. each for saloon accommodation). Rail fare across Canada by Canadian Pacific . . .

being at present only £15 8s. 3d. each for each first-class passenger. To this fare, however, must be added the cost of living on the train, which you may reckon at 75 cents a meal, the meals being served in the dining-saloon. Two meals a day are about as much as the ordinary digestion can compass, though a luncheon-basket to console you at mid-day, or whenever the dining-car is not available, is a very necessary adjunct to a perfect travelling equipment . . . The cost of a double berth is about 12s. a day, and for this travellers get not only a comfortable couch at night, but a couch or arm-chair by the window during the day.<sup>11</sup>

The Collings family joined the army of emigrants to begin a new life in Canada in the spring of 1910. No personal account of their initial impressions exists with the exception of Collings'

sketchbook. Many of the drawings it contains are views from the train while others are simple maps of land Collings was considering as a place of settlement for his family. He had apparently researched Canadian agricultural conditions, for included in his library was Grange's text An English Farmer in Canada. Grange wrote of his experiences when travelling across Canada by train as Charles Collings and his family did six years later. (Illustration no. 14.)

On disembarking at Montreal Grange was immediately impressed by the "excellent tram service, and . . . next the fearfully bad condition of the streets". From Montreal he travelled by Canadian Pacific Rail to Ottawa and Toronto, noting the devastation of forest fires and lack of cultivation between these points and flatness of the latter's surroundings, "the dead level standing greatly in need of some hills and woods to relieve the eye". Continuing his journey "across the boundless prairies of boyhood's tales" through Winnipeg, Regina and Moose Jaw, Grange remarked "the horizon seemed drawn up by the sun" and he wearied of the unaccustomed distance between cities. A brief stopover in Calgary provided Grange with his first glimpse of the Rocky Mountains. He was excited, as Charles Collings' and his family must have been, by "the sight presented by the snow-capped peaks, as the rays of the rising sun flinted over them, causing the white crags to sparkle like crystal" . . . Charles Collings' sketchbook contains a drawing of the distant range of mountains beyond Calgary, probably as seen from the train.

The Canadian Pacific Railway route led upwards and across the Great Divide through country that was in Grange's words, "very wild, but of indescribable grandeur". Thereafter the scenery became less striking and those passengers who had boarded the train in Eastern Canada were beginning to find the trip tedious. The length of the journey was frequently aggravated by delays due to landslips.<sup>12</sup>

When the train on which Charles Collings and his family were travelling finally reached central British Columbia, his wife and sons established a temporary base in Sicamous while he continued on to Kelowna to investigate its potential, carrying a letter of introduction to the Carruthers family, but the surrounding country did not satisfy him aesthetically. When he returned to Sicamous, Carl and Guy had found employment painting the C.P.R. hotel. It was hazardous work; on one side their scaffolding hung over the railway tracks, on the other over Shuswap Lake.<sup>13</sup>

As Charles Collings stepped from the train, he was met by Bert Freeman, captain of a small boat "The Dawn" and a representative of the Seymour Arm Fruit Lands Company.<sup>14</sup> He was aware of the company from advertising material which had been sent to him in Kent. With its head office in Vancouver, the company "had acquired 6,500 acres north and northeast of the original [Seymour Arm]\* townsite, of which 440 acres were subdivided into 5 acre blocks . . . 5 acre blocks sold at \$125 an acre for fruit land and \$100 an acre for

\* originally 'Ogden City'

market gardening land. The company figured the cost of establishing a 10 acre orchard, hiring out the labour, as:

Cost of Land, cleared. . . . .	\$1750
Ploughing and Preparing. . . . .	60
1090 Trees at \$.20	
including fillers . . . . .	218
Planting at \$.10 . . . . .	109
Cultivation, first year. . . . .	175
	<hr/>
	\$2312

The terms of sale were 1/5 down, with balance in 4 annual payments. According to the brochure apples sold at 2 ct. a lb., strawberries \$2 a crate, tomatoes \$12 a ton, potatoes \$15 a ton, and eggs 35 cts., a dozen.<sup>15</sup>

The brochure advised prospective buyers that company founders had taken into consideration all the requirements for successful fruit farming and asserted that Seymour Arm was comparable to "the premier fruit lands of the Province, and the results attained by proper methods of cultivation, can be duplicated with additional advantages . . .".<sup>16</sup>

To the rhetorical question "Is previous experience necessary for success?", the company answered "No, not the actual horticultural experience which is gained under different conditions peculiar to some other country. Custom and prejudice are more likely to mar success than ignorance which is qualified by a liking for the business, and the capacity for taking an interest in details, combined with an open mind and persistent application." In addition, arrangements were being made for a resident "expert fruit grower" to assist

settlers and the Government Pomologist for the district would visit periodically.<sup>17</sup>

Apart from the practical considerations, the location of the new colony, at the northernmost end of the north-west arm of Shuswap Lake, possessed a pristine beauty with white sand beaches and clear water. The area had been burned over a few years earlier but the soil was sufficiently fertile that second-growth was rapidly alleviating the charred appearance.

What convinced Charles Collings was the 32 mile boat trip from Sicamous to Seymour Arm, a "journey . . . full of interest, the water always being placid owing to the absence of strong winds, and the evidences of settlement in the numerous bays, as well as the magnificent panorama of mountain scenery, all combin[ing] to pass the time pleasantly."<sup>18</sup>

The Collings family's original purchase of ten acres of benchland overlooked the lake. Living in a tent on the shore while they built a log cabin, the men made good use of the firearms they had brought with them to supplement the family's diet, largely with caribou meat as herds could be found in the Cotton belt region just north of Seymour Arm. There was also an abundance of game and wild-fowl and both trout and salmon were available.<sup>19</sup> By November, 1910, the company had

established a store, which has  
been stocked for one purpose only --  
convenience of the settlers.

A complete line of provisions and clothing is carried, and should a resident be financially embarrassed at any time, he can always secure work from the company to earn sufficient for his needs.<sup>20</sup>

Charles Collings intended his sons to operate an orchard on the benchland property providing income that would give him the freedom to paint. In the interval required for the fruit trees to mature, they and Collings took advantage of an offer of other employment and, together with two other settlers, erected a handsome hotel which still stands. (Charles Collings' practical experience gained in designing the Chudleigh residence seems to have been reinforced with theory to judge by two books in his library, Practical Uses of the Steel Square and Modern Carpentry, published in 1902.)

Charles and Melora Collings were able to move into their initial Seymour Arm residence on Christmas Day, 1910, seven months after leaving England. As the house evolved over the years with changes and additions, the log cabin had become, by 1922, living and dining room with an adjoining entrance hall leading to the rest of the house. Building materials were native timber and local field-stone. The construction work was accomplished by Carl and Guy Collings together with, or directed by, their father Charles. (The only plan, sketched in pencil on the inside of a shoe-box lid, still exists in the possession of the estate heir.) It is likely that the rheumatism Charles Collings contracted during the winter of 1910

limited his participation, as would his preparations for major 'one-man' exhibits such as those held in London in 1912 and 1914. The finished building has been described as "Tudor Revival vernacular". Charles Collings' adherence to Arts and Crafts values is evident throughout the house, every piece of wood "shaped by hand, the plaster hand mixed, [and] shingles split",<sup>21</sup> (Illustration nos. 3, 4, 5, 6, 7 ). The sequence in which enlargements were made is unclear but the house was completed in Charles Collings' lifetime with the exception of a billiard room added by Guy Collings in 1971. A disproportionately large staircase leading to three bedrooms, a bath, and the recent billiard room suggests that the house was once intended to be a more imposing complex than it is. An attic, accessible only by means of a ladder from the west bedroom, originally housed the billiard table purchased by Charles Collings from the Winnipeg Carlton Club between 1914 and 1918 during "one of his trips abroad"<sup>22</sup> and hauled in by barge and pony sled. The feat of maneuvering the massive table and enormously heavy slate slabs must have been formidable.

Resourcefulness is evident too from the amount of area given over to a workshop on the ground floor. With its adjoining root-cellar and covered breezeway or piazza, it is almost as large as the hall, kitchen, and dining and living room with sunroom that comprise the remainder of the lower level. The sunroom extension against the south wall of the living and dining room served as Charles Collings' studio. Its three outer walls were glassed in from mid-point,

originally allowing a panorama of Shuswap Lake until second-growth forest blocked this view. Because his pictures were small and the water-colour medium, in which he primarily painted, simple, the narrow sun-room provided an adequate location. (Illustration nos. 12, 13).

The workshop's large size reflects a high level of self-sufficiency. Having erected the house, Charles Collings and his sons finished the interior by hand. They made many of the solid, well-fitted doors including associated hardware and in several instances incorporated a difficult 'linen-fold' design in the wall panelling.<sup>23</sup> They had brought few household effects with them from England other than two fireplace mantels; the majority of furniture, including cabinets, a leather-seated hallbench, and the dining-room table, were handmade. A particularly durable finish, for instance on the latter table, was achieved by searing and then waxing the object's surface.<sup>24</sup>

Finely-crafted furniture, an elegant Tiffany lampshade, crystal and silverware, Charles Collings' own paintings, and (possibly after 1921) examples of Oriental art created an incongruous lifestyle in the remote community. An extensive garden was cultivated by the Collings family with flowers imported from England. Rose-arbours, topiary art, a sun-dial, and grass tennis or croquet court continued the sense of comfortable, cultured living. On the west side of the house, one doorway connects the workspace and covered breezeway while a second, main, entrance opens onto cement stairs which descend to an expanse of lawn between the house, vegetable garden, and pasture.

A barn and carriage-house are situated a short distance from the house along a path connecting with a dirt road which leads to the townsite of Seymour Arm.

Their shared dependence on one another accentuated the Collings family's closeness. Charles Collings was frequently accompanied on local sketching expeditions by his younger son Guy who would assist by clearing, in a rudimentary fashion, the brush from an area where his father wished to set up his easel. Having cleared the area he would douse it with creosote to mitigate the annoyance of black flies and mosquitoes. References contradict one another as to whether or not Charles Collings ever actually painted on location but it is probable that he took advantage of the portability of water-colours especially for subjects around Seymour Arm.<sup>25</sup> He painted numerous pictures in the area, including several views from his property. 'The Toboggan Slide', listed and illustrated in a 1924 exhibition catalogue, is intriguing for the insight it offers into life at Seymour Arm.<sup>26</sup> The painting depicts a long, open gully descending from the general proximity of Charles Collings house to a stand of trees bordering the lake below. Bobsleds on the slide provided an exhilarating form of recreation during the winter months.

The remoteness of Seymour Arm made access particularly difficult in winter. Sternwheelers provided service in the summer but ice on the lake usually prevented their passage for several months and supplies would then be transported by pony sleds fitted on either side with long poles to "afford support in case of a break-through

The pressure ridges in the ice often left either humps or holes; the holes being more dangerous than the humps as they could be concealed by thin ice.<sup>27</sup>

Skis and hand-made snowshoes offered alternate modes of winter travel for the Collings family and Guy Collings doggedly continued to bicycle through much of the season. (He is reported to have crossed the lake ice in this way twice in 1929 to obtain medical assistance for his mother and a shipment of classical records for his father whose health was also failing.<sup>28</sup>) Twice yearly, Charles Collings would take a trip to Vancouver where he would barter paintings for provisions unavailable in Seymour Arm and he is said to have enjoyed musical evenings with friends while in the city.<sup>29</sup> Melora Collings left their Shuswap Lake home only twice; once when she accompanied her husband to Vancouver and in 1921 when the family returned briefly to England.

Undeterred by the settlement's physical isolation, at least two prominent art critics visited the Collings family at Seymour Arm. Luscombe Carroll's 1910 visit has already been mentioned; Paul G. Konody appears to have been twice, in 1924 and again about 1950.<sup>30</sup> English periodicals such as Aiken's Sporting Life contributed to the maintenance of ties with the 'Old Country' and extensive travels favoured a broad outlook on the part of the Collings family. This international awareness was a common trait among educated emigrants, of which the English were the most prominent group in British Columbia.

Margaret Ormsby has described this attitude in her history of the province:

Almost anywhere in the remoter country districts in the twenties, one could still come across families who spoke with cultured English accents and read the latest English periodicals, but whose daily and ordinary associations were with half-breeds or with illiterate Ukrainian or fanatical Doukhobor peasants, or with Chinese, once coolies, who still spoke only pidgin-English. Yet in these same families, one could hear discussions of the war debt and reparations issue, of the merits and defects of the Locarno treaties, and of the aims of the Russian five-year plan, as intelligent as any heard in the classrooms of the University or in the lounges of the men's clubs in Vancouver and Victoria. The truth was that 'the hinterland of British Columbia was often far less provincial than either Vancouver or Victoria.'<sup>31</sup>

This relative sophistication of British emigrants tended to set them apart from their neighbours and was true of Charles Collings. The well-known Canadian woodcut artist, Walter J. Phillips, was a friend of Collings and remarked on his courage, vitality, love of beauty and humanity.<sup>32</sup> Charles Collings could also be aloof, arrogant, and, when engrossed in painting, brusque; his small stature did not detract from the impact of his intense personality. His community involvement at Seymour Arm was restricted to social evenings when he and Melora Collings would entertain their guests with piano

duets. However, a neighbour from that period, Mrs. May Hooper, recalls that "one year he put quite a number of his paintings on exhibition for the citizens of Seymour Arm and it was wonderful".<sup>33</sup>

Mrs. Hooper had gone to Seymour Arm "as a bride on November 7, 1918"; she and her husband Bernard met Charles and Melora Collings and subsequently learned that their wedding anniversaries were on the same day as was May Hooper's and Charles Collings' birthday. The two couples celebrated these events together for many years.<sup>34</sup>

Melora Collings participated in community activities to a greater extent than her husband, supplying produce for summer fairs and baking cookies for local children who cautiously circumvented Charles Collings' studio.<sup>35</sup> He made frequent sketching trips on which he appears to have camped and sometimes travelled by canoe. His increasing artistic recognition and financial success were more accurately reflected in his accommodation on other occasions. He enjoyed, for instance, the Banff Springs Hotel, New York Town House and Winnipeg Carleton Club. A 1920 announcement card (Illustration no. 9) indicates that he had rented a room in the Canada Building where he was painting and could be called on between 10 a.m. and 4 p.m.

In 1914 the First World War drew most of the townsmen, including Guy Collings back to Europe; his brother Carl was prevented from enlisting by poor health. A black frost in 1916 killed the last hopes of the remaining settlers as well as the young fruit trees at Seymour Arm and in many parts of the interior. The equally promising colony of Walhachin suffered a similar fate when its men went off to war.

Few survived and the families left behind were unable to continue with the orchards. Dunae has pointed out that such ventures did not fail because of the war alone; social, political, and economic problems also contributed to their collapse.<sup>36</sup> It was the First World War however, which ultimately curtailed the phenomenon of English aristocratic emigration.

By 1919 Walhachin was abandoned and only a handful of families remained in Seymour Arm, the Collings family among them. The other settlers who stayed turned to trapping, logging, or mining; Carl and Guy Collings were able to continue with a fruit cannery they had begun earlier until freight costs became prohibitive in the 1940's.

Charles Collings' affluence during these years allowed him to purchase some of the properties of settlers who left the community. His land holdings increased from the original ten acres of plateau above Shuswap Lake to approximately twenty acres including a portion of the shoreline. Charles Collings continued to travel widely until 1929 when his health began to decline but painted vigorously and prolifically until his death three years later. Melora Collings lived until 1936, their sons Carl and Guy until 1951 and 1976 respectively.

Margaret Ormsby must have been thinking of people such as these when she referred to the "residents of the hinterland" as "strong individualists who had arrived at their own set of values".<sup>37</sup>

Only Collings' art and the house at Seymour Arm remain as a legacy of the Collings family and a testament to Charles Collings' enduring individuality.

## CHAPTER 2

### Artistic Development

Charles Collings' long amateur status was contradicted by his technical skill and exquisite colour sense. He quickly gained a small, select circle of patrons and dealers but his subtleties were not understood by the general public. While his market was never sufficient to allow him to survive solely by painting, his critical acclaim grew steadily. As noted in Chapter 1, Charles Collings exhibited at the Royal Academy for the first time in 1893 and continued to be represented there in 1894 and 1895. In 1898 the International Society of Sculptors, Painters, and Engravers "gladly accepted" his unsolicited entry for an invitational exhibition.<sup>1</sup> He participated in the Society's exhibits for several years and, in 1903, held his initial 'one-man' show at the Dowdeswell Gallery in London. His individuality and unusual water-colour approach were particularly admired by reviewers.

#### Section A: Charles Collings' Water-Colour Technique

The precision of Collings' sketches contradicts the fluid veiled colour patterns of his paintings. It is only when the pencil studies are understood as maps for the paintings that their relationship begins to emerge and it becomes apparent that the

seemingly haphazard mingling of pigment could only proceed from careful planning.

Collings' innovative technique demanded that he begin with a detailed strategy for paint application and a clear conception of the completed picture. He worked from palest to strongest hue, floating and blending pure pigments on smooth, wet paper that had been soaked to saturation point. The even texture and moist surface enabled Collings to tilt the paper support (a sheet of glass, slate or, later, cork),<sup>2</sup> swirling or running the colour to create forms. He spread soft, underlying shades over much of the picture area so that they appear throughout the web of colours added subsequently and produce the dappled 'carpeting' of his most distinguished work. 'Lifting' the centre from patches of pigment left contour lines which decoratively wove together picture planes while providing structure. The subtraction of colour for shading and highlights was achieved with a clean, soft brush; paint was sometimes applied in a stippling manner to facilitate this and also to control colour intensity. Collings did not use white pigment after 1890. As Collings avoided dry painting the pictures were, of necessity, completed rapidly.<sup>3</sup>

## Section B: Sketches

It is obvious from the proliferation, variety, and (often) the finish of Collings' sketches that pencil studies were fundamental to his total art. They were both a workshop and laboratory in which he experimented and explored a broad range of themes and, as such, more clearly document some aspects of his stylistic development than do his paintings in which influences were assimilated and subject matter narrowed. In particular, Collings' sketches provide information on changes of line and tonal distribution which is critical to understanding his paintings. As the two categories are in marked contrast to one another they will be considered separately.

Earliest pencil studies such as 'Brixham Harbour' (Illustration no. 16) are loosely and conventionally drawn with a uniform tonality. Highlights and shadows are muted and transitions gradual; contours meet but motifs are independent with no 'interlacing'. Later sketches exhibit less naturalistic cloud effects and the practice of working to the paper's edge diminishes, whereas Collings' concentration on light effects and strong composition persists. At the beginning of his artistic career, (c.1890), Collings embraced the principles of structure and simplification demonstrated in the art of Camille Corot, John Sell Cotman, and, to a lesser extent, Thomas Girtin.

Paul Cezanne probably exerted the next greatest influence on Collings' art and artistic philosophy. A similar approach can be

seen in Cezanne's 'Big Pine on Red Earth' (Illustration no. 17) and Collings' tree study, 'The King' (Illustration no. 18). The fractured surface of 'Trees and Creek' (Illustration no. 19) is close in spirit to Cezanne's 'Montagne Sainte Victoire' studies. Tension is created by the vigorously applied strokes which jab, bristle and pull in varying directions. The increased awareness of tonal division and distribution evident in Illustration 19 becomes a preoccupation to the detriment of structure in 'Tree No. 3' (Illustration no. 20). Lack of motif definition frees local tonalities to function as an impressionistic, scattered pattern. (Such superficial, blurred effects in his paintings often caused Collings to be compared to Turner from 1903 on.)

Collings' allegiance to the crisp structure and simplification basic to Cotman (Illustration 21) and Corot's art (Illustration no. 22) is renewed in 'Two Trees' (Illustration 23). Blended with a greater sensitivity of line and confident tonal arrangement it results in a subtle interpretation completely devoid of superficial elements.

'Minor Falls' (Illustration 24) continues the harmony of 'Two Trees' (Illustration 23) while introducing a pronounced two-dimensionality and consciously decorative line. Rhythmic line and emphasis on the two-dimensional quality of the picture-plane gained attention in the Western art world during the last half of the Nineteenth century, largely due to a vogue for Japanese prints. Collings shared the widespread admiration for things Oriental and is said to have remarked to his son Guy, "Japanese artists have more talent in their

little finger than the average white man has in his whole body."<sup>4</sup>

Collings' collection of Japanese woodblock prints appears to have directly influenced some of his work, as witness the flow of the robe in 'Courtesan with Lantern' (Illustration 25) compared to the water in the preceding example (Illustration 24). Collings similarly incorporated the sinuous curves of Art Nouveau which spread across Europe and America in the 1890's.

'Agassiz' (Illustration 26) is one of several puzzling Canadian landscapes in the Collings' estate collection. Executed in solid grey tonalities, these display an immaturity in their lack of coherence. The uncertain mountain profile, for instance, in 'Agassiz' suggests an unfamiliarity with the subject matter. Charles Collings' earliest documented association with Canada is a visit fifteen years prior to his emigration; a sketch dated 1895 situates him aboard a passenger liner off Quebec. (Catalogue no. 264.) It seems probable that drawings such as 'Agassiz' also derive from this initial exposure. (He subsequently participated in an 1897 Ottawa, Ontario art show. The entrants list gives Collings' address as Chudleigh, Devonshire, but does not indicate whether he was present or had sent his paintings from England.)

Studies such as the 'mountain top', (Illustration no. 27) post-date Collings' emigration. His confident line captures the beauty and majesty with a rhythmic restriction of darkest tones which emphasizes the powerful structure while the expanse of white creates a sensation of vastness and shining snow.

The general progression from picturesque through expressionist, impressionist, Japanese and Art Nouveau tendencies traced above in Collings' landscapes is repeated in the artist's street scenes, Illustrations 28, 29 and 30.

Collings' fascination with form as modelled by light led to continual refinement of shadow areas. Restriction of the darkest tonality, which delineated rock formations in Illustration 17, succinctly describes shape, texture, and attitude in Collings' animal and figure studies, Illustrations 31 - 35. His whimsical sense of humour was frequently expressed through figures hidden by the suggestive properties of shadow within other pictorial elements.

Closely connected to these 'visual puns' are a series of studies featuring the mid-grey, overall tonality of Illustration 16. Erased areas (or exposed paper in less common examples where Collings employed a wash) form ambiguous motifs. In Illustration 36, 'The Wanderers', the negative space between the background trees can be interpreted as a cross and what initially appeared to be white chickens in the foreground suddenly imply lost spirits. The title would apply suspiciously well to either subject.

In most instances these disconcerting sketches are amusing; some, however, carry weightier implications probably proceeding from Collings' theosophical bent<sup>5</sup> or perhaps reflecting explorations of the subconscious by Symbolist and Surrealist artists.

### Section C: Paintings

The progressive refinement of line and tone displayed in Charles Collings' sketches form a direct corollary to his early paintings. His paintings prior to 1890 were, in fact, tinted drawings, the scene lightly pencilled in before colour was applied. Preliminary studies remained necessary to his later paintings but the relationship became less direct; the controlled, flowing line, patterning, and restriction of darkest tonalities seen in his mature sketches were reflected in his paintings by an elegant economy of design and subtle colour combinations.

By 1890, Charles Collings' dependence on a drawn outline beneath his painting had decreased. His paintings became instead translations of sketches with only occasional pencil marks to guide him or to reinforce a contour such as the roofline in 'Landscape' (Illustration no. 37, Catalogue no. 5).

'Landscape' is typical of the work Charles Collings entered in Royal Academy exhibitions from 1893 to 1895. The calm mood established by a level, centred horizon is complimented by a vertical line, also centred, which shifts from the tallest tree, through the farmhouse and down the foreground grasses. Equally stressed horizontals and verticals, diagonal variations, or the two combined to form a 'starburst' composition, underlie virtually all Charles Collings' paintings and repeat the structural influence of John Sell Cotman and Camille Corot referred to previously.

Solid, irregularly shaped trees in 'Landscape' recall the blot-like motifs of John Robert Cozens, an artist who exerted enormous influence on Cotman, Thomas Girtin, and J.M.W. Turner. Many examples of Cozens' work exist in public collections; Charles Collings could have seen Cozens' original paintings or absorbed his style through the work of the later painters, Cotman, Girtin, and Turner.

The roadway leading into the picture at an angle is a characteristic device in Japanese prints and would probably have been consciously employed as such by Charles Collings. He frequently chose unusual viewpoints such as were favoured by Japanese print-makers, as in Catalogue entry no. 206. In addition Charles Collings adapted to his own art the decorative elements of flatness and delicate colouring common to Ukiyo-e prints and paintings produced between the 17th and 19th century. 'Landscape' pre-dates these incorporations.

Warm shades advance the foreground while cool shades increase the distance of the background in 'Landscape'. In contrast, the picture plane of 'Woods at Celesta' (Catalogue no. 347) is remarkably cohesive. Charles Collings reversed the position, and thereby the role, of warm and cool colours in this oil painted approximately twenty years later than 'Landscape'. Dark green and brown trees looming in the immediate foreground appear to be pulled backwards in relation to the forward moving warmth of sunlit areas behind them so that planes simultaneously appear to mesh and suggest deep space.

Charles Collings had been introduced to this kind of colour manipulation by Sir Frank Brangwyn in 1898. Both artists were

regarded as fine colourists by contemporary critics, yet the colour range of Charles Collings remained surprisingly limited. It can be generalized as rose, soft yellow, pale gray, mauve, russet, blue and deep blue-green with the paper surface providing highlights. These were orchestrated with such consummate skill that his paintings contain a rich variety of colour although he seldom altered this selection.

Charles Collings established his particular palette between 1862, when he painted his first water-colour, and 1893, the date of his earliest known oil painting. These can be considered to stand at opposite extremes of his spectrum with the picture painted when he was fourteen years of age already suggesting the light, warm colours of his early (prior to 1900) English work such as 'Landscape'.

The 1893 oil painting entitled 'His Haunt' (Catalogue entry no. 171) predicts the strong colour contrasts of Charles Collings' late Canadian work (i.e.: after 1914) with a starkly white heron amid dark forest shadows.

'Outskirts of a Kentish Town' (Illustration 38, Catalogue entry no. 4), a later water-colour than 'Landscape', resembles 'Landscape' in size, subject matter, and colouring although 'Outskirts' has gained an increased luminosity from an infusion of golden yellow and its motifs are more closely grouped. The richer palette and tightened arrangement are very often featured in Sir Frank Brangwyn's art, suggesting that 'Outskirts' was painted after he and Charles Collings first met in 1898. 'Harbour Scene' (Illustration no. 39) by Sir

Frank Brangwyn displays these traits. In addition, a greater spontaneity in rendering the cottage and trees signals an absence of underlying pencil outline in 'Outskirts'. Charles Collings was experimenting with his innovative water-colour technique when he painted this scene. He, typically, reverted to a more traditional approach when working in the oil medium as in 'Farmlands', (Illustration no. 40, Catalogue entry no. 11).

The broad, sweeping sky area, pearl-grays, and genre subject place this landscape within a series painted about 1905 when Collings and his family were living in Kent. Pencil lines form slender upper branches in the near trees and probably underlie the whole composition as in early water-colours by Charles Collings. The net-like pattern of branch and sky achieved in this picture, however, contradicts any immaturity implied by the use of pencil. A progressive 'opening' of tree motifs can be discerned by comparing Illustrations 37, 38 and 40, and was a function of Charles Collings' evolving water-colour method. He frequently attempted to attain the same dappled, interwoven effect of his water-colour paintings in oils. Inherent differences in the two mediums usually resulted in an awkward combination of stiffness and indistinct blurring as in 'Pastoral Landscape', probably one of his last paintings (Illustration 41, Catalogue entry no. 19). In this instance, these problems are compounded by the painting's large size, however, 'Woods at Celesta' is a pleasantly successful merging of Charles Collings' water-colour and oil paint capabilities though it does not exploit the oil medium's potential as completely as the

'Farmlands' series. Charles Collings entered three oil paintings ('Woodland Rambles', 'Near the Old Village', and 'A Devon Glen') in an 1897 exhibition of the Royal Canadian Academy of Arts and only one water-colour ('Autumn'), implying that he was working in oils far more between 1893 (the date of 'His Haunt' discussed above) and 1897 than in the 21 years following his emigration to Canada. However, a card dated 1922 documents that Charles Collings was still working in both mediums at that time and his two largest known oils were probably painted in 1930, the year before he died. (Illustration no. 9).

In 'Farmlands' a broad stream, like the road in 'Landscape', leads diagonally deep into the picture to focus attention on the horses pulling a hay-cart onto a bridge in the scene's centre. Their forms, defined by light and colour, reflect the numerous figure/animal studies made by Charles Collings when he lived in England. (Illustrations 31 - 34). He continued to include small figures in many of his Canadian sketches but rarely transferred them to paintings. (The half-hidden hunter in 'Haunt of the Bear' is a rare example of a thematic figural inclusion. (Illustration no. 50, Catalogue no. 23.)

Other examples in the collection of rural landscapes to which 'Farmlands' belongs display a further exaggeration of atmosphere. As the title implies 'Silver Day', (Illustration no. 42, Catalogue no 20), is impressionistic in its sensitive evocation of particular weather conditions and resultant 'liquid' light effects. Two-thirds of the painting is devoted to sky; the figure on horseback, together

the small herd of sheep he accompanies, are subsidiary to the scene. These lovely but conservative landscapes were probably produced by Charles Collings for their saleability. He was acutely aware of the narrow market that existed for water-colours executed in his highly-personal manner. In what appears to have been a commercial assignment to advertise the Savoy Hotel in London,<sup>6</sup> Charles Collings briefly adopted a rigidly conservative water-colour style. (Illustration no. 43, Catalogue no. 169.)

The water-colour painting 'Abbey at Enderton' (Illustration no. 44, Catalogue entry no. 18) is more characteristic of Charles Collings' work; in comparison to 'Farmlands' and 'Silver Day' it is crudely bold. His first oil painting ('His Haunt') is echoed in the dark, cool colouring in this later example. His conscious effort to overlap the planes in the 'Abbey' place it as a transitional painting between 'Landscape', 'Outskirts of a Kentish Town' and 'Dartmouth Castle' (Illustration no. 45, Catalogue entry no. 26). Charles Collings had not fully mastered his technique in the 'Abbey'. A loss of control is indicated in the blue shadow-stain which has spread illogically into the window casements. Foreground water, as in this instance, lends itself to balanced compositions through symmetrical reflections of motifs beyond it and was often utilized by the artist. Buildings viewed through a screen of trees was also a recurrent theme in Charles Collings' paintings, as it was in the work of Camille Corot and Paul Cezanne. In 'Dartmouth Castle' the problems presented by this arrangement have not been completely resolved.

It is difficult to distinguish the tree trunks from a tower beyond them as they dissolve and merge with the distant structure. This problem arises from the properties of the method and its experimental stage. Charles Collings' increasingly accomplished manipulation of pigment is obvious from the 'lifted' central portion of the tree trunks to form their outline. As in the 'Abbey', the mood is heavily romantic and cool colours predominate, although grayed to a tonality resembling the silvery landscapes discussed previously. In addition, open patterning of tree branches in the water-colour 'Dartmouth Castle' loosely duplicates the network effect noted in 'Farmlands' and suggest that Charles Collings was exploring his innovative water-colour style while employing a traditional approach in the oil medium.

Victor Reinaecker's description of a small water-colour painting by Charles Collings entitled 'Sol Dispersing the Mists' which was exhibited in 1912 applies to 'Old Sol Clearing up the Mists' (Illustration no. 46, Catalogue entry no. 40) and substantiates that it was among the artist's first works after emigrating to Canada. His change of environment inspired vigorous freshness in his images; it was the catalyst which culminated in a complete synthesis of his various influences by 1918. Passages of disembodied colour in 'Sol' and in 'Nearing the Glacier' (Illustration 47, Catalogue no. 346) attain the ethereal purity of visions. 'Old Sol' in particular displays the brilliant atmospheric effects which caused reviewers to allude to Turner's in their descriptions.<sup>7</sup> (Turner's Rhine

sketches were often used in this context. (Illustration no. 48).

Colour plays a dominant role in Charles Collings' Canadian paintings, its intensity conveying clarity, coldness, and the awe aroused by wilderness regions. His superb control of the water-colour medium enabled him to transcend his former pictorial vocabulary. Charles Collings consistently based his paintings on actual observations, sketching outside and painting in his studio. His late pencil studies became increasingly concise in proportion to extensive written notes on light and colour. (Illustrations 12, 13.)

An equalized emphasis of the total picture surface is achieved by mottled tone and colour and inter-dependent planes in 'Old Sol' and 'Nearing the Glacier'. 'Haunt of the Bear' (Illustration no. 50, Catalogue entry no. 23) displays a more minutely fractured surface to compliment the small scale of a hunter and two bears. These rare inclusions were referred to previously as was a similarity to the art of Paul Cezanne in reference to a tree study by Collings, (Illustration no. 17). A distinct similarity to Cezanne's work can also be discerned in his 'Grounds of the Chateau Noir' (Illustration no. 49) and 'Haunt of the Bear'.

The analogies frequently made by his contemporary art critics between music and Charles Collings' Canadian paintings were inspired by examples like 'In the Cotton Belt' where sweeping, curving movements are punctuated with abrupt vertical dashes of tree forms (Illustration 51, Catalogue entry no. 39). A joyful, exuberant mood established initially through line is reiterated by the brightened

palette with its unusual splash of red, lower left in the picture.

'The Orchard' (Illustration 52, Catalogue entry no. 15) and 'Mountain Stream' (Illustration 53, Catalogue entry no. 24) return to the deep tones of 'Dartmouth Castle' and the 'Abbey' with shining highlights and a greater emphasis of mauve, rose and yellow tones -- an 'opalescent' palette for which Charles Collings was widely admired. Distance between viewer and subject has been eliminated in both these water-colours. The magnificent trunk of an apple tree in 'The Orchard' occupies much of the picture creating the sensation that the viewer stands beneath its sunlit mass. (Its inherent strength recalls Charles Collings' sketch 'The King' (Illustration no. 18) and Illustrations 50, 52 and 53 all feature compositional designs dominated by a tree or trees.) At its base lie sheep, their volume and the texture of their wool described by the shadow it casts. A label on the back indicates that 'The Orchard' was once in the possession of the Ganser Gallery in Calgary, Alberta, and implies that it was painted after Charles Collings emigrated to Canada in 1910.

'Mountain Stream' exhibits a similar but heightened colour scheme and introduces a decorative Oriental-like line in the guise of 'art nouveau' through the flowing water. Early signs of this sinuous treatment are contained in 'Dartmouth Castle' and in both these paintings and in Illustrations 50, 52 and 53 the trees function as a means of integrating the picture surface. A flat, swirling pattern also characterizes 'Minor Falls' (Illustration no. 24).

Essentially a black and white study, 'War Scene' (Illustration no. 54, Catalogue entry no. 109) offers a somber contrast to Charles Collings' paintings of the decade preceding the commencement of World War I in 1914. Poetically curving lines are replaced by a dynamic, straight-lined 'starburst' composition to better express the violence in this marine scene lit by exploding bombs.

Dramatic elements in Charles Collings' post-war paintings continued to be emphasized by emphatic contrasts of light and dark tonalities as in 'Niagara Falls', painted about 1923. (Illustration no. 55, Catalogue no. 247). Full-bodied Royal blues, which appeared occasionally in his pre-war paintings, (for instance Catalogue entry no. 345), increasingly characterize his later work. 'Mountain Study near Lytton' combines powerful contrasts with a complimentary tautness of design that recalls once more compositions of John Sell Cotman such as 'Greta Bridge'. Collings' scene, however, is cropped to heighten its impact and contains no reference to human habitation. (Illustration 56, Catalogue entry no. 24, and Illustration 57 respectively.)

That the Canadian landscape presented new realities in terms of colour, substance, climate, and atmosphere was acutely obvious to Charles Collings.<sup>8</sup> He responded to the challenge of change with boldness and originality. His only rival prior to 1925 was Thomas Fripp, an artist of similar background to Collings whose work approached but never attained Collings' freshness. Subsequently, other vigorous, original painters emerged, notably F.H. Varley, W.P. Weston, and

Emily Carr, and a uniquely Canadian art evolved.<sup>9</sup>

A boldness of conception and a sensitivity to the spiritual essence of beauty, combined with his singular innovations in water-colour technique, define the modest genius of Charles Collings' art. There was no doubt for him that art could not be an end in itself; only through a wider reference, to things 'behind and beyond ordinary vision' could art achieve its validity and worth.<sup>10</sup> Traces of a water-colour approach close to that of Charles Collings is evident in paintings by two of his contemporaries who also resided in British Columbia, Samuel Maclure and F.M. Bell-Smith. Charles Collings and S. Maclure, who was primarily an architect, are known to have been acquainted with one another; a connection with fellow artist F.M. Bell-Smith cannot presently be documented but is a strong likelihood as both painters participated in several of the same exhibitions. Collings' sales connections were largely in England; there was little demand for innovation in the contemporary Canadian art market and his limited exposure lessened any stylistic influence he might have exerted had his paintings been more widely known. While his art is outstanding technically, it is his singular ability to commit to a few square inches of paper visions evocative of the country's vastness and awesome beauty that maintain Charles Collings uniqueness among early Twentieth century Canadian landscape painters.

## FOOTNOTES TO CHAPTER 1

1. (John Keats quoted in)  
S.H. Burton, Devon Villages  
(London: Robert Hale & Company, 1973) p. 78.
2. D. St. Leger-Gordon, Portrait of Devon  
(London: Robert Hale & Company, 1963) p. 19.
3. W.G. Hoskins, Devon and its People  
(Newton-Abbot: David & Charles (Holdings) Limited, 1959)  
p. 50.
4. S.H. Burton, Devon Villages  
(London: Robert Hale & Company, 1973) p. 106.
5. W.G. Hoskins, Devon  
(Newton-Abbot: David & Charles, 1959) p. 136.
6. S.H. Burton Devon Villages  
(London: Robert Hale & Company, 1973) pp. 11-12.
7. F.J. Snell, The Blackmore Country  
(London: Adam and Charles Black, 1906) p. 3.
8. This was particularly true after 1910 when Charles Collings had emigrated to Canada and could better afford to indulge his cultured tastes. His art reflects the popularity of Japanese prints among Western European artists in the late nineteenth century and, in at least one instance, is based upon a photograph.
9. S.H. Burton, Devon Villages  
(London: Robert Hale & Company, 1973) p. 36.
10. L.W. Makovski, "Charles John Collins" [sic]  
(Calgary Glenbow Archives, unpublished manuscript, c.1924)  
p. 4. Victor Rienaecker differs on this point. In Charles John Collings, and The Art of Painting he remarks: "His parents meant him to study law, and he was accordingly placed in a Solicitor's office in Chudleigh."  
(Oxford: Ashmolean Museum, c.1951, n.p.)
11. Ibid. pp. 4,5.

12. Scenes of Landsend, Torquay, and Torbay predominate in Collings' early sketches, i.e., before 1890.
13. Rosemary Alicia Brown, Katherine Emma Maltwood, Artist, monograph for an exhibition (Victoria: Sono Nis Press, 1981) p. 29.
14. Mrs. Edmund Colchester, Vancouver, British Columbia. Mr. and Mrs. Colchester were personally acquainted with Katharine Maltwood.
15. H.J. Paris, "English Water-Colour Painters" in Aspects of British Art (London: Collings, 1943) pp. 64, 67.
16. Ibid. p. 102
17. Ibid. p. 104.
18. L.W. Makovski, "Charles John Collins [sic] (Calgary Glenbow Archives, unpublished manuscript) p. 6.
19. Personal communication and Collings' estate collection photographs from the Peter Whyte Gallery in Banff, Alberta.
20. The portion of the Collings family estate held by the Peter Whyte Gallery comprises some memorabilia, several hundred sketches and numerous paintings of widely varying competence, by Collings, plus a few examples of work by other artists, notably two prints by Walter J. Phillips. This material was examined in December, 1981, in connection with this thesis.
21. The article features a drawing by Brangwyn of the coronation of Edward VII.
22. Charles Collings and his family returned to Dartmoor and considered remaining in England; the debilitating effect of the damp climate on Carl Collings' health was one factor which convinced them to return to Shuswap Lake.
23. Turner, who presaged the French Impressionist movement, was concerned with transitory atmospheric effects while Collings attempted to convey an essence of the eternal in his landscapes. In addition, Turner worked primarily in the oil medium and Collings, in water-colour.
24. Personal communication.

Section B:

1. Patrick A. Dunae offers the first comprehensive consideration of British emigration in Victorian and Edwardian times, focusing on its results in Canada. Gentlemen Emigrants (Vancouver: Douglas and McIntyre, 1981, p. 1).
2. Seymour Arm Fruit Lands Company's promotion brochure, privately printed, c.1909, p. 7.
3. Sir Glive Phillips-Wolley, F.R.S., Gold, Gold in Cariboo (London and Glasgow: Blackie and Sons Ltd., 1874, p. 121).
4. Henry J. Boam British Columbia -- Its History, People, Commerce, Industries and Resources. (London: Sells Ltd. 1912, p. 338).
5. Phillips-Wolley, Sportsman's Eden (London: Bentley and Son, 1888, p. 248).
6. Bureau of Provincial Information Hand Book of British Columbia, Canada (Victoria: Richard Wolfenden, 1908).
7. Apart from Patrick Dunae's extensive investigation, (Gentlemen Emigrants, Vancouver: Douglas and McIntyre, 1981, p. 162), Margaret Ormsby makes numerous references to the project in British Columbia: A History (Vancouver: MacMillan, 1958).
8. Ibid., p. 164.
9. Margaret A. Ormsby A Study of the Okanagan Valley of British Columbia, unpublished M.A. thesis Vancouver: UBC, 1931, p. 101.
10. Phillips-Wolley, Sportsman's Eden (London: Bentley and Son, 1888, p. 261).
11. Ibid., p. 260.
12. Herbert Grange, An English Farmer in Canada (London: Blackie and Sons Limited, 1904. Abridged).
13. John Tapson Jones "Collings Early Seymour Settler", 'Salmon Arm Observer', August 10, 1967, p. 4.
14. Ibid.

15. Seymour Arm Fruit Lands brochure, privately printed, c.1909, p. 15.
16. Ibid., p. 9.
17. Ibid., p. 24.
18. Ibid., p. 9.
19. Ibid., p. 19.
20. Ibid., p. 20.
21. E.M. Gibson, "Collings House, Seymour Arm, Shuswap Lake", unpublished manuscript, n.p. (Simon Fraser University)
22. Vern Simaluk "There's a little bit of England along the shores of Shuswap", Calgary Herald Magazine, September 29, 1972.
23. Personal communication, Mr. and Mrs. Edmund Colchester.
24. Simaluk "along the shores of Shuswap" Calgary Herald; September 29, 1972.
25. Personal communication, Mrs. Loila Fenner.
26. Carroll Gallery catalogue with a foreword by P.G. Konody. (London: privately printed, 1924).
27. Tapson Jones, "Early Seymour Settler", Salmon Arm Observer, August 10, 1967, p. 4.
28. Ibid.
29. Berenice C. Gilmore  
"Charles John Collings"  
unpublished exhibition catalogue, Burnaby Art Gallery, Burnaby, British Columbia, 1978.
30. Paul G. Konody, "Charles John Collings"  
'Apollo', June, 1925, pp. 345-349.
31. Margaret A. Ormsby British Columbia: A History  
(Vancouver: MacMillan Company, 1958, p. 440).
32. Walter J. Phillips "Art and Artists" 'Winnipeg Tribune', August 15, 1931.
33. Personal communication.

34. Ibid.
35. Personal communication, J. Freeland Rivette.
36. Dunae, Gentlemen Emigrants  
(Vancouver: Douglas and McIntyre, 1981).
37. Ormsby, British Columbia,  
(Vancouver: MacMillan Company, 1958, p. 439).

## FOOTNOTES TO CHAPTER 2

1. Bernice Gilmore, "Charles John Collings" (Burnaby Art Gallery, British Columbia, 1978), unpublished exhibition catalogue.
2. Walter J. Phillips, "Art and Artists" 'Winnipeg Tribune', Winnipeg, Manitoba, August 15, 1931.
3. Mrs. Loila Fenner, with whose family Guy Collings spent eighteen winters recalls an anecdote in which Charles Collings traded a painting which he had completed in forty-five minutes for first-class passage from Canada to England. Castlegar, British Columbia; personal communication.
4. G. Mossop, "The Sketches and Watercolours of Charles John Collings 1848 - 1931" (Provincial Archives, Victoria, British Columbia). (Like many of his contemporaries, Charles Collings commonly signed his paintings with an Oriental-style monogram stamp.) Unpublished exhibition catalogue, n.p.
5. Charles Collings was associated with members of the Salmon Arm Theosophical Society although membership lists do not contain his name. He and Katharine Maltwood, a sculptress who had moved to Victoria, British Columbia and who owned two paintings by Collings, are thought to have known one another in England. Mrs. Maltwood's extensive involvement in Theosophy is documented in Rosemary Alisa Brown's monograph (Victoria: Sono Nis Press, 1981).
6. A written notation on the back of a preliminary sketch for 'Southpines' (Illustration no. 11, Catalogue entry no. 36) indicates that it was one of a series of commissioned paintings of 'garden-homes' in British Columbia. It is of particular interest as it appears to have been based on a photograph found among Collings' estate collection (Illustration no. 10). This is the only known instance in which Charles Collings employed photography in his art.
7. For instance, reviewers in 1912 publications of 'The London Daily Telegraph' and 'The Yorkshire Post' drew analogies between Turner's art and the Collings paintings on display at the Carroll Gallery in London. Luscombe Carroll, The Art of Charles John Collings, privately published.

8. Andrew Scott "Mountain Master -- The Non-Conformist Genius of Charles John Collings" (Antiques & Art) September/October, 1978, pp. 32-35.
9. Maria Tippett, "Charles John Collings 'The Recluse of the Rockies' in The Beaver. Winnipeg: Hudson's Bay House, August, 1981, pp. 4-7.
10. Victor Rienaeker Charles John Collings and The Art of Painting. (Oxford: Ashmolean Museum, c.1951, n.p.).

## ILLUSTRATIONS

1. Charles John Collings  
1848 - 1931

Artists' File  
Provincial Archives, British Columbia

2. 2, The Parade, Chudleigh, South Devon, England

Courtesy of the Peter Whyte Gallery, Banff, Alberta  
and John Freeland Rivette

3. The Collings family home at Seymour Arm, Shuswap Lake,  
British Columbia

Courtesy of Mr. and Mrs. Edmund Colchester, Vancouver,  
British Columbia

4. 1910 fireplace in original cabin, presently the living and  
dining room, in Seymour Arm house

Courtesy of Mr. and Mrs. Edmund Colchester, Vancouver

5. Entrance hall abutting wall of original cabin at Seymour Arm

Courtesy of Mr. and Mrs. Edmund Colchester, Vancouver

6. Staircase from entrance hall to upper floor of Seymour Arm house

Courtesy of Mr. and Mrs. Edmund Colchester, Vancouver

7. Ground plan of Collings' Seymour Arm house

Courtesy of Edmund Colchester, Vancouver

8. The 'Whitesmith' on Shuswap Lake, c.1930  
Courtesy of Mrs. Helenita Harvey, President, Salmon Arm Museum
9. Announcement card. Estate collection, Peter Whyte Gallery,  
Banff, Alberta
10. 'Southpines', Vancouver home of Mr. and Mrs. J. Fyfe Smith  
Courtesy of the Peter Whyte Gallery, Banff, Alberta, and  
John Freeland Rivette
11. 'Southpines'  
Watercolour painting by Charles John Collings  
Fyfe Smith Collection, University of British Columbia
12. Charles John Collings sketching at Glacier  
Archives, Vancouver Art Gallery
13. 'Charles John Collings sketching' (Catalogue no. 3)  
Pencil study by the artist  
Courtesy of Dr. Douglas Ross, Victoria
14. C.J. Collings' sketch, 'On Board Transcontinental'
15. Wm. Cartwright, 'Cottage on Northmoor, Somerset'
16. C.J. Collings' sketch, 'Brixham Harbour'

17. P. Cezanne, 'The Big Pine on Red Earth'  
Department of History in Art, University of Victoria
18. G.J. Collings' sketch, 'The King'
19. G.J. Collings' sketch, trees and creek  
Courtesy of the Art Department, Glenbow Museum, Calgary, Alberta
20. G.J. Collings' sketch, trees 'No. 3'  
Courtesy Glenbow Museum, Calgary, Alberta
21. J.S. Cotman, 'Chirk Aqueduct'  
Department of History in Art, University of Victoria
22. C. Corot, 'Boatyard, Trouville'  
Department of History in Art, University of Victoria
23. G.J. Collings' sketch, two trees
24. G.J. Collings' sketch, 'Minor Falls'
25. Kikugawa Eizan, 'Courtesan with Lantern'  
Courtesy of John Freeland Rivette and the Glenbow Museum,  
Calgary, Alberta

26. C.J. Collings' sketch, 'Agassiz'
27. C.J. Collings' sketch, mountain study
28. C.J. Collings' sketch, 'Entrance to Mill'
29. C.J. Collings' sketch, street scene
30. C.J. Collings' sketch, street with church *Ruest Paul w/ Bon Secour church and Market, Montreal*
31. C.J. Collings' sketch, Japanese figures
32. C.J. Collings' sketch, 'Cider Pound'
33. C.J. Collings' sketch, three boys/Collings' sons(?)
34. C.J. Collings' sketch, group study
35. C.J. Collings' sketch, animal studies
36. C.J. Collings' sketch, 'The Wanderers' (Catalogue no. 179)

\* All Collings' sketches from estate collection,  
Peter Whyte Gallery, Banff, Alberta

37. C.J. Collings, 'Landscape' (Catalogue no. 5)
38. C.J. Collings, 'Outskirts of a Kentish Town'  
(Catalogue entry no. 4)
39. Sir Frank Brangwyn, 'Harbour Scene'  
Courtesy of Mr. and Mrs. E. Poole, Edmonton, Alberta
40. C.J. Collings, 'Farmlands' (Catalogue entry no. 11)
41. C.J. Collings, 'Pastoral Landscape' (Catalogue entry no. 19)
42. C.J. Collings, 'Silver Day' (Catalogue entry no. 20)
43. C.J. Collings, 'Palace Interior' (Catalogue entry no. 169)
44. C.J. Collings, 'The Abbey at Enderton' (Catalogue entry no. 18)
45. C.J. Collings, 'Dartmouth Castle' (Catalogue entry no. 26)
46. C.J. Collings, 'Old Sol Clearing up the Mists'  
(Catalogue entry no. 40)
47. C.J. Collings, 'Nearing the Glacier' (Catalogue entry no. 346)
48. J.M.W. Turner, 'Rhine Falls at Schaffhausen'  
Department of History in Art, University of Victoria

49. P. Cezanne, 'Grounds of the Chateau Noir'  
Department of History in Art, University of Victoria
50. G.J. Collings, 'Haunt of the Bear' (Catalogue entry no. 23)
51. G.J. Collings, 'In the Cotton Belt' (Catalogue entry no. 39)
52. G.J. Collings, 'The Orchard' (Catalogue no. 15)
53. G.J. Collings, 'Mountain Stream' (Catalogue entry no. 6)
54. G.J. Collings, 'War Scene' (Catalogue entry no. 109)
55. G.J. Collings, 'Niagara Falls' (Catalogue entry no. 247)
56. G.J. Collings, 'Mountain Study at Lytton' (Catalogue entry no. 24)
57. John Sell Cotman, 'Greta Bridge'  
Department of History in Art, University of Victoria



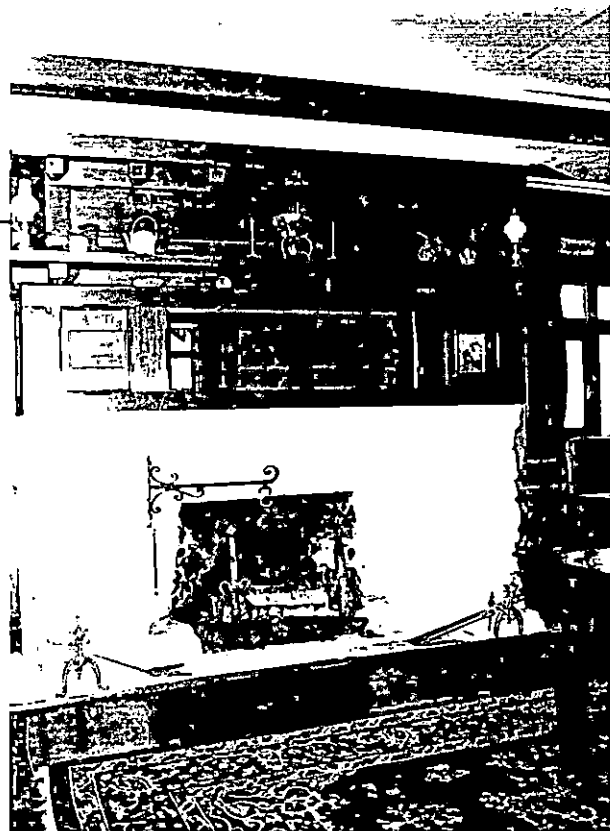
Illus. 1



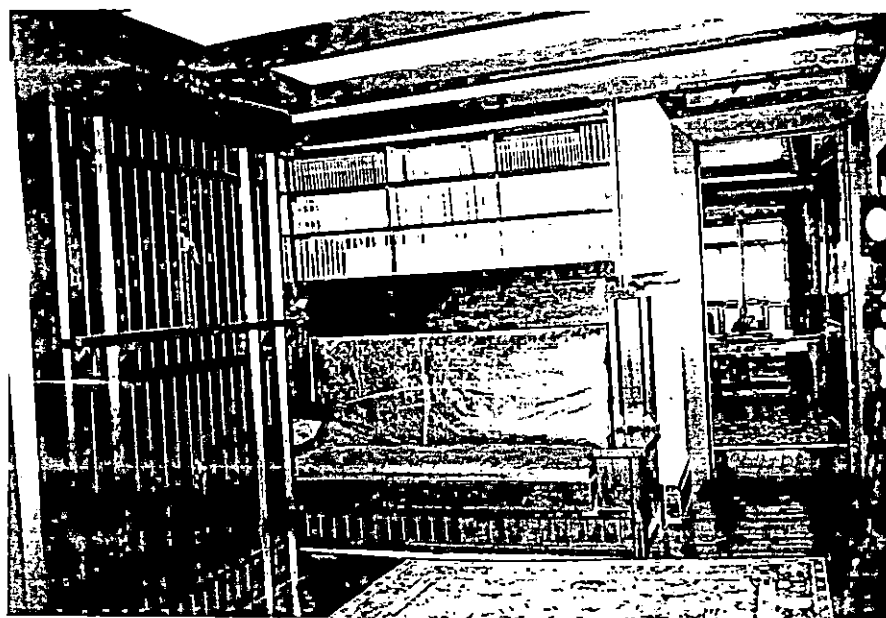
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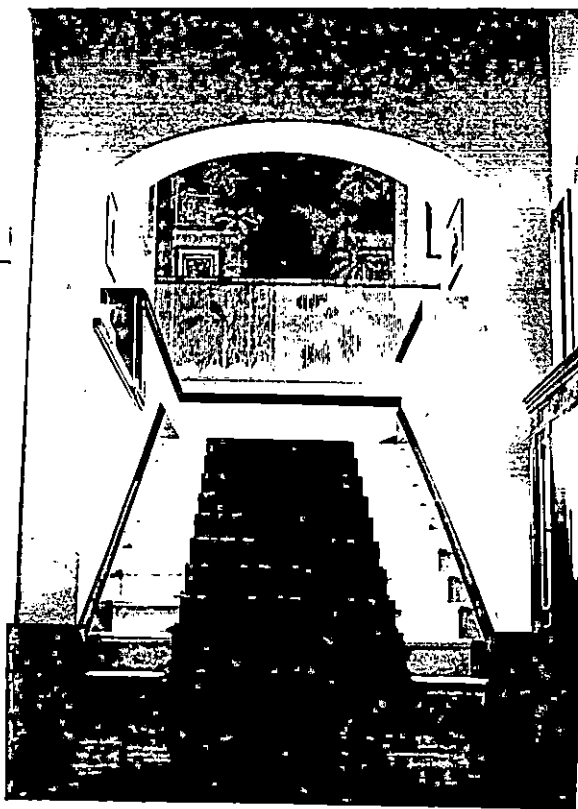
Illus. 3.



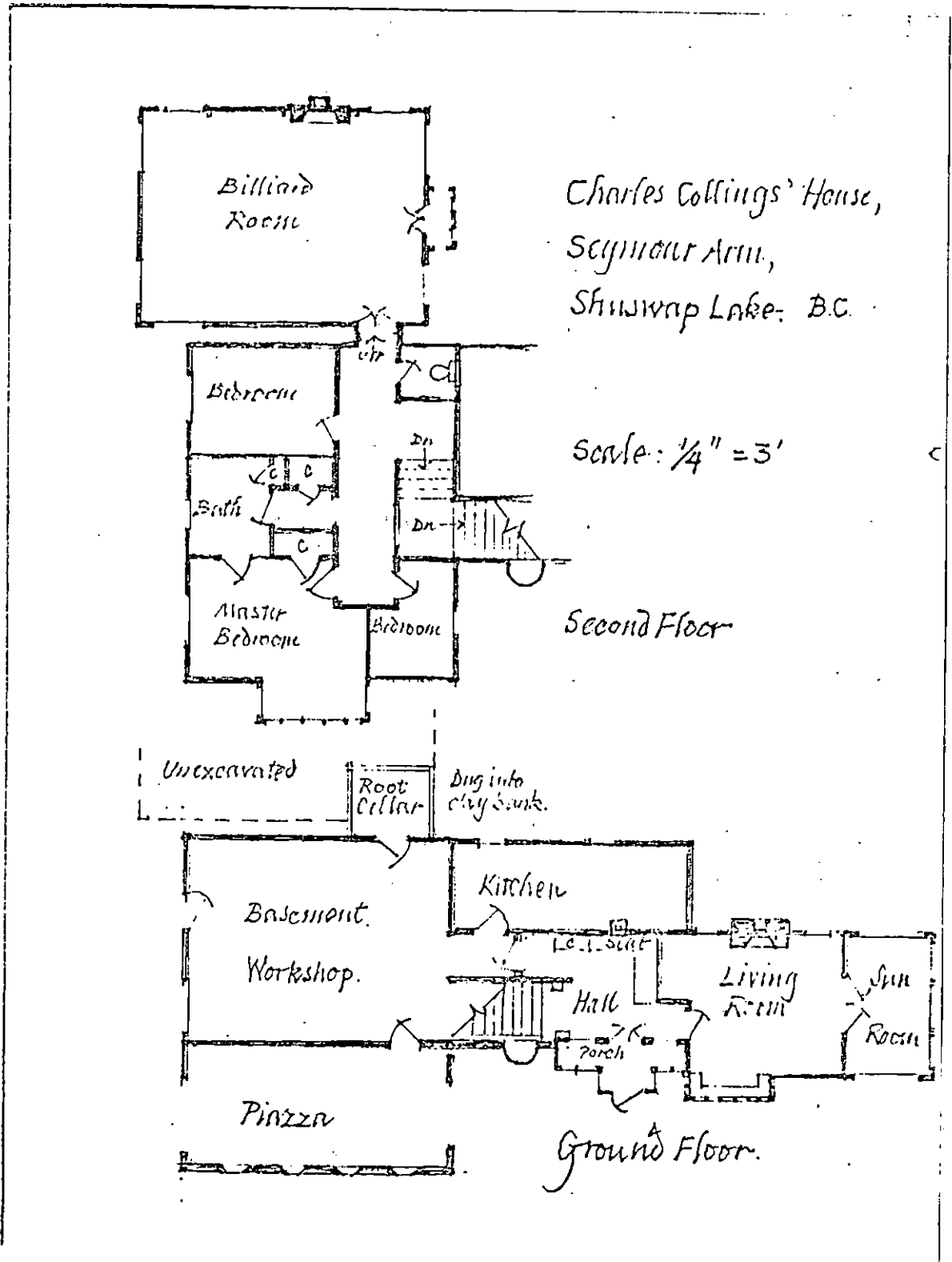
Illus. 4



Illus. 5



Illus. 6



Illus. 7



Illus. 8

CHARLES J. COLLINGS  
301 CANADA BUILDING, DONALD STREET

Winnipeg, December 16th, 1920

Dear Sir:

I shall have a number of my works in Oil and Water Colors on Exhibition at Room 301 Canada Building, where I shall be painting for the next two weeks and will be glad to see you there at any time between 10 a.m. and 4 p.m.

Yours truly,

*Phone A 7223*

CHARLES J. COLLINGS

Illus. 9



Illus. 10



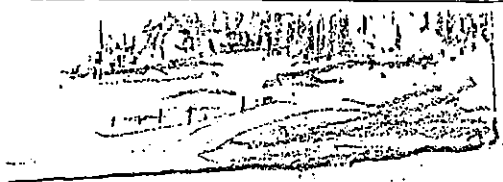
Illus. 11



Illus. 12

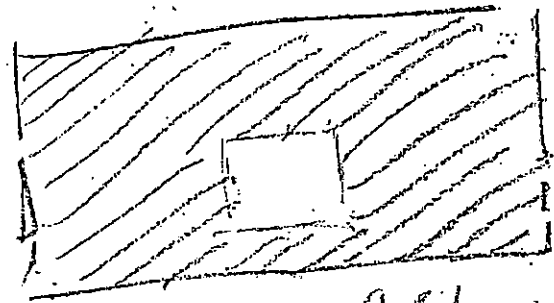


Illus. 13



on Board Transcontinental  
(Pictures within Pictures)  
Reflections

Landscape - Backgrounds of Purples with  
Reflections from  
opposite



(nearby Calgary)

Reflections Cold -  
Landscape Substances warm

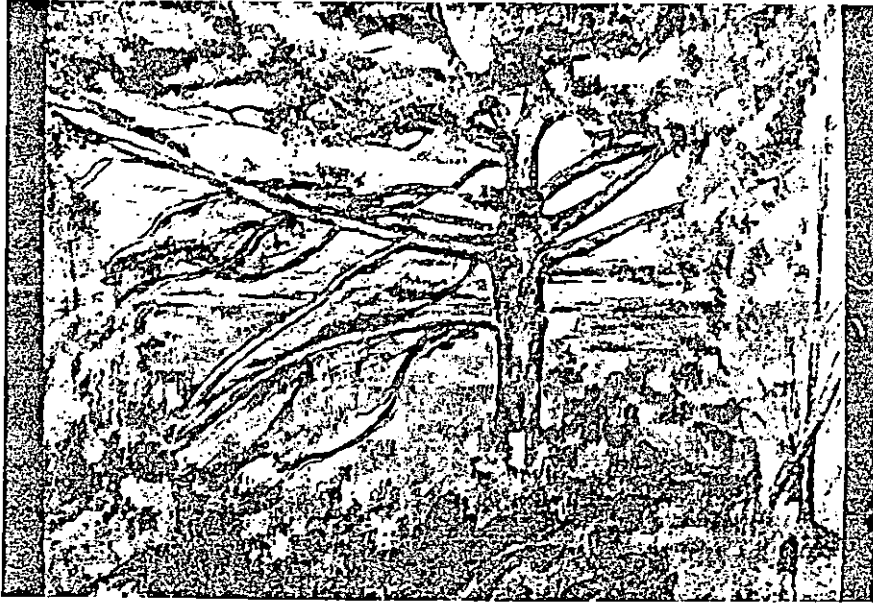
Calgary strongly lighted  
- substance ...  
Purples Character  
surrounding



Illus. 15



Illus. 16



Illus. 17

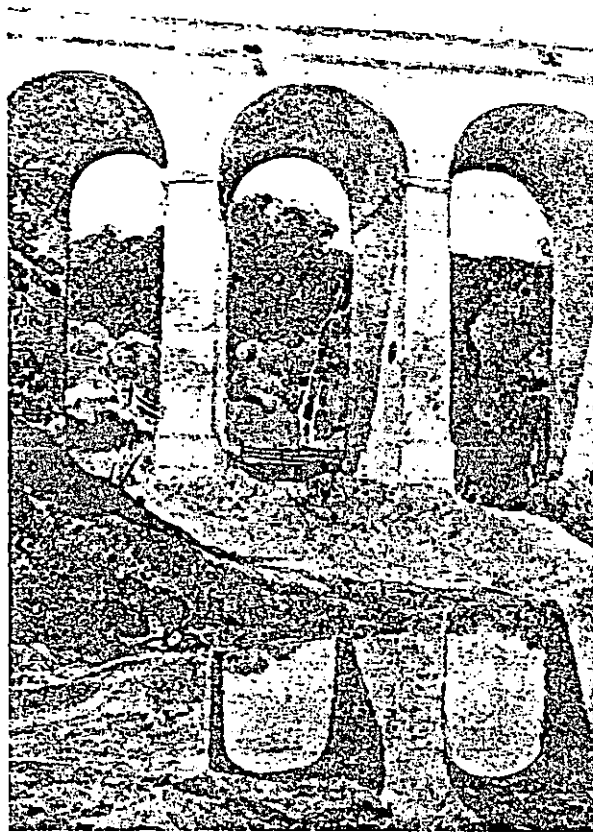




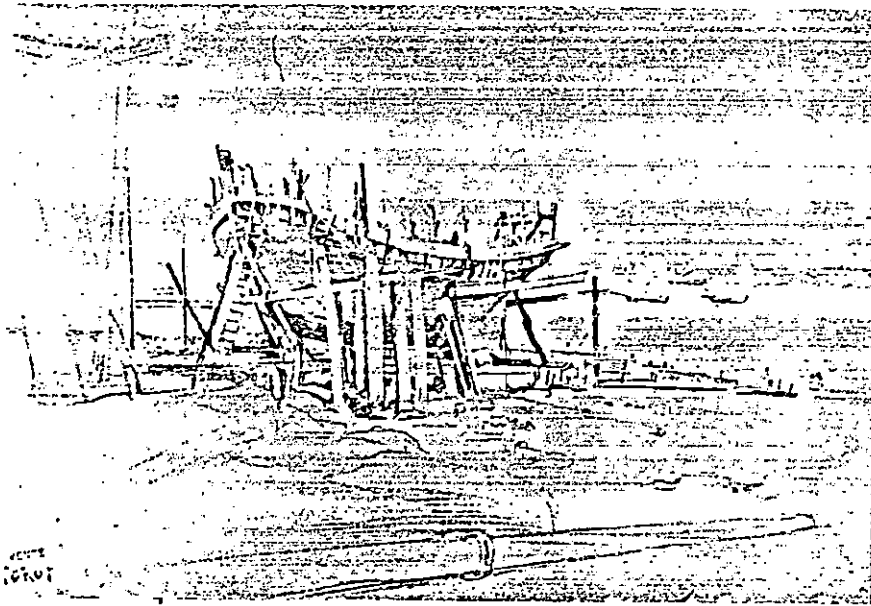
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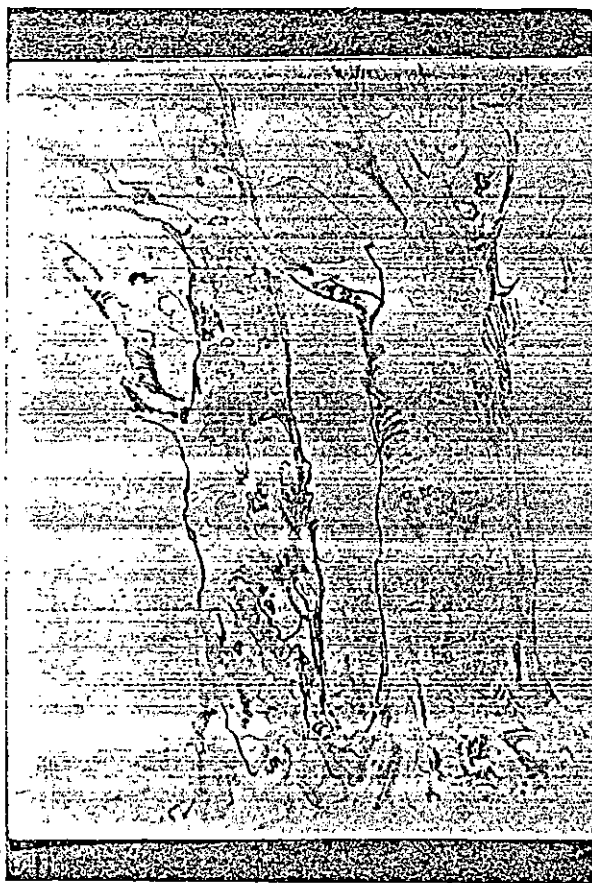
Illus. 20



Illus. 21



Illus. 22



Illus. 23



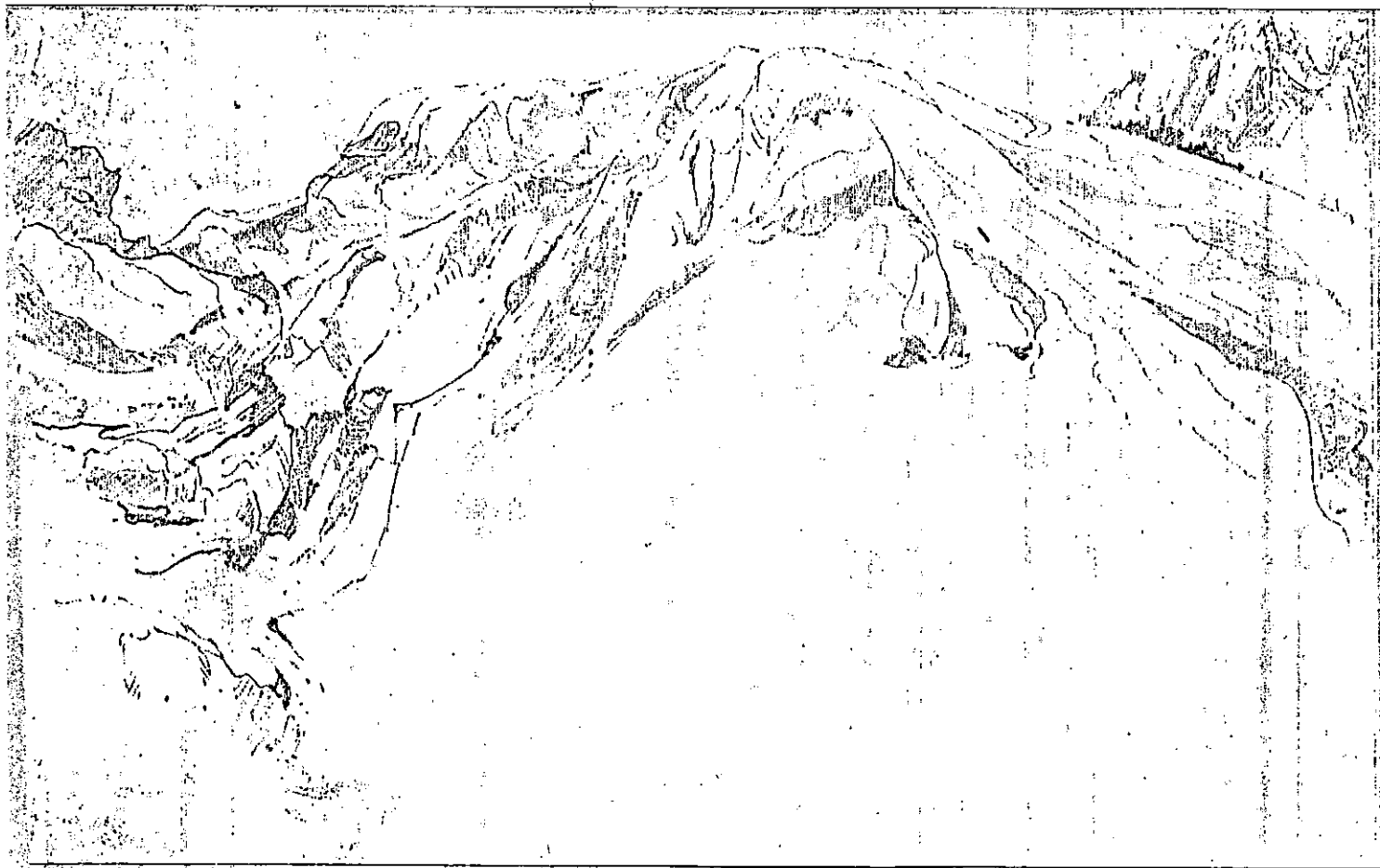
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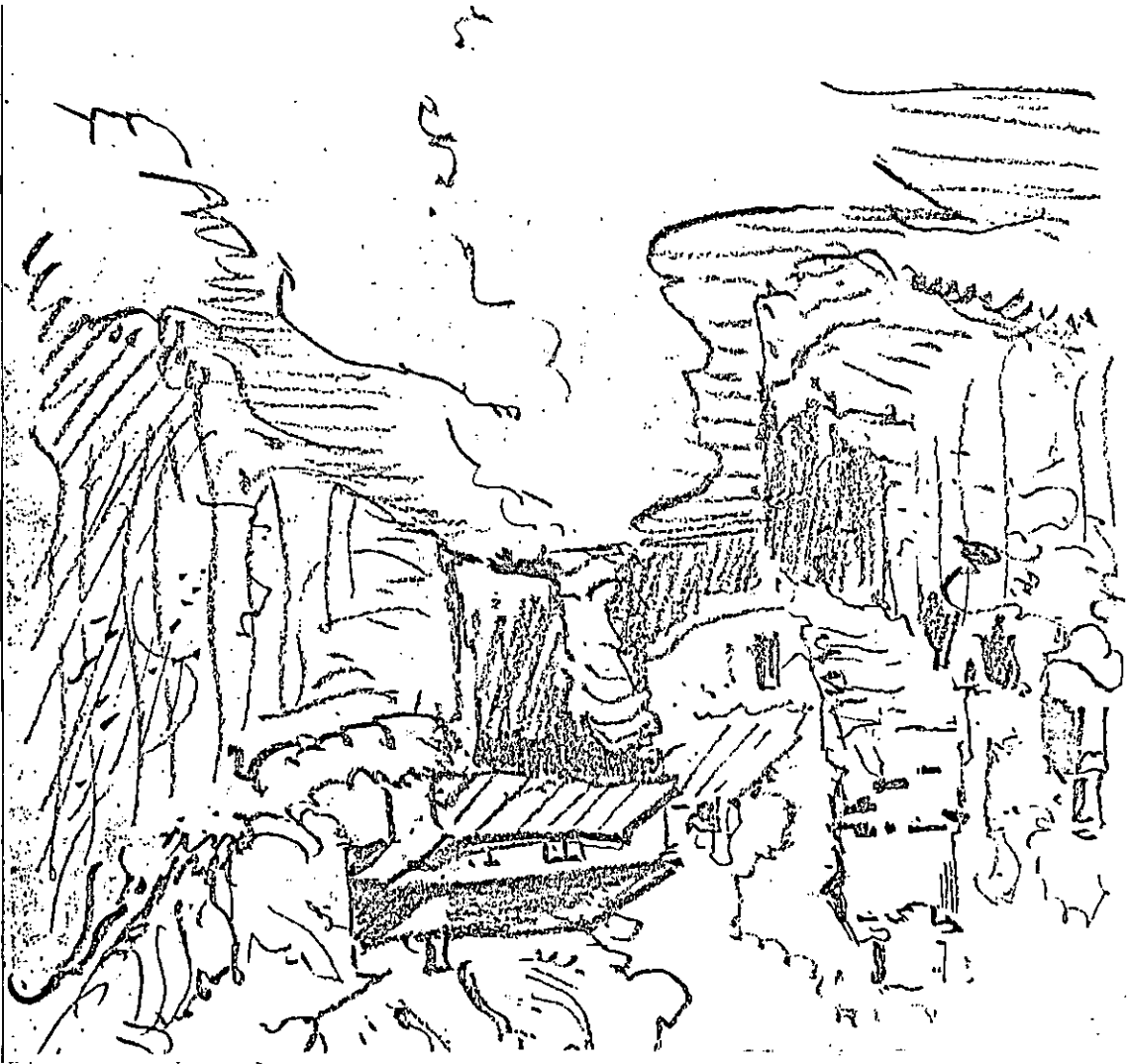
Illus. 25



Illus. 26

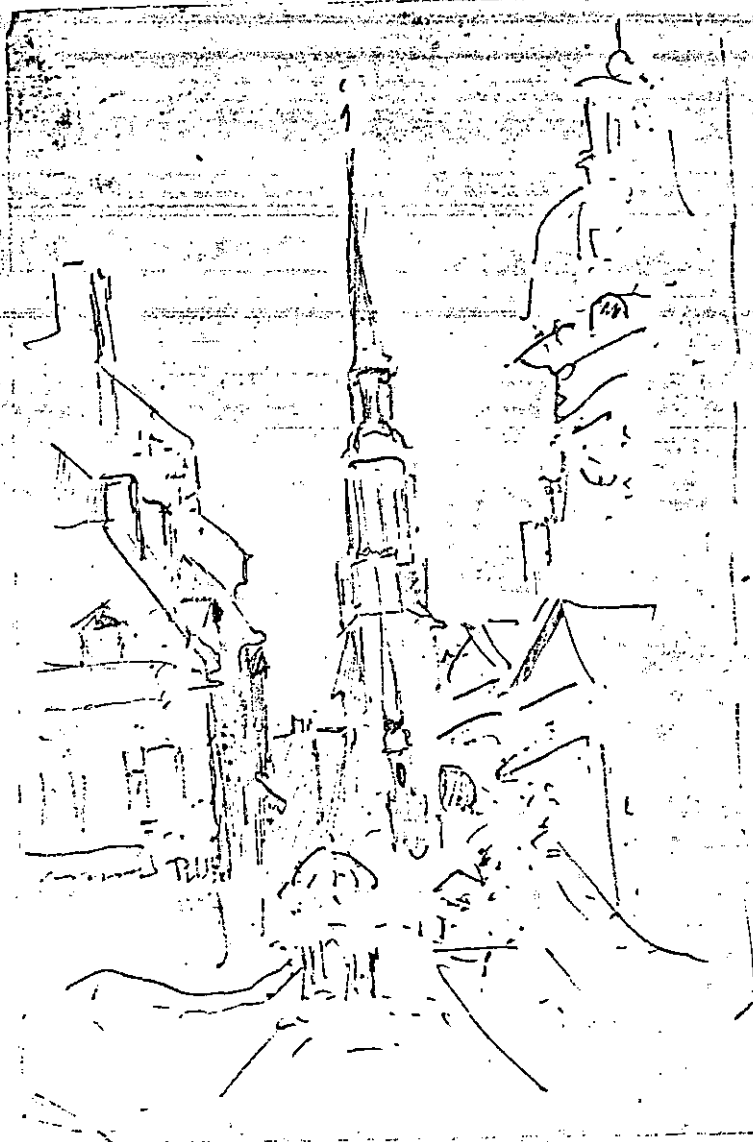


Illus. 27





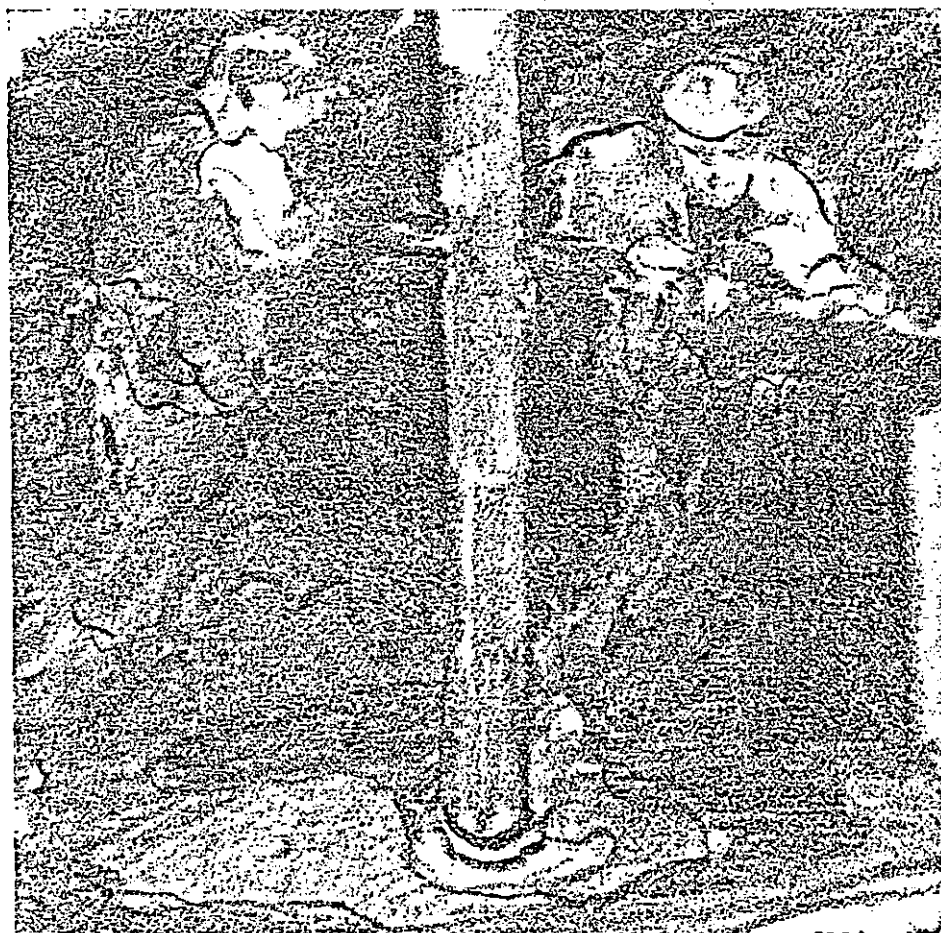
Illus. 29



Illus. 30.



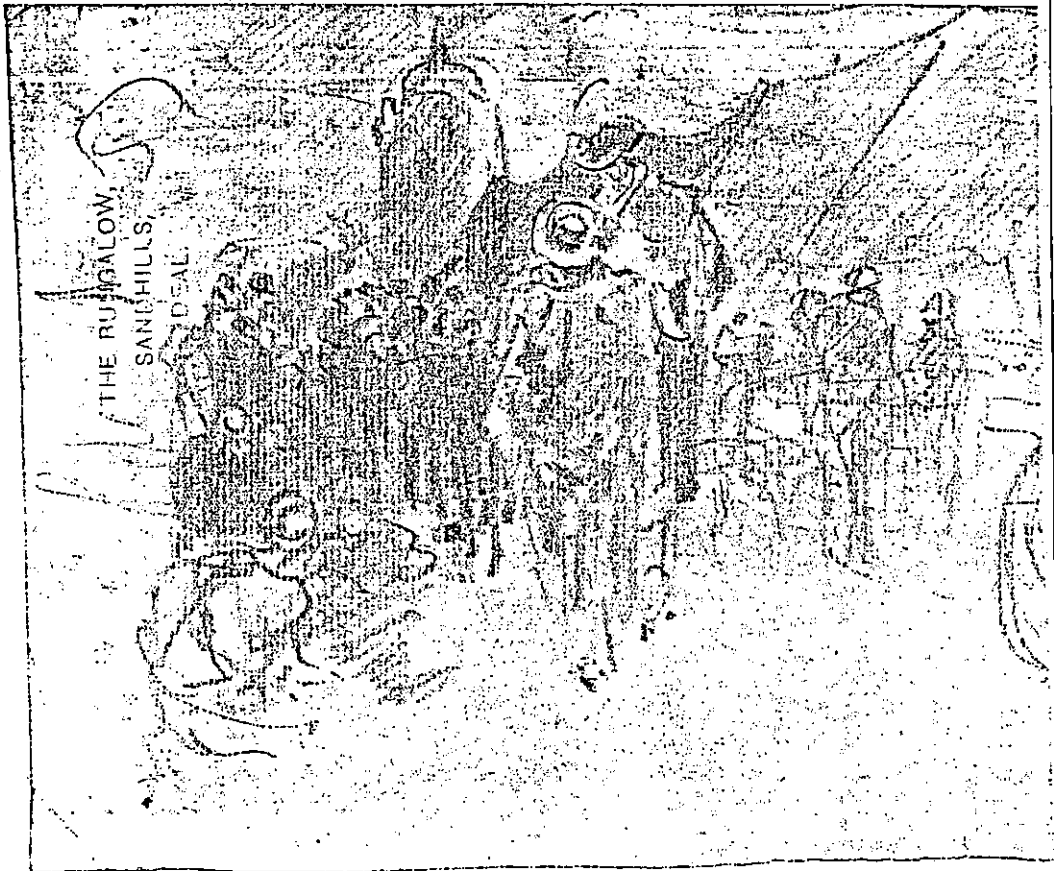
Illus. 31



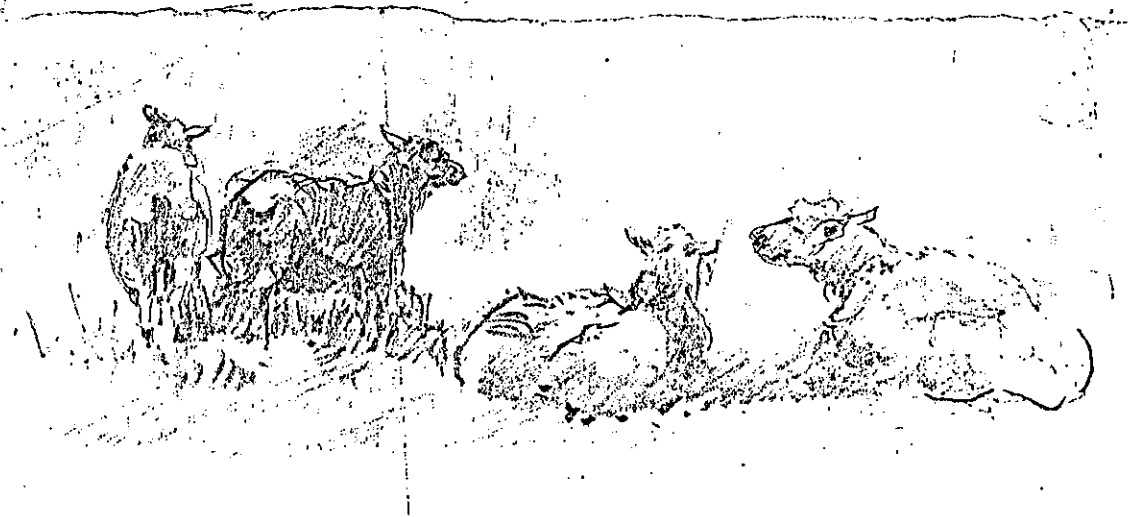
Illus. 32



Illus. 33



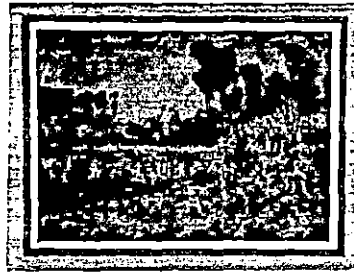
Illus. 34



Illus. 35



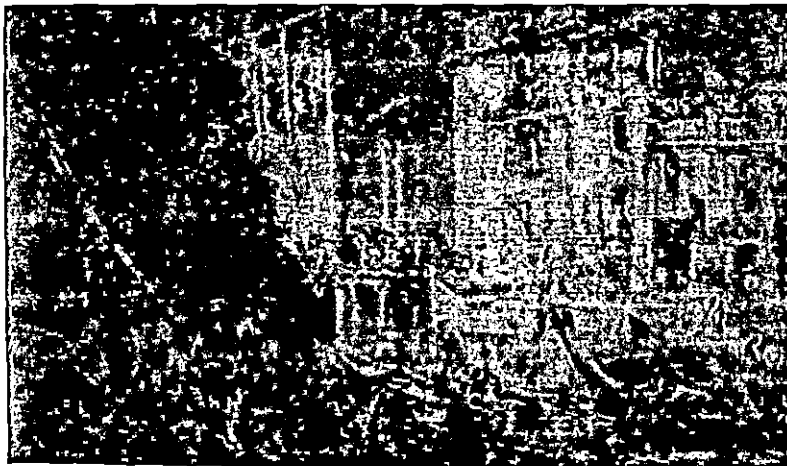
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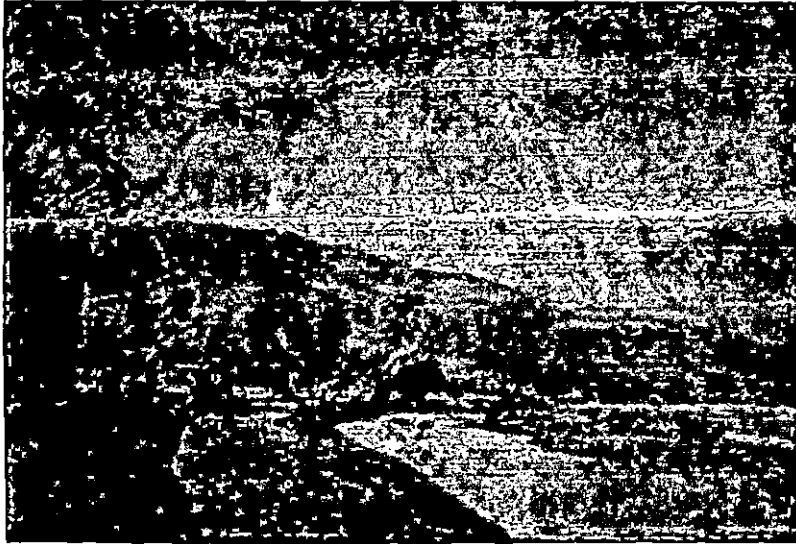
Illus. 37



Illus. 38



Illus. 39



Illus. 40



Illus. 41

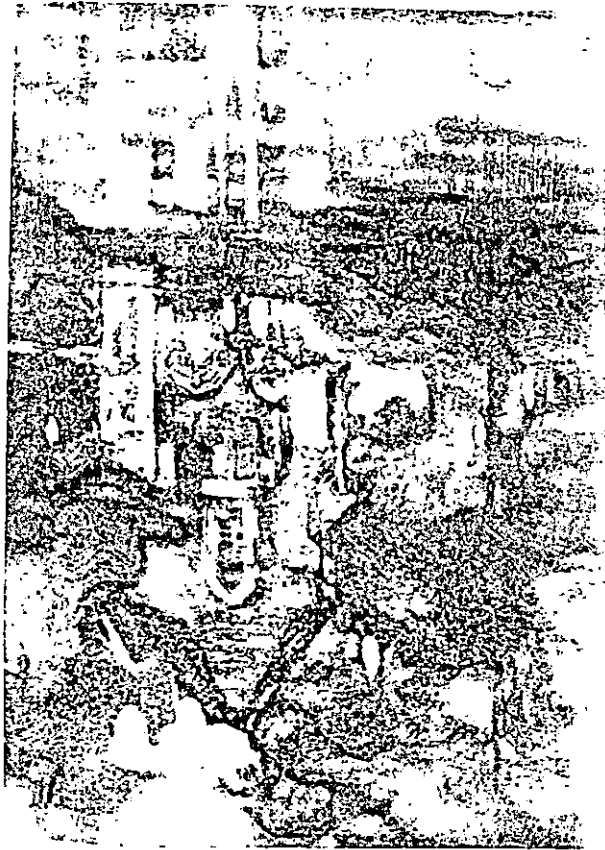


Illus. 42



Illus. 43

illus. 177





Illus. 45



Illus. 46



Illus. 47



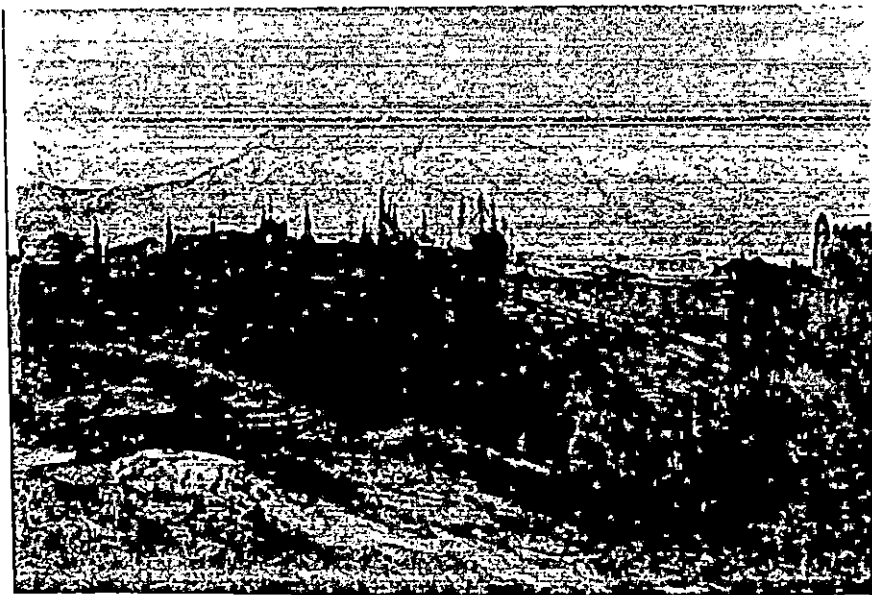
Illus. 48



Illus. 49



Illus. 50



Illus. 51

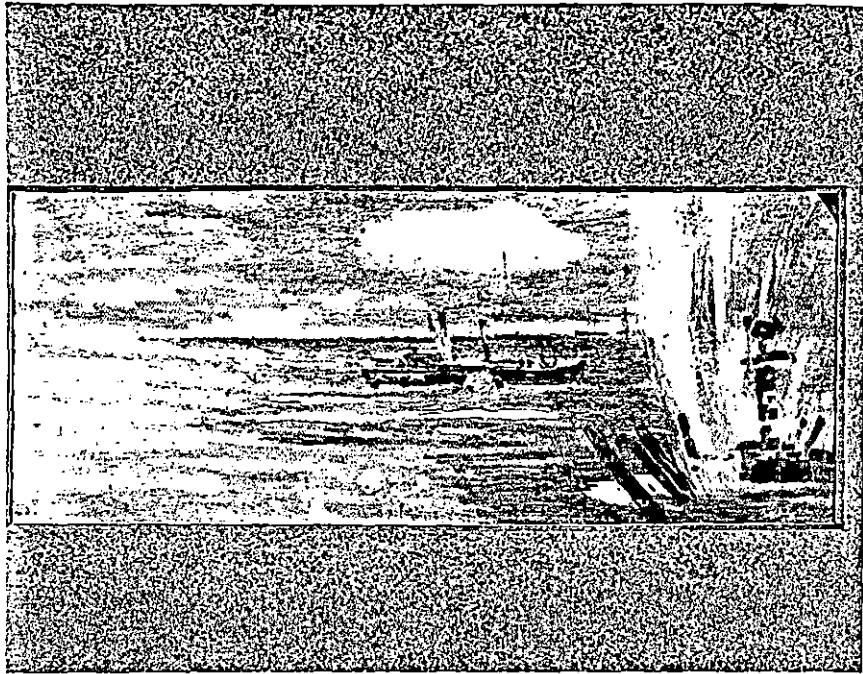
110.  
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Illus. 52



Illus. 53



Illus. 54



Illus. 55



Illus. 56



Illus. 57

## APPENDIX I

CATALOGUE RAISONNE<sup>1</sup>

Collection of Dr. Douglas Ross, Victoria, B.C.:

1. 'Morning in Cotton Belt'                   Medium: water-colour  
   Size: 13.3 cm. x 17.8 cm.  
   Date: c. 1920

Signed: monogram lower left corner.

The overall "floating" effect resembles that of  
 'Nearing the Glacier', Catalogue entry no. 346.

2. 'Glacier'                                    Medium: pencil on canvas paper  
   Date: c. 1912

Inscription: title and 'No. 3'. Colour notes.

Damage: a thin ink stain, top left.

An example of Collings' frequent "starburst" compositions  
 with tonal values carefully observed.

3. Collings Sketching at Camp               Medium: pencil  
   Size: 16 cm. x 20 cm.

This unique sketch shows Collings, in toque and vest, sketching  
 in front of a small tent. The expressive detail in the small  
 figure is typical of Collings' late (i.e.: Canadian) art. It  
 brings to mind a photograph of Collings sketching at Glacier  
 which was published in Luscombe Carroll's book on the artist  
 and his work although Collings wore a suit in the latter.

Collection of E. Poole, on loan to  
Edmonton Public Art Gallery, Edmonton, Alberta:

4. 'Outskirts of a Kentish  
Town' Medium: water-colour  
Size: 12 cm. x 21 cm.  
(sight size)  
Date: c. 1905

Verso: "A House in the Rockies" (scratched out), "P 24 H",  
"EEP 174" "174"  
(this being the acquisition number of the Poole  
Collection of which it's part),

"40  
34  
67"

A lovely interplay of colour suggests dappled, mellow, evening light. At first glance the colour masses seem haphazardly placed; in fact they give delicate but definite emphasis to structurally important pictorial elements such as the size of the chimney and house and the base of the wall. Comparison with another example from the Poole Collection (Catalogue no. 5) is useful because of the similarity of subject matter, palette, and size, and points to a later date for 'Outskirts'.

5. 'Landscape . . .'  
(label on back torn) Medium: water-colour  
Size: 18 cm. x 25 cm.  
(sight size)  
Date: c. 1880

Verso: "EP 256 256" and what appears to be Carroll Gallery  
label with "remarks C 1116" noted on it.

Signed: no signature.

In comparison with 'Outskirts' above, this work is stiff and restrained and delicate rather than bold. There is much less evidence of the "lifting" so characteristic of Collings' mature and late art; the trees form a solid mass. The roof lines of the house seem to have been pencilled in also indicating an early date for this painting.







12. 'Sherwood Forest' Medium: water-colour  
Size: 25 cm. x 18 cm.

Verso: "E. P. 162" and the same number in rectangle.  
Signed: no signature.

Although the subject matter is English, this painting resembles Collings' Canadian work in its freedom, as in the swirling lines of the upper portion, and in its "fading" outer edges.

13. Untitled Medium: water-colour  
(Hay Field by Forest [?]) Size: 18 cm. x 25 cm.  
(sight size)

Three arched pencil lines approximate the shape and placement of the wheat sheaves, perhaps indicating that this was painted on location.

Permanent Collection, Edmonton Art Gallery,  
Edmonton, Alberta

14. 'Winter in the Rockies' Medium: water-colour  
Size: 27 cm. x 37 cm.  
Date: c. 1925

Signed: monogram lower left.

Gift of the Ernest E. Poole Foundation, 1968 (E.E. Poole No. 165).  
Insurance value (1966) \$250.00.



18. 'The Abbey at Enderton' Medium: water-colour  
 Size: 36 cm. x 25 cm.  
 Date: c. 1890
- Verso: title is written on tape on backing and there is a  
 "G.W. Cranston, Framers" sticker.  
 Signed: monogram lower left.  
 Price: \$1,650.00.
19. 'Pastoral Landscape' Medium: oil on canvas  
 Size: 124 cm. x 110 cm.  
 Date: c. 1920
- Variously titled:  
 'Autumn Trees'
- Signed: G.J. Collings.
- Sold in 1964 (?) for \$450.00.  
 Price: \$26,000.00.
20. 'The Orchard' Medium: water-colour  
 Size: 28 cm. x 37 cm.  
 Date: c. 1910
- Verso: Label "Art Gallery Ganser  
 1211 Kensington Rd. N.W.  
 Calgary, Alberta T2N 3P6  
 Ph. 283-2221"
- Signed: monogram  
 Price: \$1,800.00.
21. Untitled (Mountain Fantasy) Medium: water-colour  
 Size: 14 cm. x 19 cm.  
 Date: c. 1912
- Signed: monogram lower left.  
 Price: \$2,500.00.

22. 'Symphony' Medium: water-colour  
Size: 19 cm. x 14 cm.  
Date: c. 1912

Signed: monogram on tree stump centre foreground at bottom.

A small, distant lake shines from a dark circle of trees at the base of precipitous mountains. The atmosphere is light, clear and crisp. Tonal values build in a cadence worthy of its title.

Vancouver Art Gallery,  
1145 West Georgia, Vancouver, B.C.

23. 'Haunt of the Bear' Medium: water-colour  
Size: 18 cm. x 24 cm.  
Date: c. 1914

Signed: monogram lower left.

Gift of Fyfe-Smiths, 1940.

Exhibited:	B.C. Art League	1919
	Vancouver Art Gallery	1940
	Victoria Archives	1974

24. 'Mountain Study,  
Near Lytton, B.C.' Medium: water-colour  
Size: 13 cm. x 18 cm.  
Date: c. 1918

Signed: monogram lower left.

Gift of Edward Chapman 1931.

Unusually linear for Collings.

Exhibited:	Prince George, Gordon Gallery	
	(Centennial Exhibition of B.C. Artists)	1971
	Victoria Archives	1974

25. 'Shuswap Lake' Medium: water-colour  
 Size: 25 cm. x 32 cm.  
 Date: c. 1924

Signed: monogram lower left.

Damage: slight crease and stain marks.

Gift of Edward Chapman, 1931.

A large building is seen on the far shore, possibly a hotel which has since burned.

Exhibited: Prince George 1971  
 Provincial Archives 1974  
 Vancouver Art Gallery 1976 and 1977

26. 'Dartmouth Castle, Devon' Medium: water-colour  
 Size: 22 cm. x 24 cm.  
 Date: c. 1888

Verso: inscribed with title on backing and on backboard

Signed: monogram lower left.

Gift of Mr. and Mrs. J. Fyfe-Smith, 1940.

Exhibited: B.C. Art League 1929  
 (Citizen's Loan)  
 Vancouver Art Gallery 1940  
 Victoria Archives 1974



30. 'Grey Dawn' Medium: water-colour  
Size: 25 cm. x 18 cm.

Inscription: "#15"  
Verso: label "United Photographic Stores Inc. 665".  
Damage: crease across lower right corner.

Previous undated appraisals: \$300, \$600.  
Appraised value, July 1979: \$1000.00.

31. 'Early Morning on the River Teign, Devon' Medium: water-colour  
Size: 28 cm. x 38 cm.  
Date: c. 1888

Verso: "above the fireplace" (hanging instructions?),  
also labels from the Vancouver Art Gallery and  
"The Art Emporium" (Vancouver).

Signed: monogram lower left.

The contained, circular swirling movement in this painting recalls Blake's "Worldwind of Lovers".

Previous undated appraisals: \$75, \$200, \$300, \$600.  
Appraised value, July 1979: \$1200,00.

32. 'Babbacombe Beach (Torquay)' Medium: water-colour  
Size: 25 cm. x 38 cm.  
Date: .c. 1880

Inscription: "#1"  
Verso: "Art Emporium" (Vancouver) label.  
Signed: monogram lower left.

Torquay was a favorite sketching location for Collings while he lived in Chudleigh, South Devon. The grey wash beneath most of this painting gives it a moody cast but there are some "opalescent" touches in it suggestive of the artist's later Canadian work.

Previous undated appraisals: \$200, \$300, \$600.  
Appraised value, July 1979: \$1200.00.

33. 'At Banff' Medium: water-colour  
 Size: 18 cm. x 13 cm.  
 Variously titled: Date: c. 1912  
 'Castle Mountain' (?)

Previous undated appraisals: \$75, \$200, \$300, \$600.  
 Appraised value, July 1979: \$900.00.

34. 'City Street, Montreal' Medium: water-colour  
 Size: 13 cm. x 20 cm.  
 Date: c. 1910

Inscription: in pencil "Church, Montreal".  
 Verso: label "Henry Graves & Company, Ltd., 60 & 61 New Bond  
 Street, London W.1".  
 Signed: monogram lower left.

A crisp, colourful painting reminiscent of some Collings did  
 in London but more spontaneous.

Previous undated appraisals: \$75, \$200, \$300, \$600.  
 Appraised value, July 1979: \$900.00.

35. 'The Deserted Homestead' Medium: water-colour  
 Size: 25 cm. x 33 cm.  
 Date: c. 1918

Inscription: in pencil "above the book case", (hanging  
 instructions?); and shorthand, in pencil,  
 "sons arrive -----" (?)

Verso: "Art Emporium" (Vancouver) label

Previous undated appraisals: \$75, \$200, \$300, \$600.  
 Appraised value, July 1979: \$1100.00.

36. 'Southpines' Medium: water-colour  
 Size: 20 cm. x 25 cm.  
 Date: c. 1916

Verso: "Please send to Mrs. Douglas Gray,  
 2 Hill Peira\_ee (?)  
 Mosman Park  
 Western Australia"

also "Art Emporium" (Vancouver) label.

Signed: monogram, in red, lower left.

A photograph of 'Southpines', the Vancouver home of the J. Fyfe-Smith family, was among Collings' estate papers and its resemblance to this painting makes a strong case for Collings having sometimes worked from photographs.

Previous undated appraisals: \$200, \$300, \$600.

Appraised value, July 1979: \$1050.00.

37. 'Street Scene,  
 Sandwich, Kent' Medium: water-colour  
 Size: 25 cm. x 15 cm.  
 Date: c. 1905

Previous undated appraisals: \$75, \$200, \$300 (?), \$600.

Appraised value, July 1979: \$950.00.



40. 'Old Sol Clearing  
up the Mists' Medium: water-colour  
Size: 25 cm. x 23 cm.  
Date: c. 1925

Verso: labels from "The United Photographic Stores Limited, 665 Granville, Vancouver", and the Vancouver Art Gallery. The Fyfe-Smith name appears on the latter and "\$250.00".

Signed: monogram lower left.

This was reputed to have been the favorite painting, by Collings, of his son Guy, and it is a superb example of the artist's Canadian work.

Previous undated appraisals: \$250, (?), \$300 (?), \$600.  
Appraised value, July 1979: \$1050.00.

Exhibited: The Leger Galleries 1952.

41. 'On the Golf Links,  
Sandwich, Kent' Medium: water-colour  
Size: 27 cm. x 20 cm.  
Date: c. 1906

Verso: "The Art Emporium" (Vancouver) label.

Signed: monogram lower left but faint and appears elongated.

This is an unlikely title because of the three buildings in the picture. It may have been painted from Collings' home in Sandwich as it is said to have been close to a golf course.

Previous undated appraisals: \$200, \$300, \$600.  
Appraised value, July 1979: \$1050.00.

42. 'Blacksmith's Shop' Medium: water-colour  
Size: 19 cm. x 14 cm.

Previous undated appraisals: \$75, \$200, \$300, \$600.  
Appraised value, July 1979: \$900.00.

Collection of John F. Rivette, on loan (?) to  
the Peter Whyte Gallery, Banff, Alberta

(INV. = title shown on Banff inventory list if different to that  
on work)

43. 'Quiet Sandy River Bank' Medium: pencil

INV. Landscape, #5

44. 'Landscape' Medium: pencil

INV. #23

A lot of solid grey pencil work with areas picked out probably with gum eraser; these light areas integrate whole. Landscape was a favorite sketching place of Collings.

45. INV. Landscape, #24 Medium: pencil

Inscription: bottom of sketch "Brundt" (?)

Thumbnail (2" x 2") sketch on bottom right details "another effect". This device was common to Collings' studies and, as in this case where two tiny concentric circles and the number "23" appear, thumbnail sketches were often accompanied by symbols indicating further information.

46. INV. Landscape, #11 Medium: pencil

This strong, rapidly executed sketch is relatively dark with a lack of tonal variation which suggests an early date.

47. 'At Glacier' Medium: pencil  
Date: c. 1912  
INV. Mountain Scene, #13

48. 'Bennett Portage, Lake (?)' Medium: pencil  
INV. Mountain Scene #12

49. INV. Houses, #10 Medium: pencil  
Date: c. 1922

Tile roofs and eucalyptus-like tree suggest that this is an Australian scene.

50. INV. Coast #202 Medium: pencil  
Date: c. 1870

51. 'Glacier' Medium: pencil  
Date: c. 1912  
INV. Mountain Scene, #14

52. 'Arrowhead' Medium: pencil  
INV. Harbour, #17

Collings' skill in linear perspective, as evidenced by his handling of the wharf here, is worth noting as aerial perspective is the dominant type in his paintings.

53. 'Inside the Boom,  
Head of \_\_\_\_\_?' Medium: pencil  
Size: 39 cm. x 34 cm.

INV. Landscape #26

Although Collings' Canadian paintings rarely include figures, many of his sketches do -- this is unusual because of the large number of figures. The eighteen men all wear hats and appear to be engaged in some mutual work.

54. 'Berry Head' Medium: pencil  
Size: 39 cm. x 34 cm.

INV. Landscape #9

A coast scene sketched from a bluff, this is in an earlier coarser style of Collings.

55. 'Southpines' Medium: pencil  
Size: 34 cm. x 39 cm.  
Date: c. 1916

INV. Trees #15

Verso: inscribed "Series Garden Homes of B.C."

Probably a study for 'Southpines' water-colour painting.  
See #36 this catalogue.

56. INV. Countryside, #29 Medium: pencil  
Size: 39 cm. x 33.5 cm.

57. 'A Little Ditty Bird  
par Request' Medium: pencil  
Size: 21 cm. x 26 cm.  
Date: c. 1895  
INV. Goblet, #3

The dark background with the still darker goblet allowed Collings to achieve bright metallic-like highlights on the embossed goblet. Barely visible, a tiny, whimsical "Ditty" bird peaks over the lip of the cup.

58. INV. Mountain Scene, #6 Medium: pencil  
Size: 34 cm. x 18.5 cm.

59. INV. Sailboat #1 Medium: pencil  
Size: 21 cm. x 26 cm.

60. INV. Pine Tree, #7 Medium: pencil  
Size: 18.5 cm. x 34 cm.

61. INV. Sailboats, #4 Medium: pencil  
Size: 21 cm. x 26 cm.

The 'oriental' mood of this sketch derives from the placement of the six sailboats.

62. INV. Houses, #2 Medium: pencil  
Size: 21 cm. x 26 cm.

One of Collings' recurrent themes -- buildings viewed through a screen of branches.

63. 'Rupert' Medium: pencil  
 Size: 39 cm. x 34 cm.  
 Also inscribed: Date: c. 1925  
 "midday".

INV. Rupert, #25

A full range of tones evenly dapple this sketch moving the viewer's eye easily about it. Collings sketched the town from the base of a hill looking up; the result is fresh and spontaneous but clearly exhibits Collings' superb control and concise line at this late stage of his career.

64. 'Wrecks of Klondyke Times' Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. Cabin, #19

Inscription: "All yellow Peeled by Nature".

65. INV. Castle, #20 Medium: pencil  
 Size: 34 cm. x 39 cm.

The river running across the foreground allows Collings the harmony of light reflections from the street scene on the far side of the water.

66. INV. Landscape, #28 Medium: pencil  
 Size: 39 cm. x 34 cm.

67. INV. Landscape, #27                      Medium: pencil  
Size: 39 cm. x 34 cm.

A quick, excited sketch, perhaps done from a train but not from the artist's initial trip across Canada as the indigenous trees have been thoroughly mastered.

68. INV. Mountains, #30                      Medium: pencil  
Size: 39 cm. x 34 cm.

69. INV. Domestic Scene, #21                Medium: pencil  
Size: 39 cm. x 34 cm.

An intriguing portrayal of camp life, this sketch shows six figures, three of them seated under a 'lean-to'. Two others still wear their backpacks. Objects are defined by their shadows and yet considerable detail is clear, such as the yoke-style cook rack above the fire. This may date from the Collings family's arrival in Canada as the artist seems to have been alone on the majority of his later sketching expeditions.

70. 'Lustleigh'                                Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Landscape, #8

An English scene, this lacks the perception and precision of Collings' later art.

71. Boat Study Medium: pencil  
 Size: 31.5 cm. x 39 cm.  
 INV. Machinery, #16 Date: c. 1870

Collings spent the first 40 years of his life in South Devon, only a few miles from the coast. Harbour views, often with boats, dominate his early work. This studious sketch, with the paper divided into three sections to accommodate mast, reflection, and winch details, was probably made when the artist was about twenty.

72. Merchant's Farm Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. #22

Inscription: "H. Ashtrom".

Collings adopted a method of shading by crosshatching, as illustrated here, using it extensively during the middle part of his career and much less in later years.

73. INV. Landscape, #18 Medium: pencil  
 Size: 39 cm. x 34 cm.

Verso: "Writing on Back", on backing.

74. 'Horseshoe Falls' Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. Horseshoe, #39 Date: c. 1910

Inscription: "(above)" "American side".

75. INV. Cottage Scene, #40                   Medium: pencil  
Size: 39 cm. x 34 cm.
76. INV. Cottage Scene, #41                   Medium: pencil  
Size: 39 cm. x 34 cm.
77. 'Miner's Hut on Plateau'                Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Landscape, #45                        Date: c. 1912
78. 'Skagway'                                Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Mountains, #43                        Date: c. 1925
79. INV. Houses, #33                        Medium: pencil  
Size: 39 cm. x 34 cm.
80. INV. Mountain Scene, #37               Medium: pencil  
Size: 34 cm. x 39 cm.

Inscription: "Camp to right sparkling".

A prime example of Collings' interpretation of Rocky Mountain vastness, this sketch also illustrates his uncanny ability to indicate the complete form and most subtle attitudes of people and animals by miniscule dots of shadowed parts.

81. 'Ascent'  
'West Side of Plateau'  
INV. Mountain Scene, #36
- Medium: pencil  
Size: 39 cm. x 34 cm.

82. INV. Fire, #66
- Medium: pencil  
Size: 31 cm. x 39 cm.

This peculiar, haunting sketch may have been intended as an illustration.

Collings made colour notes: "sienna, old gold, purple shadows";  
"Straws catching high lights."

83. INV. Mountains, #42
- Medium: pencil  
Size: 39 cm. x 34 cm.

84. INV. Bridge, #46
- Medium: pencil  
Size: 34 cm. x 39 cm.

85. 'S. Ives Harbour'  
INV. Landscape, #44
- Medium: pencil  
Size: 34 cm. x 39 cm.

Collings' relatively narrow range of subject matter results from his extended exploration of whatever theme intrigued him at the time. Thus, his earliest art revolved about rural life, whereas work produced in his later youth dealt with village or harbour scenes such as this sketch.

86. 'Lenderman Portage' Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Landscape, #34  
Inscription: "(10,000 camped)".
87. INV. Farm Implement, #52 Medium: pencil  
Size: 44 cm. x 33.5 cm.  
Date: c. 1885  
Inscription: "green body, rusty rims to circulars".  
An unlikely combination of practical entrepreneur and preoccupied artist, Collings was involved with farm machinery sales between 1882 and 1888 in England. A writer who interviewed the artist in 1924 had the impression that Collings envisaged farm equipment as means for creating an enormous painting-like but three-dimensional "landscape".
88. 'At Log Cabin' Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Log Cabin, #55
89. INV. Landscape, #56 Medium: pencil  
Size: 34 cm. x 39 cm.
90. 'Evening' Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Seascape, #38  
Inscription: on bottom of sketch "Dark Ripples", "with sappy green sea . . (?)", "rich & transparent".

91. 'Niagara' Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Landscape, #35

Inscription: "Autumn".

92. INV. Houses, #32 Medium: pencil  
Size: 39 cm. x 34 cm.

Collings chose a lower viewpoint in this variation on the theme of buildings seen through trees and has resolved the confusion of many earlier versions with the higher branches.

93. 'A Quiet Pool'. Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Mountains, #31 Date: c. 1920

94. INV. Landscape, #51 Medium: pencil  
Size: 44 cm. x 34 cm.  
Date: c. 1911

95. 'Agassiz' Medium: pencil  
Size: 33.5 cm. x 39 cm.  
INV. Mountains, #48

Inscription: "Mt. Chru (?)", and "(In Sunset, bright orange red)".

96. 'Falls from Canadian Side' Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. Waterfalls, #47

Inscription: "see composition \_\_\_\_\_ (?)" and  
 "or No. 6 \_\_\_\_\_ (?)"

97. INV. Landscape, #50 Medium: pencil  
 Size: 44 cm. x 34 cm.

Inscription: "All Atmosphere", "Undergrowth warm lilac with Rose",  
 "Berries",  
 "Autumn",  
 "Yellows, orange & bare ground mixed with warm  
 purples".

98. INV. Landscape, #54 Medium: pencil  
 Size: 39 cm. x 31 cm.  
 Date: c. 1880

A windmill appears in the distance of this sketch  
 suggesting that the artist may have spent some time  
 in Holland.

99. 'Ramble --  
 Banks of Seymour River' Medium: pencil  
 Size: 34 cm. x 44 cm.  
 Date: c. 1920  
 INV. Landscape, #53

100. INV. Church, #279                      Medium: pencil  
Size: 49 cm. x 39 cm.
101. 'Landsend'                              Medium: pencil  
Size: 49 cm. x 39 cm.  
INV. Land's End, #282  
Inscription: "Sennon Cove" and "Lands End".
102. 'The Village Pump'                      Medium: pencil  
Size: 49 cm. x 39 cm.  
INV. The Village Pump, 281                  Date: c. 1885  
Inscription: " Maives (?)"  
Signed: broken-line monogram.
103. INV. Rocks & Coast, #288                  Medium: charcoal  
Size: 39 cm. x 49 cm.
104. 'Shorten (Farm)'                        Medium: pencil  
Size: 39.5 cm. x 34 cm.  
INV. Shorten Barn, #295
105. 'Close Study of Shore  
Lands End Sketch'                          Medium: pencil  
Size: 39.5 cm. x 34 cm.  
Date: c. 1880  
INV. Rock, #298

106. 'Quarry' Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 INV. Lighthouse, #297 Date: c. 1920

Collings is known to have travelled on Vancouver Island.  
 This may have been sketched in Nanaimo.

107. INV. Tree, #290 Medium: pencil  
 Size: 39 cm. x 49 cm.  
 Date: c. 1920

108. INV. Ship, #278 Medium: pencil  
 Size: 49 cm. x 39 cm.  
 Date: c. 1860

109. 'Keymore (?) Cove' Medium: pencil  
 Size: 49 cm. x 39 cm.  
 INV. Cove, #263 Date: c. 1880

110. 'N. Portscallia:  
 S. Gerard' Medium: pencil  
 Size: 49 cm. x 39 cm.  
 INV. Port Gerard, #271

111. 'Dartmouth Castle --  
Devon' Medium: pencil  
Size: 48 cm. x 37.5 cm.  
Date: c. 1880  
INV. Dartmouth Castle,  
#294

Signed: broken-line monogram, lower left

112. 'Sinclair's Farm' Medium: pencil  
Size: 39 cm. x 49 cm.  
Date: c.  
INV. Sinclair's Farm,  
#291

113. INV. Landscape, #287 Medium: pencil  
Size: 49 cm. x 39 cm.  
Date: c.

Notes on this coastal scene document Collings' keen  
observation and knowledge of nature:  
"Patch of furze",  
"Rockes in lines of orange lichen",  
"Strongly lighted broken Cummuli".

114. INV. Coastline, #285 Medium: pencil  
Size: 49 cm. x 39 cm.

115. 'Dunsford' Medium: pencil  
 Size: 49 cm. x 39 cm.  
 INV. Dunsford, #277 Date: c. 1880

Inscription: "Grass frosty to hedges", "warm spring  
 buds top growth . . . Plum in blossom  
 Apple also".

It is interesting to note the lack of detail in figures here, despite a relatively early date for this sketch. The left and right halves of the picture do not hold together well; Collings drew lines on either side, cutting off  $1/4$  on the left and  $1/8$  on the right, to strengthen the composition.

116. 'Dunsford' Medium: pencil  
 Size: 39 cm. x 49 cm.  
 INV. Dunsford --  
 Street Scene, #293 Date: c. 1880

117. 'Landsend' Medium: charcoal  
 Size: 49 cm. x 39 cm.  
 INV. Land's End,  
 #283 Date: c. 1870

118. INV. Landscape, #274 Medium: pencil  
 Size: 49 cm. x 39 cm.  
 Date: c. 1912

119. INV. Street Scene, #289 Medium: pencil  
 Size: 39 cm. x 49 cm.  
 Date: c. 1885

120. 'Mount Temple' Medium: pencil  
 Size: 39 cm. x 49 cm.  
 INV. Mount Temple, #292 Date: c.
- Inscription: "point of view 6,000' ",  
 "Feb. 22"  
 "33 below zero"  
 "11,600 ft. High".
121. 'Brixham Harbour' Medium: pencil  
 Size: 49 cm. x 39 cm.  
 INV. Brixham Harbour,  
 #276 Date: c.
- Inscription: "from Downe".
122. INV. Landscape, #284 Medium: pastel and pencil  
 Size: 49 cm. x 39 cm.
123. INV. Farm in Forest, #275 Medium: pencil  
 Size: 49 cm. x 39 cm.  
 Date: c. 1920
- This sketch belongs to a small group of ambiguous pencil drawings ranging in date from early English works to late Canadian examples. The atmosphere is invariably one of mystery, misty (as in this), or foggy, or shadowy, and the subjects lend themselves to several interpretations.
124. INV. Trees, #313 Medium: pencil  
 Size: 34 cm. x 39.5 cm.

125. 'Lands end' Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 INV. Land's End, #303 Date: c. 1880

126. INV. Mountain Village, Medium: pencil  
 #322 Size: 34 cm. x 39.5 cm.  
 Date: c. 1925

Collings travelled extensively by train in Canada. This crisp, clear sketch was probably made on such a trip.

127. 'Lake Louise' Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 INV. Lake Louise, #311 Date: c. 1920

Sketching Lake Louise was de rigour for artists in Canada in the first decades of the twentieth century. Collings chose an unusual view looking down towards the lake through a narrow, sinuous valley. The resulting "starburst" composition is contained by uncompromisingly vertical trees on either side.

128. INV. Landscape, #305 Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 Date: c. 1920

129. INV. Houses, #309 Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 Date: c. 1900

130. INV. Falls, #318  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Inscription: "(#14)."
131. INV. Village, #317  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1880
132. INV. Landscape, #300  
Medium: pencil  
Size: 39.5 cm. x 34 cm.  
Date: c. 1925
133. INV. Mountain Scene,  
#326  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1920  
Inscription: "#15".
134. INV. Landscape, #328  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1920
135. INV. Trees, #329  
Medium: pencil  
Size: 34 cm. x 39.5 cm.

136. INV. Lake, #319                      Medium: pencil  
Size: 34 cm. x 39.5 cm.
137. 'Shorten Farm'                      Medium: pencil  
Size: 34 cm. x 39.5 cm.  
INV. Houses, #324                      Date: c. 1870
138. 'Seymour Arm from Plateau'        Medium: pencil  
Size: 39.5 cm. x 34 cm.  
INV. Landscape --                      Date: c. 1925  
Seymour Arm, #302

This is a fine example of Collings' late work. Sweeping curvilinear lines imbue it with a poetic serenity, while the upright lines of a tree on the extreme right serve to stabilize the whole. The artist increasingly restricted his darkest tones in his mature work, opening up his pictures and enhancing the impression of vastness so characteristic of his Rocky Mountain scenes.

139. INV. Village Street,                Medium: pencil  
#320                                      Size: 34 cm. x 39.5 cm.
140. INV. Buildings, #312                Medium: pencil  
Size: 39.5 cm. x 34 cm.  
Date: c. 1880

This was probably made while Collings lived in Chudleigh, Devon and appears to be a prison on the moors of that region.

141. INV. Coast, #306  
Medium: pencil  
Size: 39.5 cm. x 34 cm.
142. 'Juneau'  
INV. Duncan, #321  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1925
143. INV. Mountain Scene,  
#330  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1920
144. INV. Coast, #325  
Medium: pencil  
Size: 34 cm. x 39.5 cm.
145. 'Balfour Mtn. from  
\_\_\_\_(?)'  
INV. Mountain Scene,  
#323  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1920
146. INV. Buildings, #315  
Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1870
147. INV. Meadow, #304  
Medium: pencil  
Size: 39.5 cm. x 34 cm.  
Date: c. 1912

148. INV. Trees, #316 Medium: pencil  
Size: 34 cm. x 39.5 cm.

149. 'Weaver's Quarters,  
Canterbury' Medium: pencil  
Size: 34 cm. x 39.5 cm.  
Date: c. 1880  
INV. Weaver's Quarters,  
#314

150. 'Virgin Falls on Nipigon' Medium: pencil  
Size: 39.5 cm. x 34 cm.  
INV. Falls, #308  
Inscription: "evening".

151. INV. Landscape, #310 Medium: pencil  
Size: 39.5 cm. x 34 cm.  
Date: c. 1920

The mood of this sketch is one of mystery; the subject matter ambiguous. Is it purely a landscape or do robed figures form a procession up the mountain?

152. 'Road to \_\_\_\_ (?) Lake' Medium: pencil  
Size: 34 cm. x 39.5 cm.  
INV. Mountain Scene, #327 Date: c. 1915

Frame partially obscures title.

153. 'Early Settlers' Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 INV. Early Settlers, #307

The Shuswap area where Collings settled in 1910 has an annual snow-fall of up to 1.5 metres; these snow-laden cabins were probably situated in that region.

154. INV. Castle in Forest,  
 #234 Medium: pencil  
 Size: 31.5 cm. x 39 cm.  
 Date: c. 1870

155. 'On the Columbia at  
 Revelstoke'. Medium: pencil  
 Size: 39.5 cm. x 34 cm.  
 Date: c. 1912  
 INV. Mountain Scene, #299

156. INV. Church, #301 Medium: pencil  
 Size: 39.5 cm. x 34 cm.

"Church" may be an inappropriate designation for the building in this sketch. The windows are arched but there is no cross, and shadow patterns within the window can be interpreted as a figure. Another (female) figure is at the right in the sketch.

157. INV. Seascape, #210 Medium: oil on wood  
 (both sides)  
 Size: 20 cm. x 15 cm.

The technique here is patchy but a luminosity forecasts Collings later mastery of light. On the back is a lake scene, possibly Shuswap, which is smoother and freer, indicating a later date.

158. 'Bennett \_\_\_\_ (?)'                   Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. Trees, #144

159. "Prairie 'en route'  
 Calgary. January 1926"           Medium: pencil  
 Size: 39 cm. x 34 cm.  
 Date: c. 1926  
 INV. Prairie Scene, #151

160. INV. Town, #205                   Medium: water-colour  
 Size: 31 cm. x 38.5 cm.  
 Date: c. 1880

The houses in this (probably English) town extend onto a stone bridge but there is some confusion in architectural structure and progression. A rather static figure, centre left, is further evidence of an early date for this painting.

161. INV. Landscape, #81               Medium: water-colour and chalk  
 Size: 43.5 cm. x 33.5 cm.

Collings was experimenting with floated and mingled colours over wide portions of this painting. The paper was too soft for this technique and 'rubbed' in the centre right section. Bright yellow chalk, applied on top on the dry paint, appears from a distance as a sunlight strip which counter-balances large, light hills in the top half of the scene.

162. INV. Landscape, #296           Medium: pencil  
 Size: 39.5 cm. x 34 cm.





170. 'Foothills of Rockies,  
Alberta' (on back) Medium: water-colour  
Size: 66.5 cm. x 49.5 cm.  
Date: c. 1925  
INV. Landscape, #58

Signed: monogram, broken-line in red, lower left.

Collings typically restricted his darkest tones in this late water-colour to minimal accents -- a streak of rich sienna merging with deep blue which works as a 'base line' and is the key to colour relationships in the rest of this picture. The overall pastel tones and broad, open river valley view combine to produce an effect of silent and awesome beauty.

171. 'His Haunt' Medium: oil on canvas  
Size: 38 cm. x 53 cm.  
INV. Woodland Scene, #201 Date: c. 1893

Signed: lower left C.J. Collings and dated "93"  
Damage: paint cracking

This painting of a heron in a shaded, rocky stream is interesting in terms of style as it is dated the same year as Collings first exhibited at the Royal Academy.

Appraisal value, 1982: \$4,500.00.

172. INV. Landscape, #204 Medium: oil  
Size: 29.5 cm. x 37 cm.  
Date: . c. 1920

Damage: three small scratches

A pleasant painting full of tender greens and spring blossoms, this view of an apple orchard, possibly in the Okanagan area, exhibits a moderate impasto effect. Darkest tones have been restricted to a few branches and detail in a town across the lake, suggesting a late date although Collings brushstrokes do not follow the contours of his images.

173. INV. Town Scene, #62                   Medium: water-colour  
 Size: 44 cm. x 54 cm.  
 Date: c. 1880
174. 'A cabin near Banff'                   Medium: water-colour  
 Size: 44 cm. x 54 cm.  
 INV. Mountain Scene  
 (Near Banff), #63  
 Appraisal value, 1982: \$4,500.00.
175. 'The Old Mill Stream,  
 Kennance Cove'                   Medium: pencil  
 Size: 64.5 cm. x 49 cm.  
 INV. The Old Mill Stream, #257  
 Inscription: "See Separate Study".
176. INV. Harbour Scene, #57               Medium: pencil  
 Size: 49 cm. x 64 cm.  
 Damage: torn
177. 'The Pass Rocky Mountains'           Medium: water-colour  
 Size: 57.5 cm. x 50 cm.  
 INV. Landscape, #59               Date: c. 1915  
 Signed: monogram, broken-line in red, lower left.

178. 'In the Rockies' Medium: water-colour  
 Size: 34 cm. x 37 cm.  
 INV. Mountain Scene,  
 # 132
179. 'The Wanderers' Medium: grey wash and pencil  
 Size: 28.5 cm. x 39 cm.  
 INV. The Wanderers, #67 Date: c. 1900

Signed: in pencil, lower left, straight 'J'.

What first appear to be white chickens in this late evening scene take on a more sinister cast when two crosses are recognized in the background.

180. 'Banff' Medium: pencil  
 Size: 34 cm. x 29 cm.  
 INV. Mountain Scene, #64 Date: c. 1925

Inscription: "No. 1".

Signed monogram, broken-line, pencil, lower left.

Note: the monogram is quavery -- either due to the artist's age and health or, possibly, because of a lack of familiarity with the monogram. Collings' son Guy is known to have added his father's signature to at least one sketch. Two concentric circles have been erased beneath the monogram.

181. 'Original Sketch for  
In the track of the  
Forest Fire' Medium: pencil  
Size: 49 cm. x 39 cm.

INV. Forest Fire, #86

Inscription: "B.C. under Snow Series".  
Signed: monogram, broken-line, black ink.

Note: Quavery hand, see Catalogue entry #180.

There is an over-riding sense of leisurely control in this typical late work of Collings. "B.C. Under Snow" refers to a one-man show held at the Carroll Gallery, London, in 1924.

182. 'Caleb River, St. Anthony,  
Cornwall' (on back) Medium: pencil  
Size: 47.5 cm. x 42 cm.

'St. Anthony (Cobb Ruins)  
Cornwall' (on front)

INV. Landscape, #88

Signed: monogram, broken-line, black ink, lower left.

Note: Quavery hand, see Catalogue entry #180.

183. INV. Car, #69 Medium: grey wash and pencil  
Size: 39 cm. x 31 cm.  
Date: . c. 1900







197. INV. Mountain Scene, #79      Medium: water-colour  
Size: 34 cm. x 43.5 cm.  
Date: c. 1910
- Damage: tack marks, corners.
198. INV. Seascape, #82      Medium: water-colour  
Size: 34.5 cm. x 44 cm.  
Date: c. 1927
- Signed: monogram, broken-line, red, lower left.
- This view of sailboats, apparently racing, is related in mood and handling to Catalogue entry #187. Collings used cold tones in both and rushing water to create a sense of drama.
199. INV. Harbour Scene, #74      Medium: pencil  
Size: 39 cm. x 34 cm.
- Damage: some staining.
200. INV. Cottages, #68      Medium: pencil  
Size: 18.5 cm. x 38.5 cm.

201. INV. Man and Horses, #84           Medium: water-colour  
Size: 33.5 cm. x 43.5 cm.  
Date: c. 1880

Inscription: small grid in grey paint, lower left.  
Signed: no signature.

One of a few examples of Collings' water-colours drawn in pencil first. The windmill in the background suggests a Dutch location.

202. INV. Harvest Scene, #80           Medium: water-colour  
Size: 38.5 cm. x 31.5 cm.  
Date: c. 1905

203. INV. Landscape, #76           Medium: water-colour  
Size: 39 cm. x 31 cm.

204. INV. Figure, #71           Medium: water-colour  
Size: 39 cm. x 31 cm.

Signed: monogram, broken-line, red, straight 'J'.

Collings used some white pigment in this vigorous figure study. The subject may be "John Ridd", a character in Blackmore's novel Lorna Doone.

205. INV. Road through Trees,  
#124 Medium: pencil  
Size: 34 cm. x 29 cm.  
Date: c. 1922

206. INV. Portrait, #131 Medium: pencil  
Size: 34 cm. x 39 cm.  
Date: 1890

The woman's head is bowed as though she is preoccupied with something in front of her; perhaps it is the artist's wife, Melora, playing the piano. The woman's eyes and mouth, and tendrils of hair at the nape are treated sensitively while flowers in the background underscore her femininity.

207. INV. Cottages, #135 Medium: pencil  
Size: 39 cm. x 34 cm.

Inscription: "\_\_\_\_(?) Mr. and Mrs. Red H\_\_\_\_(?)"

208. 'The Gart' Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Mountain Scene, Date: c. 1925  
#147

Inscription: "leading to this Precedent N.W. [this scribbled out] arrete!", "No. 10".  
Many colour notes in addition and further comments but obscured by frame.

209. INV. Mountain Scene, #146 Medium: pencil  
Size: 34 cm. x 39 cm.  
Date: c. 1925

210. 'Ashton, Valley of Teign' Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. Cottages, #136 Date: c. 1875
211. INV. Buildings, #137 Medium: pencil  
 Size: 39 cm. x 34 cm.  
 Signed: monogram, broken-line.
212. 'Nanaimo' Medium: pencil  
 Size: 34 cm. x 39 cm.  
 INV. Nanaimo, #138  
 Inscription: "Landing Place of Pioneers 1853".
213. INV. Tree, #133 Medium: pencil  
 Size: 31 cm. x 39 cm.  
 Date: c. 1920
214. 'On the Columbia between Medium: pencil on oil paper  
 Revelstoke and Arrow  
 Lakes' Size: 34 cm. x 39 cm.  
 Date: c. 1925  
 INV. Mountain Scene, #143

Damage: stains and creasing

It is not surprising that this soft, moody sketch shows some wear as Collings seems to have been travelling by canoe. The artist would have been well into his seventies on this trip.

215. 'In Glacier & Kingsn\_\_(?)  
Park' Medium: pencil  
Size: 39 cm. x 34 cm.  
Date: c. 1925
- INV. Glacier, #142
- Inscription: "from Mr. Lows above Camp \_\_(?)" "No. 12"  
(more obscured by frame)
- 
216. INV. Landscape, #126 Medium: water-colour  
Size: 29 cm. x 23.5 cm.  
Date: c. 1875
- Signed: partial monogram, lower left.
- This very yellow landscape appears to have been an early experiment, lacking Collings' finesse and resulting in 'rubbed' paper in the left portion of sky.
- 
217. INV. Landscape, #127 Medium: water-colour  
Size: 23.5 cm. x 28.5 cm.  
Date: c. 1912
- Signed: monogram, gray paint, straight 'J', lower left.
- 
218. INV. Pack Horses, #123 Medium: pencil  
Size: 19.5 cm. x 14.5 cm.  
Date: c. 1922

Collings visited Australia. Perhaps, true to form, he explored the 'outback' as the two buildings in this sketch are characteristic of that region.



223. INV. Mountain Scene, #121      Medium: water-colour  
Size: 26 cm. x 33.5 cm.

224. 'Atlin'      Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. Mountain Scene,      Date: c. 1925  
#149

Inscription: colour notes

225. INV. Mountain Scene, #148      Medium: pencil  
Size: 34 cm. x 39 cm.  
Date: c. 1915

226. INV. Buildings, #140      Medium: pencil  
Size: 39 cm. x 34 cm.

Damage: stains and creases.

Sketched on one of Collings' extensive trips, this view features an unidentified tower with a flag seen typically through a screen of trees.

227. 'Pine Portage'      Medium: pencil  
Size: 39 cm. x 34 cm.  
INV. River Scene, #150      Date: c. 1925

Collings focused increasingly on the centre of his pictures in his late work, leaving the edges 'open' as in this example.



233. INV. 5 Small Sketches, Medium: pencil  
#104

Collings employed a 'cartoon-strip' approach in this intriguing series of thumbnail sketches depicting men digging (mining for gold in Canada or Australia?), resting, and digging again. Each sketch is accompanied by wry comment:

"No. 1" [This actually follows the other four]

"All things bright & beautiful

All things \_\_\_\_ (?)"

"2" "The Discovery"

"3" "Going to it" "Rest!"

"4" "At it Again" "Rest!" "Making the dust fly"  
"a" "b" "c"

"5" "going strong" "Rest!!!!" "Which. Wuo. Whi. Wk.."  
"a" "b" "c"

["Lunch"]  
["d"]

234. INV. War Scene, #109 Medium: pencil  
Size: 28.5 cm. x 24 cm.  
Date: c. 1914

235. 'Glacier from Sicamous' Medium: pencil  
INV. Tunnel, #117 Size: 25 cm. x 31.5 cm.  
Date: c. 1920

Inscription: "1".

Sketch made on G.P.R. "en route" letterhead.

236. 'Camp Life' Medium: pencil  
 Size: 34 cm. x 29 cm.  
 INV. Camp Scene, #120 Date: c. 1925

237. INV. Trees, #118 Medium: pencil  
 Size: 39 cm. x 31 cm.  
 Date: c. 1922

Patterning on the bark of these trees gives them a eucalyptus-like appearance; the sketch may be one Collings made in Australia.

238. INV. Window, #122 Medium: pencil  
 Size: 29 cm. x 34 cm.  
 Date: c. 1922

Collings was frequently attracted to 'pictures-within-pictures', as in the room beyond a room view in his interior study (Catalogue entry #92), the tunnel seen through a closer tunnel (Catalogue entry #235), reflections within reflections (Catalogue entry # ), and here with an open window framing the view and itself surrounded by the wall area.

239. INV. Landscape, #112 Medium: pencil  
 Size: 39 cm. x 31.5 cm.  
 Date: c. 1880

240. INV. Boats, #98 Medium: pencil  
Size: 34 cm. x 26 cm.

Damage: stain and creases.

A composition with three small boats in the foreground and twelve larger sailboats beyond, this sketch supports the case for Japanese influence in Collings' art. (See also boat sketch, Catalogue entry #61, and figure sketch, Catalogue entry #206.)

241. INV. Landscape, #107  
Size: 33.5 cm. x 29 cm.  
Date: c. 1912

Inscription: "No. 4".

242. INV. Landscape, #94  
Medium: water-colour  
Size: 34 cm. x 33.5 cm.  
Date: c. 1880

243. 'Camp at Night'  
Medium: water-colour  
Size: 28.5 cm. x 23.5 cm.  
INV. Unknown, #115 Date: c.

244. INV. Female Figure, #111  
Medium: water-colour  
Size: 18.5 cm. x 23.5 cm.  
Date: c. 1885

Damage: tack hole, top centre.

The only known water-colour portrait by Collings, this affectionate study focuses on the torso of an older woman, her head bent to read a book and her face mild and composed. Ivory and peach skin tones are warmed by a background of rose and soft browns.

245. INV. Landscape, #119                   Medium: water-colour  
   Size: 33.5 cm. x 18.5 cm.  
   Date: c. 1920

Signed: monogram, unbroken-line, straight 'J', lower left.

May be a view from behind the no-longer-extant Banff Sanitarium.

246. 'Banff'                                   Medium: pencil  
   Size: 34 cm. x 29 cm.  
       INV. Landscape, #97                   Date: c. 1920

Damage: some creases.

247. INV. Niagara Falls, #113            Medium: water-colour  
   Size: 31 cm. x 25 cm.  
   Date: c. 1923

A small, grey paint spot mars this luminous blue interpretation of the famous falls.

248. INV. Interior of Barn, #105        Medium: water-colour  
   Size: 26 cm. x 34 cm.  
   Date: c. 1910

249. INV. Fire Fighter, #114            Medium: water-colour  
   Size: 31 cm. x 24.5 cm.

A figure backed by billowing smoke stands on a roof above this chaotic scene of burning timber buildings.

250. INV. Landscape, #100                   Medium: water-colour  
 Size: 26 cm. x 34 cm.  
 Date: c. 1925

- 251. INV. Mountain Scene,                Medium: water-colour  
       #108                                   Size: 18 cm. x 23.5 cm.  
   Date: c. 1920

Inscription: "No. 1046"  
 Signed: monogram, unbroken-line, curved 'J', lower left,  
 indistinct.

252. INV. Landscape, #95                   Medium: water-colour  
 Size: 39 cm. x 31 cm.  
 Date: c. 1875

253. INV. Landscape, #96                   Medium: water-colour  
 Signed: Atypical monogram, lower left:

254. INV. Mountain Scene, #116           Medium: water-colour  
 Size: 35 cm. x 31 cm.





264. 'In the Wake of a Liner' Medium: pen and ink  
 Size: 29.5 cm. x 23.5 cm.  
 INV. Seascape, #171 Date: 1895

Inscription: "(Montreal 6 May 95)" and notes on colour.

On letterhead: "CANADIAN PACIFIC S.S. MONTCALM"

A wave study from on board an ocean liner, this sketch is particularly significant as it documents a visit to Canada some fifteen years before Collings' emigration and explains the immaturity of a few sketches with Canadian content.

265. INV. Cottages, #170 Medium: pencil  
 Size: 23.5 cm. x 29.5 cm.  
 Date: c. 1922

Damage: tear top right edge.

The type of brick construction and chimney pots of the house or houses in this sketch have an Australian appearance.

266. INV. Cottage, #164 Medium: pencil  
 Size: 24 cm. x 28.5 cm.  
 Date: c. 1922

267. INV. Coast, #165 Medium: pencil  
 Size: 26 cm. x 21 cm.  
 Date: c. 1875

Damage: centre crease

268. 'February Prairie' Medium: pencil  
 Size: 25 cm. x 31.5 cm.  
 INV. Landscape, #166 Date: c. 1920

Inscription: "Moose Jaw to Winnipeg",  
 colour reference with note "See over for  
 continuation" (this under backing).

On letterhead: "CANADIAN PACIFIC RAILWAY  
 EN ROUTE".

269. 'Lake Bennett' Medium: pencil  
 Size: 39 cm. x 34 cm.  
 INV. Mountain Scene, #155 Date: c. 1920

Inscription: "Warm underside (Plum)  
 Cloud down over mountain  
 Middledistance mosaic

Sandy  
 Rich creamy washed  
 Grey lichen  
 Spots of Rich moss"

270. INV. Street Scene, #158 Medium: pencil  
 Size: 39 cm. x 34 cm.  
 Date: c. 1875

271. INV. Tree, #173 Medium: pencil  
 Size: 39 cm. x 34 cm.

Damage: small tear and creases

272. INV. Landscape, #157

Medium: pencil  
Size: 39 cm. x 34 cm.

Damage: creases

Collings wove together planes and reflections in this magical image of a forest pool.

273. 'Torbay'

Medium: pencil  
Size: 31.5 cm. x 39 cm.  
Date: c. 1880

INV. Coast, #180

274. INV. Canyon, #156

Medium: pencil  
Size: 36 cm. x 34 cm.  
Date: c. 1920

275. INV. Sailboat, #172

Medium: pencil  
Size: 21 cm. x 26 cm.  
Date: c. 1875

276. 'Sketch from Hall Window' Medium: pencil  
 Size: 23.5 cm. x 30 cm.  
 INV. Street Scene, #169 Date: c. 1921

Inscription: "Saturday 4 Feb 1921

"My dear "Melor" & all of you  
 And here I am still  
 both working \_\_\_\_\_ fool  
 about as above & to give (?)".

1

On letterhead: TOWN HOUSE CLUB  
 SEVENTY-ONE CENTRAL PARK WEST  
 NEW YORK

277. INV. Sailboat, #172 Medium: pencil  
 Size: 24 cm. x 29 cm.  
 Date: c. 1870

278. INV. Landscape, #163 Medium: pencil  
 Size: 25 cm. x 31 cm.

On letterhead: "CANADIAN PACIFIC RAILWAY  
 EN ROUTE"

279. INV. Cow, #178 Medium: pencil  
 Size: 33.5 cm. x 28.5 cm.  
 Date: c. 1870

Rural themes comprised much of Collings' early work, as in this study of a cow and calf with two thumbnail sketches of carts above.





290. 'Evening \_\_\_\_ (?)'  
 Medium: pencil  
 Size: 34 cm. x 29 cm.  
 INV. Two Trees, #188  
 Damage: paint stains.  
 Sketch of eucalyptus-type tree patterned with lichen; small building behind tree.
291. INV. Mountain Scene, #182  
 Medium: pencil  
 Size: 34 cm. x 26 cm.  
 Date: c. 1912
292. 'Margin of Pond'  
 Medium: pencil  
 Size: 34 cm. x 29 cm.  
 INV. Landscape, #181  
 Date: c. 1885  
 Inscription: "earthy water -- Chocolate".
293. INV. Street Scene, #185  
 Medium: pencil  
 Size: 26 cm. x 33.5 cm.
294. INV. Landscape, #194  
 Medium: pencil  
 Size: 29 cm. x 39 cm.  
 Inscription: "2" in circle.  
 Study of stream below rocks.

295. INV. Church Interior, Medium: pencil  
 #197 Size: 31 cm. x 39 cm.

Lavish interior with view up into dome with clerestorey.  
 Armchair-like seats are incongruously grouped in rows.

296. INV. Ruins, #184 Medium: pencil  
 Size: 31.5 cm. x 39 cm.  
 Date: c. 1870

Damage: tack holes, etc.

An early (rural England?) street scene with poor tonal division.

297. INV. Tree, #192 Medium: pencil  
 Size: 31 cm. x 39 cm.  
 Date: c. 1900

298. INV. Prairie Scene, #196 Medium: pencil  
 Size: 33.5 cm. x 26 cm.  
 Date: c. 1910

299. 'Banff Autumn' Medium: pencil  
 INV. Mountain Scene, #189 Size: 34 cm. x 29 cm.  
 Date: c. 1912

300. INV. Cottage, #203                   Medium: pencil  
  Size: 31 cm. x 39 cm.  
  Date: c. 1875  
  
Damage: stains, creases.
301. 'Gulf of St. Lawrence'               Medium: pencil  
  Size: 31 cm. x 39 cm.  
      INV. St. Lawrence River,         Date: c. 1895  
          #193  
  
Damage: creases, slight staining.
302. INV. Landscape, #186                Medium: pencil  
  Size: 33.5 cm. x 29 cm.  
  Date: c. 1912  
  
Wooden-railed bridge across creek.
303. INV. Tree, #187                    Medium: pencil  
  Size: 26 cm. x 34 cm.  
  Date: c. 1922  
  
Inscription: "20"; "Sundries".
304. INV. Trees, #228                    Medium: pencil  
  Size: 34 cm. x 39 cm.  
  Date: c. 1880

305. 'Banff' Medium: pencil  
 Size: 34 cm. x 29 cm.  
 INV. Castle, #235 Date: c. 1912

Inscription: "No. 3a".

This appears to be an early sketch of the Banff Springs Hotel.

306. INV. Road through Trees, Medium: pencil  
 #237 Size: 34 cm. x 29 cm.

A rural roadway shaded by trees that might be Eucalyptus this sketch suggests an Australian location although Collings' style here is less mature than in other examples from his one known Australian visit.

307. 'Valley of Thompson' Medium: pencil  
 Size: 34 cm. x 29 cm.  
 INV. Thompson Valley, Date: c. 1912  
 #236

Damage: creased and spotted.

308. INV. Landscape, #226 Medium: pencil, wash and pastel  
 Size: 34 cm. x 29 cm.

309. INV. 'Avenue of Trees', Medium: pencil  
#231 Size: 31.5 cm. x 39 cm.

Damage: creased and spotted.

This sketch bears a strong resemblance to Catalogue entry #306.

310. 'Christow, Devon' Medium: pencil  
Size: 34 cm. x 39 cm.  
INV. Thatched House, #227 Date: c. 1875

Inscription: "Thatch & whitewash".

Damage: paint stain, lower left.

311. INV. People, #239 Medium: pencil  
Size: 26.5 cm. x 34 cm.  
Date: c.1900

On letterhead: "The Bungalow, DEAL"

Collings moved his family to Deal from London in 1900. This is one of several sketches he made of local men, probably at a stock auction.

312. Burnt Forest Medium: pencil  
Size: 39 cm. x 31.5 cm.  
INV. #232 Date: c. 1920

The forest around the northern end of Shuswap Lake had burned a few years before the Seymour Arm Fruit Lands Co., from which Collings purchased his property in 1910, began to develop the area. This sketch was probably made from the plateau above the lake.

313. INV. Rooftop, #240  
Medium: pencil  
Size: 31.5 cm. x 39 cm.  
Date: 1870  
Damage: creased
314. 'Cottages Polpson'  
INV. Cottages, #238  
Medium: pencil  
Size: 31.5 cm. x 39 cm.  
Date: c. 1880
315. INV. Landscape, #212  
Medium: oil on paper on wood  
Size: 21 cm. x 11 cm.  
Date: c. 1885
316. INV. Seascape, #211  
Medium: oil on paper on wood  
Size: 20 cm. x 9 cm.  
Date: c. 1925
317. INV. Landscape, #229  
Medium: pencil  
Size: 34 cm. x 29 cm.  
Date: c. 1875
318. INV. Harbour, #233  
Medium: pencil  
Size: 39 cm. x 31.5 cm.  
Date: c. 1880

Inscription: "1" circled.

319. INV. Stump and Trees,  
#230 Medium: pencil  
Size: 34 cm. x 39.5 cm.

320. INV. Forest, #245 Medium: pencil  
Size: 39.5 cm. x 34 cm.  
Date: c. 1925

321. INV. Sun in Forest, #264 Medium: pencil  
Size: 49 cm. x 39 cm.  
Date: c. 1895

Damage: creased; tack hole, etc.

322. 'Ralph Arm'  
INV. House, #256 Medium: pencil  
Size: 55 cm. x 44 cm.

323. INV. Trees, #250 Medium: pencil  
Size: 34 cm. x 26.5 cm.

Damage: creased and stained.

Road through forest.

324. INV. English Village,  
#247  
Farm study.  
Medium: pencil  
Size: 31.5 cm. x 39 cm.
325. INV. Landscape, #267  
Medium: pencil  
Size: 49 cm. x 39 cm.
326. INV. Cove, #269  
Medium: pencil  
Size: 49 cm. x 39 cm.
327. 'Lands End, Pastoral  
Downs, Millbay'  
INV. Millbay, #270  
Medium: pencil  
Size: 49 cm. x 39 cm.  
Date: c. 1880
328. INV. Stump, #252  
Medium: pencil  
Size: 31.5 cm. x 39 cm.  
Date: c. 1912
329. INV. Carts, #260  
Medium: pencil  
Size: 31.5 cm. x 39 cm.  
Date: c. 1875

330. INV. Tree, #259  
Medium: pencil  
Size: 29 cm. x 34 cm.  
Date: c. 1885
331. 'Olympics'  
INV. Landscape, #262  
Damage: creased.  
Medium: pencil  
Size: 39 cm. x 34 cm.  
Date: c. 1912
332. INV. Cottage, #243  
Medium: pencil  
Size: 39 cm. x 34 cm.  
Date: c. 1880
333. INV. 'St. Mawes', #268  
Medium: pencil  
Size: 49 cm. x 39 cm.  
Date: c. 1870
334. 'Castle Mountain'  
INV. Castle Mountain,  
#265  
Inscription: "10,000 feet", "33 below zero".  
Medium: pencil  
Size: 49 cm. x 39 cm.  
Date: c. 1895

335. 'At St. Anthony' Medium: pencil  
 Size: 49 cm. x 39 cm.  
 INV. St. Anthony, #266 Date: c. 1870  
 Damage: spotted.
336. INV. Looking over Lake, Medium: pencil  
 #244 Size: 34 cm. x 29 cm.
337. INV. Church, #253 Medium: pencil  
 Size: 31.5 cm. x 39 cm.  
 Date: c. 1880  
 Damage: creased.
338. INV. Tree, #254 Medium: pencil  
 Size: 31.5 cm. x 39 cm.  
 Date: c. 1880
339. INV. Trees, #241 Medium: pencil  
 Size: 31.5 cm. x 39 cm.  
 Date: c. 1880

A careful but not fully controlled sketch of a tower and adjoining structure viewed between trees, this may be a study for a painting of Dartmouth Castle. (See Catalogue entries #26 and #111 for this subject.)



343. Road to Village Medium: oil on canvas  
 Size: 240 cm. x 200 cm.  
 INV. (Not included) Date: c. 1900

Verso: inscribed in pencil "33".  
 Damage: tear, centre of upper half,  
 approximately 2.5 cm.

A pencil sketch is evident beneath the variously thick and thin pigment. Collings seems to have attempted to apply his water-colour 'lifting' technique using turpentine in this example, (see centre of left tree in particular). The artist was working in oils as late as 1920 and this painting and the one other known large oil by Collings, Catalogue entry #19, probably date from that period.

The Maltwood Museum, University of Victoria, Victoria

344. 'A Mountain Stream Medium: water-colour  
 in Winter' Size: 48.5 cm. x 38.3 cm.  
 Date: c. 1914

Inscription: "964 114" (Maltwood Gallery no. 964.1.114)

Verso: excerpt from Victor Rienaecker's 1951 article in Apollo (see Bibliography).

Labels: Carroll Gallery, London  
 "Special 63.0.0."

Rowley  
 140 - 3 Church St.  
 Kensington W.8

Signed: 'lifted' monogram, lower left.

This is a fine example of Collings' skill with his particular water-colour technique. He has floated his pigment onto the paper, tinting and staining it and swirling the fluid colour to achieve a soft, marbled effect.

'A Mountain Stream in Winter' and 'Nearing the Glacier' (Catalogue entry no. 346) were purchased by Katharine Maltwood in London and were included in her bequest to University of Victoria.

345. 'Nearing the Glacier'                   Medium: water-colour  
   Size: 48.5 cm. x 38.3 cm.  
   Date: c. 1916

Verso: on paper -- brief quotes from newspaper and magazine reviews regarding Collings' similarity to J.M.W. Turner's paintings and the poetic qualities in the former's works.

Labels: Carroll Gallery with "1235 50 Guineas"  
   inscribed.

Carroll Gallery with "Special 63.0.0"  
   inscribed.

also Rowley label  
   and 964-115 (Maltwood No.)

Signed: red monogram, straight 'J', lower left.

Analogies between Collings' paintings and music or poetry were often made by contemporary art critics. The colour cadence in this pale, polished-opal example seems to especially warrant such an analogy and probably reflects the artist's life-long passion for classical music.

Art Gallery of Greater Victoria, 1040 Moss St. Victoria

346. 'Woods at Celesta, B.C.'               Medium: oil on canvas covered  
   masonite  
   Size: 39.2 cm. x 49.6 cm.

Signed: "C.J. Collings", lower left in oil.

Damage: General condition good but needs cleaning.  
   Scratch lower centre left and bottom right.

347. Untitled 'Ship' Medium: pencil  
Size: 24.8 cm. x 20.2 cm.

Verso: Inscribed in ink "This sketch was made by my father and has always been in my possession/ Guy Collings".

Damage: slightly marked and creased.

Curatorial appraisal: \$400.00.

348. Untitled (tree stump) Medium: pencil  
Size: 36.1 cm. x 18.2 cm.

Verso: Inscribed in ink "This sketch was made by my father and has always been in my possession/ Guy Collings."

Damage: pin holes, staining.

Curatorial appraisal: \$400.00.

Kyle's Gallery, 1545 Fort Street, Victoria

349. Lighthouse Medium: water-colour  
Size: 40 cm. x 58 cm.  
(sight size)

Signed: monogram, lower left.

Damage: slight foxing upper half.

Provincial Archives of British Columbia  
Parliament Buildings, Victoria

350. 'B.C. Forest Giants'                   Medium: water-colour  
Size: 19 cm. x 27.3 cm.

352. 'Victoria, B.C.'                   Medium: water-colour  
Size: 19.4 cm. x 37 cm.

Signed: monogram, lower left.

353. 'Oak Bay, Victoria'               Medium: water-colour  
Size: 19.4 cm. x 37 cm.

Signed: monogram, lower left.

#### Footnote to Catalogue Raisonne

1. This catalogue raisonne is based on standard museological methodology and criteria as represented in R. Boulet's monograph Frederick Marlett Bell-Smith, Art Gallery of Greater Victoria, 1977.

## APPENDIX II

## CHRONOLOGY

- 1848 Charles John Collings born September 16th in village of Chudleigh, Devonshire, England.
- 1853 Collings attends school until fourteen years of age. First water-colour painting.
- 1862 Collings apprenticed to Chudleigh solicitor on leaving school. Numerous sketching trips in England and Europe. Remains with same firm twenty years.
- 1882 Leaves solicitor's office. Sells farm machinery and quarries.
- 1887 Designs house (?) at 2, The Parade, Chudleigh.
- 1888 Marries Melora Fogwill Goodridge in Battersea, Surrey. Honeymoons in Edinburgh. Moves into 2, The Parade, Chudleigh. Meets N.J. Baird and arranges for lessons in technique.
- 1889 Twin sons, Carl and Fritz, are born to Collings, Melora.
- 1890 A third son, Guy, is born.
- 1893 First dated oil painting: 'His Haunt' Cat. No. 171. First exhibits at Royal Academy: water-colour, 'Chudleigh, Devon'.
- 1894 Exhibits at Royal Academy: 'Quietude: A Bit of Devon and Snow'.
- 1895 Exhibits at Royal Academy: 'Woodland Rambles' and 'Among Old-Year Relics', both in oil medium. Collings travels to Canada aboard Canadian Pacific ship S.S. Montcalm; dated sketch (Cat. No. 264). Collings visits Australia?
- 1897 Exhibits with Royal Canadian Academy of Arts/Academie royale des arts du Canada, April 16, National Gallery, Ottawa: 'Woodland Rambles', 'Near the Old Village', 'A Devon Glen', and 'Autumn'. Catalogue reads 'Collins'. 'Autumn' in water-colour, others in oil medium. Queen Victoria's Jubilee Celebrations.

- 1898 Collings moves family to 13, Edward Square, Kensington, London.  
Rents studio in Stratford Studios complex.  
Frank Brangwyn (later knighted) rents in same building; he and Collings become friends.  
Collings submits painting to first exhibit of International Society of Sculptors, Painters, and Engravers.  
His uninvited entry accepted, Collings continues to participate in Society shows several subsequent years.
- 1899 One of Collings' twin sons, Fritz, dies of pneumonia.
- 1900 Collings moves family to 'The Bungalow', Sandhills, Deal.
- 1903 First 'one-man' show (Dowdeswell Galleries, London).  
Offers drawing lessons.
- 1904 Collings begins selling life and fire insurance to supplement income from art.
- 1905 Moves family to Sandwich, Kent.  
Collings commutes to London still working for insurance company; paints on weekends.
- 1906 Moves family to Harnden-Eastry,
- 1907 Moves family to Studdale,  
Collings meets Walter James (later Lord Northbourne of Betteshanger Park).
- 1908 Collings visits Bruges(?)
- 1910 Lord Northbourne lends Collings his London townhouse for an exhibition.  
Collings and family emigrate to Canada in May.  
Purchases 10 acres of land and settles at Seymour Arm, Shuswap Lake, British Columbia, to paint and raise fruit.  
Luscombe Carroll, Collings' friend and agent from London, arrives on Christmas Eve; family moves into cabin.
- 1911 Collings contracts rheumatic fever which affects his heart.  
Travels to Vancouver and Banff (?)  
Works on water-colours for Carroll Gallery exhibit.
- 1912 Exhibits in Carroll Gallery, London, first water-colours of Canada, June 3rd. to 29th... (See attached catalogue.)
- 1913 Exhibits in Carroll Gallery, 10, George St., Hanover Square, London, June 10th. to 30th. (Catalogue attached.)

- 1914 Exhibits in Carroll Gallery, 'Splendours of the Rockies and Selkirks'; 60 water-colours, no dates for show. (Catalogue attached.) Exhibits same series with The Art Association of Montreal, through arrangement with Luscombe Carroll, the "sole accredited representative" of the artist. November 26th. to December 17th. 50 paintings, 2 of these courtesy of the Hackley Gallery. (Catalogue attached.) Collings sons, Carl and Guy, enlist when World War I begins.
- 1916 Black frost causes extensive damage to fruit trees in British Columbia. Collings participates in International exhibition of water-colours, Chicago Art Institute, July.
- 1918 Katharine Emma Maltwood, sculptress, purchases two of Collings' water-colours in London from Carroll Gallery: 'Nearing the Glacier' and 'Mountain Stream in Winter', (Catalogue no. 345 and 346). Seymour Arm virtually abandoned; Collings and Melora remain at Shuswap Lake.
- 1921 Collings in New York; dated sketch with note to Melora on Town House Club letterhead, (Catalogue no. 276). Collings in Chicago (?); exhibits in 1st. Annual International Exhibition of Water-colours, Chicago Art Institute, and at Fearon Galleries, Chicago, December to January 5th. Collings (joined by Melora(?)) spends approximately one year in England. Visits Australia during this period and probably Japan.
- 1922 Collings and family again residing at Seymour Arm. Collings exhibits annual Art Institute of Chicago show, April. Awarded prize(?)
- 1923 Exhibits 3rd. annual Art Institute of Chicago show, April. Travels to Alaska, Niagara, and Nipigon.
- 1924 Collings exhibit (paintings collected by Luscombe Carroll?) 'Interpreting the Canadian Rockies' at Carroll Gallery; 48 pictures, no dates on catalogue (attached). Exhibition of the artist's "most recent works"; 25 paintings at Carroll Gallery, illustrated catalogue. (Catalogue list attached.) Exhibits at Fourteenth International Art Exhibition, Venice, Italy. 'Grey Morning on a Lake'.

- 1926 Exhibits at 6th. Annual Art Institute of Chicago show.
- 1927 Collings exhibition Leyland Gallery, Vancouver, B.C.
- 1929 Collings ailing.
- 1930 Contributes one painting to Montreal exhibition.  
Final exhibition at Carroll Gallery.
- 1931 Collings dies at his Seymour Arm home, following attack  
of pneumonia; survived by his wife, Melora, and sons  
Carl and Guy.

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